

# What Are the Wild Waves Saying?

" I want to know what it says-the sea-what is it that it keeps saying?"

Words by  
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Music by  
Stephen Glover

Andante  
con  
espressione

*p*

*cresc.* *dim.* *p* *rit.*

*a tempo*

*E $\flat$*   
Paul

What are the wild waves

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10 Eb Eb/Bb Bb7 Eb

say - ing, Sis - ter, the whole day\_\_ long, That\_\_

13 Eb Eb Eb/Bb Bb7

ev - er a - mid our play - ing, I\_\_ hear but their low, lone\_\_

16 Eb Cm *agitato cresc.* G7

song? Not by the sea - side\_\_ on - ly,

*cresc.*

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19 F7 G Eb Eb7 dolce

There it sounds wild and free; But at night, when 'tis dark and

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

22 Bbdim Fm Gm Fm Eb/Bb Bb7 Eb

lone - ly, In dreams it is still with me. But at

25 Eb/G Eb7/G Fm/Ab Fm Fm/Ab Eb/Bb Bb7

night, when 'tis dark and lone - ly, In dreams it is still with

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28 Eb Bb F7/Bb Bb

*Più animato*  
Florence

me. \_\_\_\_\_ Broth-er! I \_\_\_\_\_ hear no sing - ing!

*dim.* *p*

31 Bb Bb/D Bb F F7 Bb F7/Bb Bb

'Tis but the roll - ing wave, \_\_\_\_\_ Ev-er its \_\_\_\_\_ lone course wing - ing

35 F G m/Bb F F F7

C7(omit 5) *agitato*

O - ver some o - cean cave! \_\_\_\_\_ 'Tis \_\_\_\_\_ but the noise of

*cresc.*

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38

B $\flat$  Gdim7 F/A F7/A

wa - ter Dash-ing a - gainst the shore, And the

41

B $\flat$  F7 B $\flat$  F F7(omit5) B $\flat$  F C $m$

wind, from some bleak - er quar - ter Min - gling, with its

44

D C $m$  B $\flat$ /F F7 *rit.*

roar. And the wind, from some bleak-er quar-ter Min-gling, min-gling with its

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48

B $\flat$  B $\flat$  B $\flat$ 7 E $\flat$

*Lento* *rall.* *a tempo*

Florence

roar \_\_\_\_\_ No! no, no, no! No, no, no, it is some - thing

Paul

No! no, no, no! No, no, no, it is some - thing

*p* *Lento* *rall.* *p* *a tempo*

52

E $\flat$  E $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$

great - er, That speaks to the heart \_\_\_\_\_ a - lone; The \_\_\_\_\_

great - er, That speaks to the heart \_\_\_\_\_ a - lone; The \_\_\_\_\_

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55

*E<sub>b</sub>* *A<sub>b</sub>* *E<sub>b</sub>/B<sub>b</sub>* *B<sub>b</sub>7*

voice of the great Cre - a - tor, Dwells in that might-y

voice of the great Cre - a - tor, Dwells in that might-y

58

*E<sub>b</sub>* *E<sub>b</sub>* *A<sub>b</sub>*

tone. The voice of the great Cre - a - tor,

tone. The voice of the great Cre - a - tor,

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61 *rall.* Eb/Bb Bb7 Eb

Dwells in that might - y tone.

Dwells in that might - y tone.

*rall.* *sf* *cresc.*

64 Paul

Yes! but the waves seem

*f* *p*

67

ev - er Sing - ing the same sad thing, And



70

vain is my weak en - deav - or To guess what the surg - es

73

*agitato*  
*cresc.*

sing! What is that voice re - peat - ing.

*cresc.*

76

*dolce*

Ev - er by night and day? Is it a friend - ly

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

79

greet - ing? Or a warn - ing that calls \_\_\_\_\_ a - way? \_\_\_\_\_

82

Is it a friend - ly greet - ing? Or a warn - ing that calls a -

85

*Più animato*  
Florence

way? \_\_\_\_\_ Broth-er! the in - land moun - tain,

*dim.* *p*

88

Hath it not — voice and sound? — Speaks not the drip - ping foun - tain,

This system contains measures 88 through 91. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Hath it not — voice and sound? — Speaks not the drip - ping foun - tain,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

92

As it be-dews the ground? — E'en by the house-hold in - gle,

*agitato*

*cresc.*

This system contains measures 92 through 95. The key signature remains two flats. The lyrics are: "As it be-dews the ground? — E'en by the house-hold in - gle,". The tempo marking *agitato* appears above the vocal line starting at measure 93. A *cresc.* (crescendo) marking is placed above the piano accompaniment starting at measure 94. The piano accompaniment features a more active bass line with eighth notes and a right hand with chords and eighth notes.

96

Cur-tained and closed — and warm, Do not our voic - es

*f*

This system contains measures 96 through 99. The key signature remains two flats. The lyrics are: "Cur-tained and closed — and warm, Do not our voic - es". A dynamic marking of *f* (forte) is placed below the piano accompaniment at the beginning of measure 96. The piano accompaniment continues with chords and a bass line, showing some melodic movement in the right hand.

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99

min - gle With those of the dis - tant storm?

102

Do not our voic - es min - gle With those of the dis - tant, dis - tant

105

Florence *Lento* *rall.*  
 storm? Yes! yes, yes! Yes!  
 Paul *Lento* *rall.*  
 Yes! yes, yes! Yes!

108 *a tempo*

yes, but there's some - thing great - er, That speaks to the heart \_\_\_ a -

*a tempo*

yes, but there's some - thing great - er, That speaks to the heart \_\_\_ a -

*p* *a tempo*

111

lone; The \_\_\_ voice of the great Cre - a - tor \_\_\_

lone; The \_\_\_ voice of the great Cre - a - tor \_\_\_

114

Dwells in that might-y tone! The voice of the great Cre -

Dwells in that might-y tone! The voice of the great Cre -

114-116: Musical score for measures 114-116. It features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The piano accompaniment consists of a steady eighth-note triplet pattern in the right hand and a simple bass line in the left hand. Dynamics include a crescendo over the first two measures.

117

a - tor Dwells in that might-y tone!

a - tor Dwells in that might-y tone!

117-119: Musical score for measures 117-119. It features two vocal staves and a piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment features a triplet pattern in the right hand and a bass line in the left hand. Dynamics include a *rall.* marking, a *sf* (sforzando) marking, and a *cresc.* (crescendo) marking. There are also fermatas over the final notes of the vocal lines.

120

120-121: Musical score for measures 120-121. It features two vocal staves and a piano accompaniment. The piano accompaniment continues with the triplet pattern in the right hand and a bass line in the left hand. Dynamics include a *f* (forte) marking and a *p* (piano) marking. The piece concludes with a double bar line.