



OUTWARD  
BOUND

NOVELLO'S  
EDITION.



# OUTWARD BOUND

A CANTATA

FOR

SOLO VOICES, CHORUS, AND ORCHESTRA,

WRITTEN BY

JOHN OXFORD;

COMPOSED AND DEDICATED TO HIS FRIEND,

SIR JULIUS BENEDICT,

BY

G. A. MACFARREN.

*Ent. Sta. Hall.*

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# OUTWARD BOUND,

A CANTATA.

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CHARACTERS.

MERMAID ..... Soprano.  
SAILOR'S WIFE ..... Contralto.  
SAILOR ..... Tenor.

CHORUS OF SAILORS AND THEIR LASSES.

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SCENE—YARMOUTH ROADS.

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No. 1.—THE EMBARKATION.

CHORUS.—*Sailors and Lasses.*

On board now, on board now, 'tis time to set sail;  
If they falter sometimes, true hearts never fail;  
The tie that binds us, a loving chain,  
You break from it now to renew it again.  
We

*Sailors.*

Good-bye, my dears, good-bye, my dears;  
Have done with sighs, have done with fears.

*Lasses.*

Perhaps some little tiny fears —

*Sailors.*

No, see how bright the sky appears;  
It smiles all foolish cares away.

*Lasses.*

Yes, glad with hope appears the day.

*All.*

Though now you cross the billowy main,  
we  
We only part to meet again.

*Lasses.*

Dangers are there on the sea,  
Dangers are there on the shore;  
Do not be surprised that we  
Dread the latter somewhat more.  
In climates strange  
Fond hearts may change,  
And maidens to their cost may find  
That out of sight is out of mind.  
Oh yes! oh yes!

*Sailors.*

Oh nay! oh nay!  
Pray chase those foolish thoughts away.

Sharks we often find at sea,  
Sharks we often see on shore;  
Do not be surprised that we  
Fear the latter somewhat more.  
A climate strange  
Can bring no change;  
But as for those we leave behind,  
Why—out of sight is out of mind.  
Oh yes! oh yes!

*Lasses.*

Oh nay! oh nay!  
Pray chase those foolish thoughts away.

*All.*

May fortune, good fortune, upon <sup>you</sup><sub>us</sub> attend;  
May the fairest of hopes <sup>your</sup><sub>our</sub> voyage befriend;  
Where'er <sup>you</sup><sub>we</sub> tarry,—where'er <sup>you</sup><sub>we</sub> roam,  
You'll still think of those who await <sup>you</sup><sub>us</sub> at home  
We'll

No. 2.—THE SAILOR'S WIFE.

SONG.

Although my eyes with tears were dim,  
Yet fancy gave such force to sight,  
That still, methought, I gaz'd on him  
Until the boat had vanished quite.

From other eyes its form had passed,  
 They only saw the bright broad sea;  
 'Twas I—'twas I beheld it last,  
 That boat was all the world to me.  
     Babe, who smil'st at every tear,  
     Know'st not what I say,  
     Look a prayer for father dear,  
     Pray, child, pray.

How dreary now the earth will seem—  
 My soul would hurry o'er the deep,  
 Or seek him in some fleeting dream  
 From which I must awake to weep.  
 From which I must awake to weep.  
 Ye tedious hours to minutes shrink,  
 Ye minutes, changed to moments, fly,  
 Or I beneath my grief shall sink,  
 And, ere he comes, shall surely die.  
     Babe, who &c.

### No. 3.—WEIGHING ANCHOR.

FOUR-PART SONG.—*Sailors.*

The anchor while we raise,  
 We waken thoughts of former days;  
 The waves that round us swell  
 Some good old story plainly tell.  
 The lingo that they talk  
 A landsman's brain would baulk:  
 We know it well,—where'er we roam,  
 At sea the sailor ever feels at home.  
 Then heave and ho, sing rumbelow,  
 Yo-ho—yo-ho, and off we go.

We see brave Nelson's shade,  
 And hear the gallant words he said:  
 "My men, your duty do,  
 For England this expects of you."  
 Trafalgar's noble fight  
 Shall cheer our dreams at night;  
 We'll spin long yarns of what we've seen,  
 And shout anew "Britannia and our Queen."  
 Then heave and ho, &c.

### No. 4.—THE MERMAID.

SONG WITH CHORUS.

*Mermaid.*

Hark to me, hark to me,  
 From my grot below the sea  
 Here I come the moon to view;  
 Sailing through that field of blue  
 Which promises so fair—(would promises were true!)  
 Mortals think no danger near;  
 But the tempest's voice I hear  
 In the distance, dull and low,  
 And its menace well I know;  
 Soon it angrily will roar—  
 Lashing the waves—rocking the shore.

*Sailors.*

A mermaid see—an evil sign;  
 'Tis Friday, too—some mischief I divine;—  
 Then of a coming storm she sings—  
 No good the mermaid ever brings.

*Mermaid.*

Hark to me, hark to me:  
 On the surface of the sea  
 Nothing changeless can remain;  
 Joy is quickly turned to pain.  
 Here hopes most brightly smile, that prove to be  
     but vain.  
 Would you learn where perils cease,  
 Where abides eternal peace,  
 Plunge below and seek the cell  
 Where I and my sisters dwell.  
 There are gems with inborn light,  
 Needing no sun—banishing night.

*Sailors.*

Her voice is sweet, her words are fair,  
 But of her magic song beware—beware.  
 She prates of peace and pleasant things,  
 But ah, no good the Mermaid brings.

