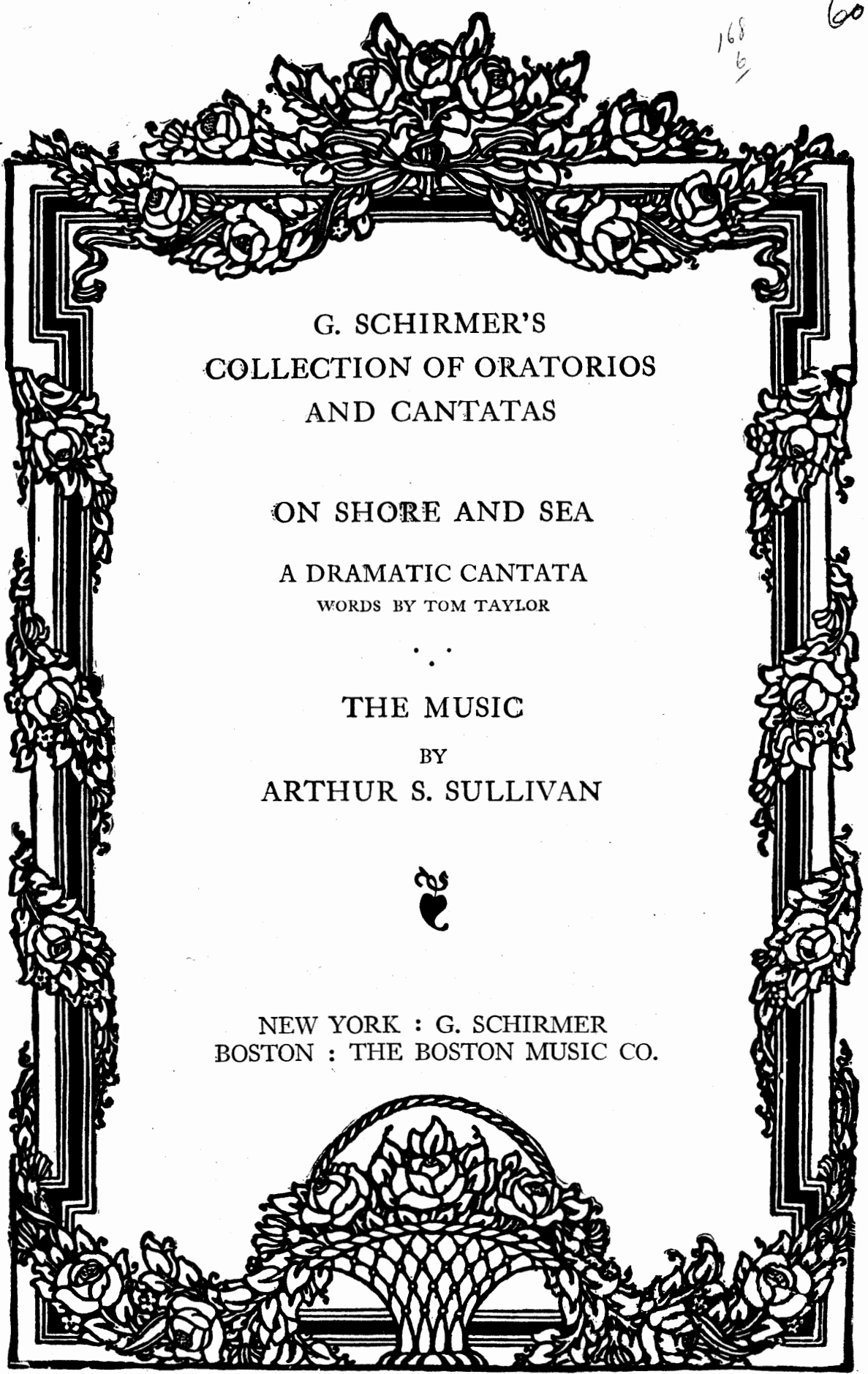


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G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

ON SHORE AND SEA

A DRAMATIC CANTATA

WORDS BY TOM TAYLOR

..

THE MUSIC

BY

ARTHUR S. SULLIVAN



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

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On Shore and Sea:

A Dramatic Cantata

The action passes in the sixteenth century, at a port of the Riviera, near Genoa, and on board of a Genoese and a Moorish galley at sea.

The persons represented are:

LA SPOSINA, a Riviera Woman - Soprano | IL MARINAJÓ, a Genoese Sailor - Tenor

Chorus of Riviera Women—Chorus of Genoese Sailors—
Chorus of Moorish Sea-Rovers.

ARGUMENT.

As a subject not inappropriate to a celebration intended for the honor and advancement of the Arts of Peace, this Cantata has for its theme the sorrows and separations necessarily incidental to war. A dramatic form has been chosen, as lending itself best to musical expression. In order to keep clear of the national susceptibilities, and painful associations connected with recent warfare, the action has been thrown back to the time when constant conflict was waged between the Saracen settlements on the shores of Northern Africa and the Christian powers of the Mediterranean sea-board—particularly the Genoese. The action passes on shore at one of the many small seaports dependent on Genoa, such as Cogoletto, or Camogli, Ruta, or Porto-Ferio—in which galleys were manned and fitted out for her service—and at sea, on board, first of a Genoese, and afterward of a Moorish galley. The Cantata opens with the fleet weighing anchor to the joyous song of the sailors as they heave at the windlass, and spread the sail, and the lament of wives and mothers, sisters and sweethearts, left sorrowing on shore.

