

SUNG BY
MISS CLARA BUTT.



SEA-PICTURES

A Cycle of Five Songs for Contralto.

- 1 SEA SLUMBER-SONG Words by THE HON. RODEN NOEL
- 2 IN HAVEN (Capri) C. A. ELGAR
- 3 SABBATH MORNING AT SEA From a Poem by M^{RS} BROWNING
- 4 WHERE CORALS LIE RICHARD GARNETT
- 5 THE SWIMMER From a Poem by ADAM LINDSAY GORDON

The Music by

EDWARD ELGAR.

(OP. 37.)

PRICE 5/6 NET

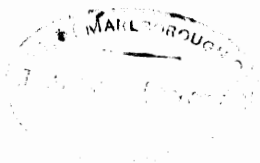
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FULL ORCHESTRAL SCORE 15/- BAND PARTS 24/-

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AND
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Sea-Pictures.



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SEA SLUMBER-SONG.

SEA-BIRDS are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land ;
“ I, the Mother mild,
Hush thee, O my child,
Forget the voices wild !
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land ;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy night
Breathes good-night,
Good-night !”

HON. RODEN NOEL.

(By permission of Mr. Elkin Mathews.)

SEA SLUMBER-SONG.

Words by
H. RODEN NOEL.*

Music by
EDWARD ELGAR. Op. 37. No 1.

Andantino. (♩ = 50.)

VOICE.

PIANO.

pp espress.

3

dim.

Red. * Red. *

p

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

Red. *

cresc. *pp*

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

ppp

Red. * Red. *

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ossia.

shad - ow - y sand Of this elf -

shad - ow - y sand Of this elf -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "shad - ow - y sand Of this elf -". There are triplets in the vocal lines and sixteenth-note runs in the piano accompaniment. Pedal markings and asterisks are present at the bottom of the piano part.

Tranquillo. (♩=40.) *pp*

- in land; "I, the Mo - ther mild, . . .

ppp

Due Ped.

gva bassa

This system continues the vocal and piano parts. The tempo is marked "Tranquillo." with a quarter note equal to 40 beats. The dynamics are "pp" for the vocal line and "ppp" for the piano accompaniment. The lyrics are "- in land; 'I, the Mo - ther mild, . . .". The piano accompaniment features a "Due Ped." marking and a "gva bassa" (grave bass) section. The key signature changes to three sharps (F#, C#, G#).

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

cresc. *dim.*

cresc. *dim.*

gva bassa

This system continues the vocal and piano parts. The lyrics are "... Hush thee, O my child, For - get the voi - ces wild! . . .". The piano accompaniment has "cresc." and "dim." markings. The "gva bassa" section continues. The key signature remains three sharps.

... Hush thee, O my child, Hush . . . thee.

pp *dim.*

ppp *accel.*

gva bassa *loco*

This system concludes the vocal and piano parts. The lyrics are "... Hush thee, O my child, Hush . . . thee.". The piano accompaniment has "pp", "ppp", and "accel." markings. The "gva bassa" section ends with a "loco" marking. The key signature remains three sharps.

rit.

f *rit. pp* *ten.*

And. * *And.* *

a tempo
p tranquillo

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

dim. pp

a tempo

waves, Veil their mar - bles, veil their mar - bles bright,

p *pp*

Foam glim - mers faint - ly, faint - ly white Up -

on the shell-y sand Of this elf-in land,

rit. - - - - - al

fp

dim. molto

Tempo primo.

p

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

pp

slum - ber woos and wins, I

pp

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

ppp

Ped. * *Ped.* *

ossia.

slum - ber - song, Leave woes, and

slum - ber - song, Leave woes, and

Ped. * *Ped.* *

Molto tranquillo. (♩ = 40.)

wails, and sins,

ppp

Due Ped. *gva bassa*

p *dim.*

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

gva bassa

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

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

cresc. *dim.* *ppp*

gva bassa

good night,

loco

p ad lib. *ad lib.*

good night, Good night, good

pp colla parte a tempo *ppp colla parte*

ped. *

night!"

a tempo *dim. e rit.*

ped. *

IN HAVEN.

(CAPRI.)

CLOSELY let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

C. A. ELGAR.

IN HAVEN.

Words by
C. A. ELGAR.

(Capri.)

Music by
EDWARD ELGAR. Op. 37. No 2.

Allegretto. (♩ = 72.)