### No. 5.—THE SAILOR AND HIS MESS- MATES.

RECITATIVE AND SONG, WITH CHORUS.

*Sailor.*

Fill not your minds with superstitious fear;  
 Whate'er befalls, let hope your bosoms cheer.  
 Hope gains new force and rises high above  
 All troubles, when we think on those we love.  
 Think on the hearts that fondly for us beat,  
 Think of the lips that our return will greet.  
 Dream not that Heav'n has let us wish in vain  
 To see those well-loved faces once again.

Oh never let a gallant heart through foolish  
 fancies quail,  
 Though shark or mermaid you may see, or on a  
 Friday sail;  
 'Tis ever Friday's custom to bring Saturday, I  
 think,  
 When all we jovial sailors to our wives and sweet-  
 hearts drink.  
 "Our wives and sweethearts," that's the toast,  
 wherever we may roam;  
 We bear a compass in our hearts, that always  
 points to home:  
 So, though this is not Saturday, but just the day  
 before,  
 We'll drink the toast with three times three, and  
 throw in one cheer more.

*Sailors.*

"Our wives and sweethearts!" may the words  
resound from shore to shore!  
We'll drink the toast with three times three, and  
throw in one cheer more.

*Sailor.*

We're guided by a polar star, that shines not in  
the skies,  
But sparkles most bewitchingly in woman's lovely  
eyes;  
And whether to the north or south, or east or  
west we steer,  
That star is still before us, and our hearts will  
thither veer.  
If dull you feel, or out of sorts, the remedy is  
plain,  
Just view the star through mem'ry's glass—  
you'll soon be right again.  
On Thursday, Friday, Saturday, and all the days  
before,  
We'll drink the toast with three times three, and  
throw in one cheer more.

*Sailors.*

Our wives, &c.  
Hurrah! hurrah! hurrah!

## No. 6.—THE STORM.

CHORUS, WITH SOLOS.—*Sailors (on ship).*

A veil of darkness spreads around.  
Hear ye the distant thunder sound?  
The storm comes muttering on its way,—  
It hungers for its prey.  
With voice that louder—louder grows it speaks,  
Now forth in all its wildest rage it breaks.

*Mermaid.*

Hark to me!  
When ye thought no danger near,  
I the tempest's voice could hear;  
Knew it angrily would roar,  
Lashing the waves—rocking the shore.

*Sailors.*

The billows rise and roar,  
The tempest rages more and more,  
The lightnings—forked—blue,  
Kindle the sky with lurid hue;  
The mermaid's song was true.

*Mermaid.*

On the surface of the sea  
Nothing changeless can remain.

*Sailors.*

O'er the tempest's voice I can hear her rejoice.  
Must all our cherished hopes then prove but vain?  
Shall we ne'er see one well-loved face again?

*Wife (on shore).*

Babe, who smil'st at ev'ry tear  
Know'st not what I say,  
Look a prayer for father dear;  
Pray, child, pray!

*Sailors.*

The billows rise and roar,  
The tempest rages more and more;  
But nothing can appal us,  
Whatever may befall us.

*Sailor.*

Wherever we may roam,  
We bear a compass in our hearts that always  
points to home.

*Sailors.*

Still the Mermaid's song was true,  
Death stands threat'ning to our view.  
Thou who dost the tempest lead  
Athwart the boundless sky,  
Assist us in this hour of need;—  
Give ear unto our cry.

*Lasses (on shore).*

Too well the gallant ship I know:  
How 'tis tossing to and fro!  
All that we on earth most prize  
Soon may sink before our eyes.

*Wife.*

When he gave that parting kiss,  
Could I dream of woe like this?

*Sailor (on ship).*

Wherever we may roam,  
We bear a compass in our hearts that always  
points to home.

*Lasses (on shore).*

She nears—she nears the rock;  
I dare not gaze—I cannot look elsewhere.  
How long this fearful anguish must I bear?

*Sailors (on ship).*

But nothing can appal us,  
Whatever may befall us.

*Lasses (on shore).*

The ship has struck! Oh, dreadful shock!  
Quick, man the life-boat—stoutly row!  
Oh haste—oh haste—oh quickly haste!  
Too late—too late! Yet, no—ah, no!  
The wreck is reached! All praise to Heaven is  
due.  
Saved is the gallant crew.

*All.*

Hail to the life-boat's gallant crew!

*Sailor and Wife (on shore).*

Is the hour of danger o'er?  
Do I see that face once more,  
Which, amid the tempest wild,  
Spirit-like, upon me smiled;  
Even now thy figure seems  
As a fragment of my dreams.  
Let me clasp thee to my heart,  
That I may know an earthly form thou art.

*All (on shore).*

Thou who dost the tempest guide  
On paths to us unknown,  
Thou heard'st, in mercy, when we cried;  
Thanks—praise to Thee alone.

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# OUTWARD BOUND.\*

Nº 1.

## THE EMBARKATION.

CHORUS.

Allegro  
molto vivace  
♩. = 108.

*f*

*sf*

*p*

*cresc:*

\* This Cantata should be performed without any stops between the several numbers.

(4807)

SAILORS.  
PASSERS.

A

SOPRANO.

*ff*

CONTRALTO.

*ff*

TENOR.

*ff*

BASS.