PIANO. *p*

p

Close - ly let me hold thy hand

pp

cresc.

Storms are sweep - ing sea and land;

Love a - lone will

cresc. *p*

stand.

fp *dim.*

ped. *

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata over a whole note, followed by a dotted line. The piano accompaniment begins with a forte piano (*fp*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. A *dim.* (diminuendo) marking is placed over the final measures of the piano part. A *ped.* (pedal) marking is at the start, and an asterisk (*) is positioned below the first measure of the piano part.

ped. *

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a dotted line and then a half note. The piano accompaniment features a melodic line with a slur and a fermata. A *ped.* marking is at the start, and an asterisk (*) is below the first measure of the piano part.

p

Close - ly cling, for waves beat fast,

pp

ped. *

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a dynamic of *p* (piano) and lyrics: "Close - ly cling, for waves beat fast,". The piano accompaniment has a dynamic of *pp* (pianissimo). A *ped.* marking is at the start, and an asterisk (*) is below the first measure of the piano part.

cresc.

Foam flakes cloud the hur - - rying blast.

ped. *

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a dynamic of *cresc.* (crescendo) and lyrics: "Foam flakes cloud the hur - - rying blast.". The piano accompaniment features a melodic line with a slur and a fermata. A *ped.* marking is at the start, and an asterisk (*) is below the first measure of the piano part.

... Love a lone will

cresc.

p

ped. *

last.

fp

dim.

ped. *

...

ped. *

Kiss my lips and soft - ly say.

pp

ped. *

cresc.

"Joy sea - swept, may fade to - day

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a melodic phrase starting on a whole note, followed by eighth notes and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Pedal markings (Ped.) are placed below the piano staff, with asterisks indicating specific points of interest.

... Love a - lone will

cresc. *p*

The second system continues the vocal line with the lyrics "Love a - lone will". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. Dynamics include a crescendo and a piano (*p*) marking. Pedal markings are present at the bottom of the piano staff.

stay"

fp *dim.*

The third system shows the vocal line with the lyrics "stay". The piano accompaniment is characterized by a strong fortissimo (*fp*) dynamic and a decaying dynamic (*dim.*) towards the end. The right hand has a rhythmic pattern of eighth notes, while the left hand provides a bass line. Pedal markings are visible at the bottom.

...

ppp 6

The fourth system concludes the piece. The piano accompaniment features a sixteenth-note figure in the right hand, marked with a forte-pianissimo (*ppp*) dynamic and a fingering of 6. The vocal line has a few final notes. Pedal markings are present at the bottom of the piano staff.

SABBATH MORNING AT SEA.

THE ship went on with solemn face :
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward

The new sight, the new wondrous sight !
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory !

Love me, sweet friends, this sabbath day
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

From a poem by MRS. BROWNING.

SABBATH MORNING AT SEA.

From a poem by
MRS BROWNING.

Music by
EDWARD ELGAR. Op. 37. No 3.

VOICE. Moderato. (♩ = 72.) *Quasi Recit.*

The ship went

PIANO. *p largamente* *mf rit.* *pp*

a tempo più mosso *a tempo*

on with so-lemn face:... To meet the dark-ness on the deep, The

a tempo *p*

più mosso

so-lemn ship went on - - - ward. I

pp *più mosso*

bow'd down wea - ry in the place; For

p

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

dim. e rit.

pp

dim. e rit.

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

mf *più mosso*

mf

sight! The wa - ters a - round me,

sf

piu tranquillo

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

p *fp* *p colla parte*

dim. *Tempo primo* *pp*

o'er me, Calm in a moon - less, sun - less

pp

cresc. *allargando*

light, As glo - ri - fied by e - ven the in - tent Of

pp *colla parte*

f *dim.*

hold - ing the day - glo - ry!

f *con Ped.*

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

p poco meno mosso

Love me, sweet friends, this sabbath day. The sea sings

Vocal line and piano accompaniment for the first system, including lyrics and musical notation.

round... me while ye roll A - far... the

Vocal line and piano accompaniment for the second system, including lyrics and musical notation.

cresc. *pp tranquillo*

hymn un - al - ter'd, And

Vocal line and piano accompaniment for the third system, including lyrics and musical notation.

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

colla parte

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

a tempo

voice has fal - ter'd.

dim.

rit.

Come prima.
Quasi Recit.

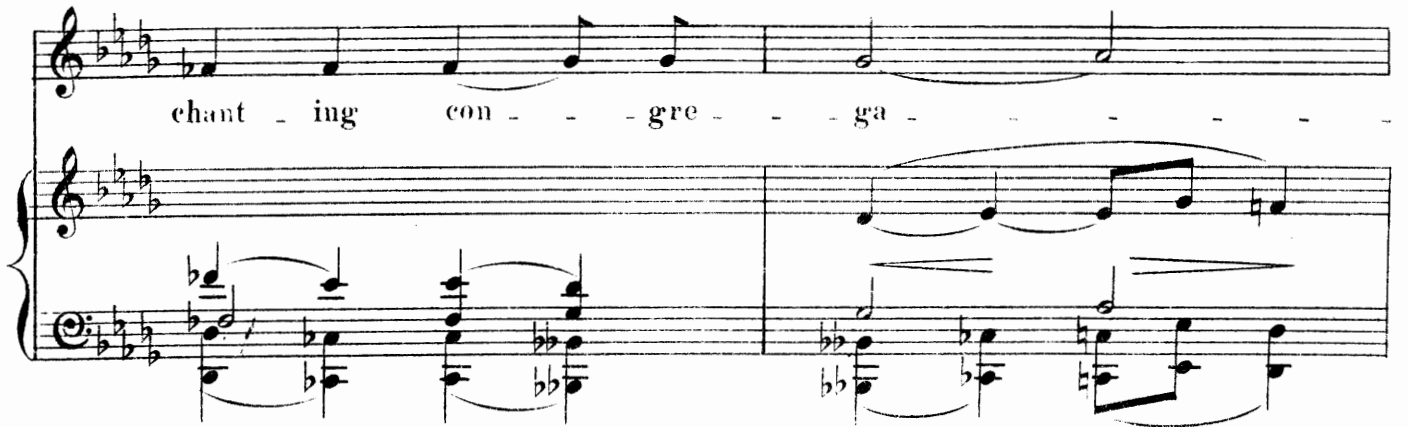
And tho' this sab - bath comes to

pp

me With - out the stol - ed min - is - ter, And



chant - ing con - - - gre - - - ga - - -



- tion, *cresc.* God's Spi - rit shall *dim.* give



com - fort. *p* HE Who brood - ed soft on wa - ters drear, Cre - *allargando*

colla parte



a tempo

a - tor on ere - a - tion.

a tempo

pp

rit.

ff

Ped. *

Grandioso. (♩ = 66.)

He shall as-sist me to look higher,

fp

con Ped. sempre

He shall as-sist me to look higher, Where keep the

fp

saints, with harp. and song, An end-less,

cantabile ed accelerando.

end - less sab - bath morn - ing, An

sostenuto ed accelerando.

end - less sab - bath morn - ing,

mf

... And, on . . . that sea com -

p

cresc.

_mix'd with fire, On that sea com -

p

Ad. simile

f *p*

- mix'd with fire, Oft drop their eye-lids raised too

cresc. molto e largamente. *f* *rit.* *ff*

long To the full God-head's burn - ing, the full

colla parte *rit.*

God-head's burn - ing

f *p* *f*

dim. *pp* *ff*

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

WHERE CORALS LIE.

THE deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well ;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

RICHARD GARNETT.

(With the Author's kind permission.)

WHERE CORALS LIE.

Words by
RICHARD GARNETT.*

Music by
EDWARD ELGAR. Op. 37. No. 4.

Allegretto, ma non troppo. (♩ = 56.)

VOICE.

PIANO.

The deeps have music soft and
low. When winds awake the airy spray,

pp
con Ped.

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H. 2670.

*espress.
allargando*

It lures me, lures me on to go And

colla parte

con Ped.

a tempo
see the land where corals lie, The

marcato
a tempo

PPP

rit. *a tempo*
land where corals lie.

mf *pp* *colla parte* *a tempo*

By

p *PPP*

mount and mead, by lawn . . . and rill, When

night is deep, and moon is high, That

allarg.

colla parte

cresc. *p a tempo*

music seeks and finds me still, And tells me where the corals lie, . . .

a tempo

. . . And tells me

ppp *mf*

rit. *a tempo*

where the corals lie.