*ff*

On board... now, on

On board now, on

On board... now, on

On board now, on

*ff*

board now, 'tis time to set sail; If they fal - ter some -

board now, 'tis time to set sail; If they fal - ter some -

board now, 'tis time to set sail; If they fal - ter some -

board now, 'tis time to set sail; If they fal - ter some -

- times,.. true hearts ne - ver fail, The tie..... that

- times,.. true hearts ne - ver fail, The tie..... that

- times, true hearts ne - ver fail, The tie..... that

- times, true hearts ne - ver fail, The tie..... that

binds us, a lov - - - ing chain, You break from it

binds us, a lov - - - ing chain, You break from it

binds us, a lov - - - ing chain, We break from it

binds us, a lov - - - ing chain, We break from it

B

now to re - new it a - gain.

now to re - new it a - gain.

now to re - new it a - gain. *f* Good bye, my dears, *f*

now to re - new it a - gain. Good

good bye, my dears, have done with sighs,

bye my dears, good bye, my dears, have done with

Perhaps some little tiny fears\_

Perhaps some little tiny fears\_

fears. No, . . . . see how

fears. No, . . . . see how

bright the sky... ap\_pears It smiles all fool - - ish

bright the sky... ap\_pears It smiles all fool - - ish

Yes, . . . . glad with hope... ap\_pears the

Yes, . . . . glad with hope... ap\_pears the

cares a - way.

cares a - way.

*f* day. *p* Though now you cross.. the bil - lowy main,

*f* day. *p* Though now you cross.. the bil - lowy main,.....

*p* Though now we cross.. the bil - lowy main,

Though now we cross.. the bil - lowy main,

*pp* We on - ly part.... to meet.... a - gain.

*pp* We on - ly part.... to meet.. a - gain.

*pp* We on - ly part.... to meet.. a - gain. *mf* Good

*pp* We on - ly part.... to meet.. a - gain. *mf* Good bye, my dears,

*p* We on - ly

*p* We on - ly

bye; my dears, good bye, my dears,

good bye, my dears,

part.... to meet a - gain.  
 part.... to meet a - gain.  
 We... on - ly part to meet a - gain.  
 We... on - ly part to meet a - gain.

Dan - - gers are there on the  
 Dan - - gers are there on the

sea, ..... Dan - - gers are there on the  
 sea, ..... Dan - - gers are there on the

Oh nay, nay, nay, nay, nay.  
 Oh nay, nay, nay.

shore; . . . . . Do not be sur- - prised... that  
 shore; . . . . . Do not be sur- - prised... that

*pp*  
 Oh nay, nay, nay, nay, nay.

*pp*

Oh nay, nay, nay.

*pp*

we Dread the lat - - ter some - what more, . . .  
 we Dread the lat - - ter some - what more, . . .

*cresc.*  
*cresc.*

*cresc.*

some - - what more . . . *f* *p* *dolce.*  
 some - - what more . . . In cli - - mates strange Fond

*f* *p*

In climates strange, Fond hearts may  
 hearts may change.

change, And mai - - - dens to their cost.. may find, That  
 And mai - - - dens to their cost.. may find, That

out of sight .... is out of mind, .....

Oh nay, nay,  
 Oh nay, nay,



.... out of sight ..... is out of mind. 0  
 .... out of sight ... is out of mind.  
 nay, Oh nay, nay, nay, nay, . . . nay, nay, nay.  
 nay, Oh nay, nay, nay, nay, nay, . . . nay, nay, nay,

yes,  
 0 yes,  
 0 nay, Pray..  
 0 nay, Pray..

.... chase those fool-ish thoughts... a - way.  
 .... chase those fool-ish thoughts... a - way.

E

*f* O yes, yes, yes, yes, yes,  
*f* O yes, yes, yes,  
 Sharks we of ten find at sea, . . . . .  
*f* Sharks we of ten find at sea, . . . . .

*pp* O nay, nay, nay, nay, nay,  
*pp* O nay, nay, nay,  
 Sharks we of ten see on shore; . . . . .  
*pp* Sharks we of ten see on shore; . . . . .

Do not be sur- prised.... that we fear the lat- ter  
 Do not be sur- prised.... that we fear the lat- ter

*cresc:*  
some - what more,..... some - what more,.....  
*cresc:*  
some - what more,..... some - what more,..... *f* *p* A

*cresc:*  
*f* *p*

*dolce.*  
cli - \_ mate strange, Can... bring no change,  
A

cli - \_ mate strange, Can... bring no change, But....  
But

those, . . . . . as for those we leave be- hind, Why -

those, . . . . . as for those we leave be- hind, Why -

*sf* *p*

Oh nay, nay,

Oh nay, nay,

out of sight . . . . . is out of mind, . . . . .

out of sight . . . . . is out of mind, . . . . .

*p* *p*

nay, Oh nay, nay, nay, nay, . . . . . nay, nay, nay,

nay, Oh nay, nay, nay, nay, . . . . . nay, nay, nay,

. . . . . Out of sight . . . . . is out of mind. O

. . . . . Out of sight . . . . . is out of mind.

4807

0 nay, Pray..

yes, 0 nay, Pray..

0 yes,

This system contains the first four measures of the piece. It features a vocal line with lyrics "0 nay, Pray..", a piano accompaniment with a steady eighth-note pattern, and a bass line with lyrics "yes, 0 nay, Pray..". The piano part includes a dynamic marking of *0* (piano) and a fermata over the first measure.

.... chase those fool-ish thoughts... a - way.

.... chase those fool-ish thoughts a - - way.

**F**

*cresc:*

This system contains measures 5 through 8. The vocal line has lyrics ".... chase those fool-ish thoughts... a - way." and ".... chase those fool-ish thoughts a - - way." A dynamic marking of **F** (forte) appears at the start of measure 7. The piano accompaniment features a *cresc:* (crescendo) marking in measure 8.

*ff* May for - - - tune, good

*ff* May for - - - tune, good

*ff* May for - - - tune, good

*ff* May for - - - tune, good

*ff*

This system contains measures 9 through 12. The vocal line has lyrics "May for - - - tune, good" repeated four times. The piano accompaniment features a *ff* (fortissimo) dynamic marking in measure 10.

for - tune up - on... you at - tend, May the fair - - est of  
 for - tune up - on you at - tend, May the fair - - est of  
 for - - tune up - on us at - tend, May the fair - - est of  
 for - - tune up - on us at - tend, May the fair - - est of

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "for - tune up - on... you at - tend, May the fair - - est of". The second pair has lyrics: "for - tune up - on you at - tend, May the fair - - est of". The piano accompaniment consists of a right-hand melodic line with slurs and a left-hand accompaniment of chords and eighth notes. A dynamic marking of *sf* is present.

hopes... your voy - age be - friend, Wher - e'er... you  
 hopes... your voy - age be - friend, Wher - e'er... you  
 hopes our voy - age be - friend, Wher - e'er... we  
 hopes... our voy - age be - friend, Wher - e'er... we

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "hopes... your voy - age be - friend, Wher - e'er... you". The second pair has lyrics: "hopes our voy - age be - friend, Wher - e'er... we". The piano accompaniment continues with a right-hand melodic line and a left-hand accompaniment. A dynamic marking of *sf* is present.

tarry, wher - e'er..... you roam, You'll  
 tarry, wher - e'er..... you roam, You'll  
 tarry, wher - e'er..... we roam, We'll  
 tarry, wher - e'er..... we roam, We'll.....

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "tarry, wher - e'er..... you roam, You'll". The second pair has lyrics: "tarry, wher - e'er..... we roam, We'll". The piano accompaniment continues with a right-hand melodic line and a left-hand accompaniment. A dynamic marking of *sf* is present.

still think of those who a... wait you at  
 still think of those who a... wait you at  
 still think of those who a... wait us at  
 still think of those who a... wait us at

home,  
 home,  
 home, We'll still think of those,  
 home, We'll still think of those,

You'll  
 You'll

still think of those, You'll still think of  
 still think of those, You'll still think of  
 We'll still think of  
 We'll still think of

those who a - - wait you at  
 those who a - - wait you at  
 those who a - - wait us at  
 those who a - - wait us at

**G**

home.  
 home.  
 home. Good bye my dears, good  
 home. Good bye my dears,

bye my dears,  
 good bye my dears,  
 Good bye,.....  
 Good bye,.....



System 1: Four staves (two vocal, two piano). The vocal parts have lyrics: "good bye, .....". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

System 2: Four staves. The vocal parts have lyrics: "good bye, good bye, .....". Dynamic markings include *dim?* and *p*. The piano accompaniment continues with similar melodic and harmonic patterns.

System 3: Four staves. The vocal parts have lyrics: "good bye, ..... good". The piano accompaniment features a more active right hand with repeated eighth-note patterns.

bye, . . good bye. . . . .

bye, good bye. . . . .

bye, good bye. . . . .

bye, good bye. . . . .

*p dim?*

*p dim?*

*p dim?*

*p dim?*

*p dim?*

*pp*

*pp*

*pp*

*Attacca senza pausa.*

# THE WIFE.

No. 2.

SONG.  
CONTRALTO.*Larghetto.* ♩ = 63.

WIFE.

PIANO

The first system of music features a vocal line for the wife and a piano accompaniment. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. The tempo is marked *Larghetto* with a quarter note equal to 63 beats per minute.

The second system continues the piano accompaniment. It features a dense texture of chords and moving lines in both hands. The tempo remains *Larghetto*.

The third system includes the vocal line and piano accompaniment. The lyrics are: "though my eyes with tears were dim, Yet fancy gave such force to sight, That". The piano part provides harmonic support for the vocal line.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "still, methought, I gazed on him Un-til the boat had va - - nish'd". The piano part features a prominent melodic line in the right hand.

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "quite. From o - ther eyes its form had passed,". The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand.

They only saw the bright broad sea, 'Twas I 'twas I be-

*cresc.*

- held it last.... That boat was all the world to me.

*sf*

*dolce.*

Babe, who smil'st at ev...ry tear,

*pp*

Know'st not what I say,

*f*

Look a pray'r for fa...ther, dear,

*mf*

Pray, child, pray. Pray, child,

*mf*

*p* *mf*

pray; pray, pray,

*p* *pp*

pray, child, pray.

*colla voce.* *p* *tempo.*

How dreary now the earth will

*p*

seem, My soul would hurry o'er the deep, Or seek him in some fleeting

*cresc.*

dream, From which I must awake to weep. Ye tedious hours to

minutes shrink, Ye minutes, chang'd to moments, fly, Or I beneath my

grief shall sink, And, e'er he comes, shall surely die.

Babe, who smil'st at ev-ry tear, Know'st not what I

say, Look a pray'r for fa-ther, dear,

Pray, child, pray, Pray, child,

*p* *mf*

pray, pray, pray.

*p*

Pray, child, pray, pray, pray, pray, child,

*pp* *cresc.* *p colla voce.*

pray.