pp *colla parte* *a tempo*

pp rit. *dim.* *a tempo*

Yes, press my eye-lids close, 'tis well;

colla parte *pp a tempo*

cresc. *pp* *a tempo*

Yes, press my eye-lids close, 'tis well; But

cresc. *pp* *dolce* *a tempo*

cresc. e stringendo

far the rap-id fan-cies fly To roll-ing worlds of wave and shell, And

cresc. e stringendo

f rit. all the land where corals lie. *p a tempo*

colla parte *pp a tempo*

pp Thy lips are like a sunset *dim.*

glow, Thy smile is like a morning *pp*

sky, Yet *allarg.*

dim. *colla parte*

cresc. *a tempo dim.*

leave me, leave me, let me go And see the land where corals lie,...

con Ped. *a tempo*

... The land, ... the

ppp *mf*

land. where corals lie.

p *a tempo*

pp rit. *ppp*

Ad.

THE SWIMMER.

WITH short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd ;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

* * * * *

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins ;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden ;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

From a poem by A. LINDSAY GORDON.

THE SWIMMER.

From a Poem by
A. LINDSAY GORDON.

Music by
EDWARD ELGAR. Op. 37. No. 5.

Allegro di molto. (♩ = 116.)

VOICE.

PIANO.

p *f*

f *p* *molto cresc.*

dolce *p legato* *cresc.*

Quasi Recit.

With

f *sf p*

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

a tempo *Recit.*

sf *a tempo*

Rec. * *Rec.* *

south_ward far as the sight can roam,

a tempo

p colla parte *a tempo* *sf p*

Rec.

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

sempre f

p *con Ped.*

seas that climb and the surfs that comb.

mf
On - ly the crag and the cliff to nor' - ward, The

rocks re - ced - - ing, and reefs flung for - ward,

f largamente
Waifs wreck'd sea - - ward and wast - - ed shore - ward On

shallows sheeted with flam - - - ing foam.

f *ff*

p

dim.

A

cresc.

grim, grey coast and a sea - board gha - st - ly, And

p

shores trod sel - dom by feet of men -

f p

pp

p *molto cresc.*

Where the bat - ter'd hull and the brok - en mast lie,

allargando

They have lain em - bed - ded these long years ten.

sf p colla parte

p a tempo

Love! Love!

p a tempo

f when we wan - der'd here to - geth - er, *mf* Hand in hand,

mf

hand in hand thro' the spark - - ling weath - er, From the

dim.

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

cresc. *dim.* *dim.*

p molto espress. *dolce* *pp*

God . . . sure - ly lov'd us a

poco rall. *f espress.* *rit.* *dim.* *3*

poco rall. *colla parte*

lit - - tle then. The

p *dim.* *a tempo* *p*

a tempo

poco meno mosso

skies were fair - er, the shores were

pp

firm - er - The blue sea o - ver the bright sand

roll'd; Bab - ble and prat - tle, and

rip - - ple and mur - mur, Sheen of

p

dolce
sil - ver and glam - our of gold -

Sheen of sil - ver and

pp
glam - our of gold.
pp

cresc. e accel.
f

Tempo Imo Quasi Recit.

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

sf colla parte *p*

con Ped.

a tempo Recit.

thun - - der And clad with light-ning and shod with

sf p *p colla parte*

a tempo

sleet, And strong winds tread - ing the

a tempo *sf* *p*

swift waves un - der The fly - ing roll - ers with

froth - y feet. *p* One gleam like a blood - shot

cresc. sword - blade swims on The sky - line, stain - ing the

cresc. *sf p*

cresc. molto green gulf crim - son, A death - stroke fierce - ly

pp *cresc. molto*

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

sf p colla parte

accel. *f*

wind - - ing sheet. 0

a tempo

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

f *p a tempo*

mf

storm sprite loos - - ens the gust - y reins; 0

brave white hors - es! you gath - er and gal - lop, The

p

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

... Now the stout - est ship were the

frail - est shal - lop In your

cresc.
hol - low backs, on your high - arch'd manes.

f largamente

I would ride as ne - ver man has rid - den In your

f largamente

sleep - - - y, swirl - - - ing sur - - ges hid - den,

f

... I would ride as ne - ver

ff *p*

man has rid - den, To

cresc.

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

p

sonore con Ped.

no light wear-ies and no love wanes,

. no. love, where

cresc

ped.

cresc molto

no love, no love

a tempo

wanes

dim.

a tempo

ff accel.

fff

ped.

FINE.