*p* *Tempo. dim.*

# WEIGHING ANCHOR.

## Nº 3.

### FOUR-PART SONG.\*

*Allegro.*  $\text{♩} = 63.$

*pp* *ff* *ff*

TENORS. *f* The  
SAILORS  
BASSES. *f* The

*gva* *loco* *sf*

anchor while we raise, We waken thoughts of former days, The  
anchor while we raise, We waken thoughts of former days, The

\* In detached performance, this piece may be sung without accompaniment, in which case the symphonies should be omitted.



waves that round us swell, Some good old story plainly tell. The  
 waves that round us swell, Some good old story plainly tell.

lingo that they talk, A landsman's brain would baulk; We  
 The lingo that they talk, A brain would baulk; We

know it well; Wher e'er we roam, At sea the sailer e\_ ver feels at  
 know it well; Wher e'er we roam, At sea the sailer e\_ ver feels at

*ff* home. Then heave and ho, sing rum.be\_low, Yo ho, yo ho, yo  
*ff* home. Then heave and ho, sing rum.be\_low, Yo ho, yo ho, yo

ho, . . . and off we go, . . . and off we go.

ho, . . . and off we go, . . . and off we go.

*sf* *ff*

We see brave Nel-son's

We see brave Nel-son's

*p* *gva* *sf*

shade, And hear the gal-lant words he said; "My men your du-ty

shade, And hear the gallant words he said; "My men your du-ty

*p*

do, For England this ex-pects of you;" Tra-falgar's no-ble

do, . . . . . For England this ex-pects of you;" Tra-

*pp* *p* *pp*

fight Shall cheer our dreams at night; We'll spin long yarns of  
 .. falgar's noble fight Shall cheer at night; We'll spin long yarns of

what we've seen, And shout anew "Bri-tan-nia and our Queen?" Then  
 what we've seen, And shout anew "Bri-tan-nia and our Queen?" Then

heave and ho, sing rum-be-low, Yo ho, yo ho, yo ho,..... And  
 heave and ho, sing rum-be-low, Yo ho, yo ho, yo ho,.....

off we go,.... and off.... we go.  
 And off we go,.... and off.... we go.

# THE MERMAID.

## Nº 4.

### SONG WITH CHORUS.

*Andante tranquillo*  
♩ = 112.

*f* *p cresc.* *dim:*

*gva*

*sf* *p* PED.

*gva*

*cresc.* *p* PED.

*gva*

*sf* *p* PED.

*sf* *p* PED.

**H** MERMAID.

Hark to me, . . . . . hark to me, . . . . .

*p* *mf* *p* *mf* PED.

SAILORS.

..... hark . . . . . to me; *sempre sotto voce.* From my

TENORS AND BASSES. *sempre sotto voce.* *p* A mermaid? an

*p* A mermaid see,— A mermaid an

grot... below the sea, Here I come the moon to view, Sail ing

evil sign, an e\_vil sign, an e\_vil sign,

evil sign, an e\_vil sign, an e\_vil sign,

through that field of blue, Which promises so fair,— Would

'Tis Friday—

'Tis Friday too,—

pro\_mi\_ses were true! hark, . . . . .

*pp* Some mischief I divine, - some mischief I divine, -

*pp* Some mischief I divine, - some mischief I divine, -

. . . . . hark . . . . . to me.

A mermaid, 'Tis Friday, Some mischief I di\_vine, A mermaid, 'Tis

A mermaid, 'Tis Friday, Some mischief I di\_vine, A mermaid, 'Tis Fri

**I**

Mortals think no danger near; But the tem\_pest's voice I

Friday.

--- day.

hear, In the distance, dull and low; And its menace well I

know; Soon it an-grily will roar, Lashing the waves rocking the

shore. *pp* Hark . . . . . to  
 Then of a coming storm she sings, of a coming storm she sings,  
 Then of a coming storm she sings, of a coming storm she sings,

me, . . . . . hark . . . . . to  
 A storm, No good the mermaid, the mermaid e- ver  
 A storm, No good the mermaid, the mermaid e- ver

me.  
brings, No good the mermaid ever brings, no

brings, No good the mermaid ever brings, no good,

**K**

good, the mermaid e ver brings.

no good the mermaid e ver brings.

Hark to me . . . . .

. . . . hark to me, . . . . . hark . . . . . to

*mf*

PED. \*



me. *p* Her voice is sweet, Her voice is sweet, Her voice is sweet, *p* On the sur...face of the

sea, No...thing changeless can re...main, Joy.... is

quick...ly turn'd to pain;.... Here hopes most bright.ly

Her words are fair,

smile,..... that prove to be but vain. Hark,.....

Her words are fair, But of her magic song beware, But of her magic song beware,.

of her magic song beware, Hark..... beware of her magic song, her

of her magic song beware, beware of her magic song, her

magic song, her magic song be - ware, beware, be -

magic song, her magic song be - ware, be - ware,.... be - ware...

to me .....

to me .....

L

Would you learn where pe - rils cease, Where a -  
 - ware, beware.  
 ..... beware.

- - bides e - ter - nal peace, Plunge below and seek the cell ..... Where

I and my sis - ters dwell, There are gems with in - - born

M

light, Needing no sun, banishing night. Hark .....  
 She prates of peace and pleasant things,  
 She prates of peace and pleasant things,

..... to me, hark... ..to

She prates of peace and pleasant things; But ah, no... good the mermaid, the mermaid

She prates of peace and pleasant things, But ah, no... good the mermaid, the mermaid

me, hark to me, hark to me, .....to

brings, She prates of pleasant things, But ah, no good the mermaid brings,

brings, She prates of pleasant things, But ah, no good the mermaid brings,

me... to me, ... hark... ..to me. *rall:*

no, no, ah, no good, ah, no good the mer- maid ever brings. *rall:*

no, no, ah, no good, ah, no good the mer- maid ever brings. *rall:*

# THE SAILOR AND HIS MESSMATES.

## Nº 5.

RECIT & SONG WITH CHORUS.

SAILOR. RECIT:

Fill not your minds with superstitious fear, What\_e'er be-

*sf* *p*

Detailed description: This system contains the first two measures of the recitative. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The key signature has one flat (B-flat). Dynamics include *sf* (sforzando) and *p* (piano).

- falls let Hope your bosom cheer. Hope gains new force and ri-ses high a-bove All

Detailed description: This system contains the next two measures of the recitative. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

troubles, when we think on those we love. *Tempo.*

*3*

Detailed description: This system contains the next two measures of the recitative. The tempo is marked *Tempo.* The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

RECIT:

Think on the hearts that fondly for us beat, Think of the

*cresc.*

Detailed description: This system contains the next two measures of the recitative. The tempo is *Tempo.* The piano accompaniment includes a *cresc.* (crescendo) marking.

lips that our return will greet. Dream not that Heav'n has let us wish in

*f*

Detailed description: This system contains the final two measures of the recitative. The piano accompaniment includes a *f* (forte) marking.

vain To see those well-lov'd faces once a - gain.

ne-ver let a gal-lant heart through foolish fancies quail, Though

shark or mermaid you may see, or on a Friday sail, 'Tis

e-ver Friday's custom to bring Sa-turday, I think; When

all we jo-vial sailors to our wives and sweethearts drink. "Our

wives and sweethearts," That's the toast wher-e-ver we may roam, We'

bear a compass in our hearts, that e-ver points to home. So,'

though this is not Sa-turday, but just the day be-fore, We'll

drink the toast with three times three,... and throw in one cheer

N

more.

SAILORS.

"Our wives and sweethearts;" May the words resound from shore to

"Our wives and sweethearts;" May the words resound from shore to

shore, We'll drink the toast with three times three, and throw in one cheer more.

shore, We'll drink the toast with three times three, and throw in one cheer more.

SAILOR.

We're guided by a po - lar star, that shines not in the skies, But

sparkles most be - witching - ly in woman's lovely eyes, And



whether to the north or south, or east or west we steer, That

star is still before us, and our hearts will thither veer. If

dull you feel, or out of sorts, the remedy is plain, Just

view the star thro' Mem'ry's glass, you'll soon be right a - gain. On

Thursday, Friday, Saturday, and all the days before, We'll

drink the toast with three times three,.... and throw in one cheer

more. "Our wives and sweet-hearts;" May the words resound from shore to shore.

"Our wives and sweet-hearts;" May the words resound from shore to shore.

shore. We'll drink the toast with three times three,.... And throw in

shore. We'll drink the toast with three times three,.... And throw in

Hur - rah! Hurrah! Hur - rah!

one cheer more.

one cheer more.

Hur -

Hur -

Musical score system 1, featuring vocal lines and piano accompaniment. The vocal parts have lyrics: "Hur-rah! Hurrah! Hur-rah!" and "-rah! Hurrah! Hur-rah!". The piano part includes a dynamic marking of *p*.

Musical score system 2, featuring vocal lines and piano accompaniment. The vocal parts have lyrics: "Hur-rah! Hurrah! Hur-rah! . . . . .", "-rah! Hurrah! Hur-rah!", and "-rah! Hurrah! Hur-rah!". The piano part includes dynamic markings of *cresc:*, *mf*, and *f*.

Musical score system 3, featuring vocal lines and piano accompaniment. The vocal parts have lyrics: "Hur-rah!", "-rah! Hur-rah!", and "-rah! Hur-rah!". The piano part includes a dynamic marking of *ff*. The system concludes with the instruction "Attacca senza pausa."

# THE STORM.

## Nº 6.

### CHORUS WITH SOLOS.

Allegro agitato.  
♩ = 40.

*pp*

TENOR.

*pp*

SAILORS.

BASS.

A veil of darkness spreads a round

*pp*

The

Hear ye the distant thun . der's sound?

*sempre cresc.*



*cresc:*

voice that lou - der, lou - der grows, it speaks

*cre*

With voice that lou - der, lou - der grows, it

*scen* *do*

speaks. With voice that

With voice that lou - der,

lou - der, lou - - der grows it speaks. *P* *ff*

lou - - der grows it speaks Now *ff*

ff  
Now  
forth..... in all its wild-est rage it breaks

ff  
forth..... in all its wildest rage it breaks

Now *gva* forth,

ff  
Now forth..... in all its  
now forth,

wildest rage, its wild-est rage, in all its wildest  
its wild-est rage, *gva* in all its wildest *loco*

MERMAID.

Hark ..... to  
 rage it breaks.  
 rage it breaks.

me. Hark .....  
 The bil - - lows rise and roar.  
 The bil - - lows rise and roar.

..... to me.  
 The bil - lows rise and  
 The bil - lows rise and



Hark ..... to me .... Hark ..... to me.

roar, The tempest rages, ra - ges more and

roar, The tempest rages, ra - ges more and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a sixteenth-note scale-like figure marked with a '6' above it, followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include piano (*p*) and forte (*f*).

more, The lightnings forked blue,

more, The lightnings forked blue,

The second system continues the musical score. The vocal line features a dynamic marking of *sf* (sforzando) and includes the lyrics 'more, The lightnings forked blue,'. The piano accompaniment is marked *ff* (fortissimo) and features a more complex rhythmic pattern with sixteenth notes and chords. A '6' is marked above the piano part.

R

When ye

Kin\_dle the sky..... with lu\_rid hue .....

Kin\_dle the sky.... with lu\_rid hue .....

The third system, marked with a large 'R', begins with the vocal line. The lyrics are 'When ye Kin\_dle the sky..... with lu\_rid hue .....'. The piano accompaniment features a dynamic marking of *sf* and includes a piano (*p*) marking towards the end. The piano part has a complex texture with many sixteenth notes and chords.

thought no dan - ger near, I the tempest's voice could

The

The mermaid's song was true

hear, Knew it an - gri - ly would roar, Lash - ing the

mermaid's song was true.

The mermaids song was

waves rocking the shore.

O'er the tem - - - pest's

true, O'er ..... the tem - - - pest's voice.....

On the surface of the  
 voice I can hear her re- - joice.  
 .... I can hear her, I can hear her re-joice.

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 the lyrics 'On the surface of the voice I can hear her re- - joice.' The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *fp*.

sea No-thing changeless can re- main.  
 I can hear her re- joice.  
 I can hear her re -

The second system continues the vocal line with the lyrics 'sea No-thing changeless can re- main. I can hear her re- joice. I can hear her re -'. The piano accompaniment features a more active texture with chords and moving lines, marked with *f* and *sf*.

Must all our cherish'd hopes then  
 - - joice. Must

The third system concludes the vocal line with the lyrics 'Must all our cherish'd hopes then - - joice. Must'. The piano accompaniment includes triplets in the right hand and chords in the left hand, with dynamic markings *p* and *sf*.

prove but vain? Shall we ne'er see one  
 all our cherish'd hopes then prove but

well - - lov'd face a - - gain.  
 vain, Shall we ne'er see one well - - lov'd

ne'er a - - gain.  
 face a - - gain, ne'er a - -

S WIFE.

Babe, who smil'st at ev - - ry tear, .....

The bil - lows

- gain. The bil - lows

*f p*

..... Know'st not what I

rise and roar.

rise and roar.

say ..... Look a

The tem - pest ra - - ges more and more.

The tem - pest ra - - ges more and more.

pray'r for fa - - ther dear . . . . .

*p*

The tem - pest ra - - ges more and

The tem - pest ra - - ges more and

Pray, child, pray, . . . . .

more.

more.

.... Pray, child,

*grva* *sf* *loco*

Hark ..... to me!

pray.

*p* The bil - lows rise and

The bil - lows rise and

Hark ..... to me.

roar,

The tem - pest ra - ges more and

roar,

The tem - pest ra - ges more and

more.

But no - thing can ap - - pal us, What

more.

But no - thing can ap - - pal us, What

*crese.* *sf* *f*

SAILOR.

Wher- ever we may roam, We  
 - e - ver may be - fall us, No, nothing can ap- pal us.  
 - e - ver may be - fall us, No, nothing can ap- pal us,

bear a compass in our hearts, That always points to home. We  
 nought can appal  
 nought can appal

*p* *cresc.* *f*

bear a com - pass in our hearts that always points to

*p* *f*



Hark ..... Hark .....

home.

Hark .....

Still the mer-maid's song, the

Still the mer-maid's song, the

..... Hark ..... to

mer-maid's song was true.

mer-maid's song was true.

me.

*più cresc:*

Death stands threat - - - 'ning

*più cresc:*

Death stands threat - - - 'ning

*più cresc:* *sf*



to our view ..... Thou who dost the

to our view ..... Thou who dost the

*ff*



tem - pest lead A - - - thwart the bound - less

tem - pest lead A - - - thwart the bound - less



sky ..... As - - - sist us in this

sky ..... As - - - sist us in this

*grava* ..... *loco*

hour of need Give ear ..... un - - -

hour of need Give ear ..... un - - -

to our cry .....

to our cry .....

*sf* *sf* *sf*

Andante mosso.  $\text{♩} = 60.$

LASSES.

SOPRANO. *p*

CONTRALTO. *p*

Too well the gal . . . lant

Too well the gal . . . lant

Andante mosso.

ship I know, How 'tis toss . . . ing to and

ship I know, How 'tis toss . . . ing to and

fro. All that we on earth most

fro.

prize, Soon may sink be . fore our

All that we on earth most prize, . . . . .

WIFE.

When he... gave..... that

eyes

Soon may sink before our eyes.

*pp*

part... ing kiss, Could I dream of woe like

*cresc:*

this? Could I dream of woe like this?

*colla parte. a tempo.*

She

*colla parte. a tempo. f*

SAILOR.

Wher - e - ver we may

*cresc.* She nears the rock, She nears.

nears, She nears.

*p cresc. f/p*

roam, We bear a com - pass in our hearts that

al - ways points to home.

*mf* I dare not, I dare not, dare not gaze, I

*mf* I dare not, I dare not, dare not gaze, I

can... not look else... where.

can... not look else... where.

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics: "can... not look else... where." The piano accompaniment is in G major and 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

How long this fearful an... guish, this fearful anguish must I

How long this fearful an... guish must I

The second system of music continues the vocal and piano parts. The vocal staves have lyrics: "How long this fearful an... guish, this fearful anguish must I" and "How long this fearful an... guish must I". The piano accompaniment includes a dynamic marking of *sf* (sforzando) and features a more complex rhythmic texture with sixteenth notes.

LASSES.

SAILORS.

*sf* bear?.....

*sf* bear?.....

*p* No... thing can ap... pal... us, What... e... ver may be.

*p* No... thing can ap... pal... us, What... e... ver may be.

The third system of music introduces two vocal parts: LASSES and SAILORS. The LASSES' part has lyrics "bear?....." with a dynamic marking of *sf*. The SAILORS' part has lyrics "No... thing can ap... pal... us, What... e... ver may be." with a dynamic marking of *p*. The piano accompaniment features dynamic markings of *sf* and *p*, and includes a fermata over a chord. The system concludes with a repeat sign.

U *ff* *sf*

LASSES.

The ship has struck!

SAILORS.

.. fall..... us.

*ff* *sf* *sf* >

LASSES.

The ship has struck! haste!

*p* *cresc:*

O dreadful shock - quick! man the lifeboat! man the lifeboat!

O haste! O quick ly haste! .....

stout ly row, stout ly row. ....



Too... late! too... late! yet no, yet  
 Too... late! too... late! yet no,

*f* *p* *cresc.*

no, ah no, The wreck is reach'd, the wreck is reach'd!  
 ah no, The wreck is reach'd!

*f* *f*

All ..... praise to Heav'n is  
 All ..... praise to Heav'n is

*p* *p*

due, sav'd is the gallant crew, sav'd is the gallant  
 due, sav'd, sav'd is the gallant crew,.....

*f* *f*

crew, the gallant crew, Hail to the lifeboat's gallant  
 ... is the gallant crew, Hail to the lifeboat's gallant  
 Hail to the lifeboat's gallant crew,  
 Hail to the lifeboat's gallant crew,

crew to the life-boat's gal-lant crew, hail... to the life-boat's  
 crew to the life-boat's gal-lant crew, hail, hail to the life-boat's  
 Hail to the life-boat's gal-lant crew, hail, hail to the life-boat's  
 Hail to the life-boat's gal-lant crew, hail, hail to the life-boat's

gal - rit<sup>o</sup> - lant crew.  
 ga - - lant crew.  
 gal - rit<sup>o</sup> - lant crew.  
 gal - rit<sup>o</sup> - lant crew. *Allegro giojoso.* =138.  
 rit<sup>o</sup> *f* *sf*

WIFE.  
Is the hour of danger o'er?

SAILOR.  
Is the hour of danger o'er? Do I see that face once

Do I see that face once more Which amid the tempest

more. Which a-mid the tempest wild .....

spirit-like upon me smild, E - ven now thy fi - - gure

spirit like upon me smild, E - ven now thy fi - - gure

seems, Seems as a fragment, a fragment of my dreams, Let me

seems, Seems as a fragment, a fragment of my dreams, Let me

clasp thee to my heart, That I may know an earthly form thou  
 clasp thee to my heart, That I may know an earthly form thou

art. I let me clasp thee, clasp thee to my heart, That I may  
 art. I let me clasp thee, clasp thee to my heart, That I may

know an earth-ly form, an earth-ly form thou art, that I . . . .  
 know an earth-ly form thou art . . . . . that

. . . . may know an earthly form thou art, O let me clasp thee to my lo-ving  
 I may know an earthly form thou art, O let me clasp thee to my lo-ving

*colla parte.* **f**

*a tempo.*

SAILOR. WIFE.

heart.

heart.

LASSES.

Thou who dost the tem - - - pest

Thou who dost the tem - - - pest

SAILORS.

Thou who dost the tem - - - pest

Thou who dost the tem - - - pest

*p* *a tempo.*

guide on paths to us un - - -

guide on paths to us un - - -

guide on paths to us un - - -

guide on paths to us un - - -

SAILOR.

Do I see that face once more  
 known - - - Thou heard'st in  
 known - - - Thou heard'st in  
 known - - - Thou heard'st in  
 known - - - Thou heard'st in

*cresc:*

mer - - - cy when we cried, thanks  
 mer - - - cy when we cried, thanks  
 mer - - - cy when we cried, thanks  
 mer - - - cy when we cried, thanks

*f*

WIFE.

Do I see that face once more?

praise ..... to Thee a - - - -

praise ..... to Thee ..... a - - - -

praise ..... to Thee ..... a - - - -

praise ..... to Thee a - - - -

*f* *dim:*

Let me clasp thee, clasp thee to my heart.

Let me clasp thee, clasp thee to my heart.

- lone, Thanks, praise ..... to

- lone, Thanks, praise ..... to

- lone, Thanks, praise ..... to

- lone, Thanks, praise ..... to

*p* *f*

Let me clasp thee, clasp thee to my heart..

Let me clasp thee, clasp thee to my heart..

Thee a - - - lone, *ff* All

Thee a - - - lone, *ff* All

Thee ..... a - - lone, *ff* All

Thee a - - - lone, *ff* All

*p* *f*

.....

praise ..... to Thee, ... to Thee ...

praise ..... to Thee all praise to

praise ..... to Thee all praise to

praise ..... to Thee all praise to



my  
my  
... all praise to Thee a - lone, all praise, all praise to Thee a - lone.  
Thee, to Thee, all praise, all praise to Thee a - lone.  
Thee, to Thee, all praise, all praise to Thee a - lone.  
Thee, to Thee, all praise, all praise to Thee a - lone.

*ff*

lo - - - ving heart.  
lo - - - ving heart.  
to Thee a - lone.  
to Thee a - lone.  
to Thee a - lone.  
to Thee a - lone.

*sf* *gva...* *loco*