Then the scene changes to the sea. Aboard one of the galleys, in the midnight watch, the thoughts and prayers of the Marinajo go back to the loved ones left behind, and invoke for them the protection of our Lady, Star of the Sea. Months pass. The scene changes again to the shore. The fleet, so long and anxiously looked for, shows on the horizon, and the crowd flocks to the port to greet its triumphant entry, headed by the young wife or maiden whose fortunes the Cantata follows. But the price of triumph must be paid—the galley aboard which her sailor served is missing: it has been taken by the rovers. Her beloved is captive, or slain. She gives expression to her desolation, amid the sympathizing sorrow of her companions. Her lover, however, is not slain, but a slave, toiling at the oar, under the lash of his Moorish captors. He plans a rising on the rovers, and while they are celebrating their triumphs with song and feasting, possesses himself of the key of the chain to which, as it ran from stem to stern of these galleys, each prisoner was secured, and exhorts his fellow-prisoners to strike for their liberty. The galley-slaves, after encouraging each other to the enterprise while they toil at the oar, rise on their captors, master the galley, and steer homeward. Re-entering the port, they are welcomed by their beloved ones; the sorrow of separation is turned to rejoicing, and the Cantata ends with a chorus expressing the blessedness of Peace, and inviting all nations to this her Temple.

NO. 1.—CHORUS OF SAILORS.

The windlass ply, the cable haul,
 With a stamp and go, and a yeo-heave
 oh!
 Your sails to the wind let fall!—
 Joys of the shore we must forgo,
 But ours are the joys of the sea—
 To brave the storm and to sink the
 foe,
 And the spoil of victory.

CHORUS OF WOMEN.

You leave us here, to watch and
 weep—
 The lonely night—the dreary
 day—
 'Tis women's hearts your anchors
 keep,
 Their lives you bear away!—
 Tutti. { Then up with the Red Cross
 broad and brave,
 And sweep the Crescent from
 the wave.

NO. 2.—RECITATIVE (*Il Marinajo*).

'Tis the mid-watch of night—stars glis-
 ten keen—
 The winds are piping loud in sheet and
 stay—
 Over the bulwark gazing on the sea,
 The sailor thinks of those he left on
 shore.

SONG.

The wave at her bows is afire,
 And afire in her wake behind—
 And higher, and ever higher
 Are rising sea, and wind—
 As in man's heart love's desire,
 And home thoughts in his mind.

CHORUS OF SAILORS.

Maris Stella—from on high
 Guard our homes that sleeping lie!
 Maris Stella, comfort pour
 On the hearts we left ashore.

SOLO (*Il Marinajo*).

What doth now the maid I love?—
 Does she sleep, and dream of me?—
 Or prays she her saint above
 Shield of her sailor to be?
 Sending her heart, like a dove,
 Hither across the sea.

CHORUS OF SAILORS.

Maris Stella—from on high
 Guard our homes that sleeping lie!
 Maris Stella, comfort pour
 On the hearts we left ashore

NO. 3.—RECITATIVE (*La Sposina*).

From Spring time on to Summer draws
 the year,
 And still they come not, still we watch,
 and weep—
 But see, yon cloud of canvas—faint and
 far!
 They come, the loved, the longed-for,
 home from war.
 Streamers and pennons wave! They
 near the shore,
 Signal to signal answ'ring—fleet to fort.
 But many a noble ship and gallant crew
 That sail'd exulting forth, returns no
 more.
 Where is the galley that bore hence my
 love?—
 It shows not with the rest! Oh, pres-
 age dire!
 Mourn, mourn with me,—my love is
 lost, or slain.

NO. 4.—SONG AND CHORUS (*La Sposina and Women*).

Soft and sadly, sea-wind, swell,
 Soft and sadly roll, oh wave—
 Wind that tolled my sailor's knell—
 Sea that made my sailor's grave.
 Dark my life for evermore
 As that ocean-grave shall be.
 Sad my voice along the shore
 As the wind that wails for thee!

CHORUS OF WOMEN.

Dark her life for evermore
As that ocean-grave shall be ;
Sad her voice along the shore
As the wind that wails for thee !

No. 5.—MORESQUE. (*Instrumental.*)

No. 6.—RECITATIVE (*Il Marinajo*).

The Crescent o'er the Cross is hoisted
high,
And cymbals clash, and pipe and drum
are loud,
While o'er the Christian captives,
chained and sad,
The unbelievers' song of triumph
sounds.

CHORUS OF MOSLEM TRIUMPH, AND
CALL TO PRAYER.

Alla'hu akbar ! Alla'hu akbar !
Mohammadar rasoolu-l-la'h !
La'ila'ha illa-l-la'h !*

No. 7.—RECITATIVE (*Il Marinajo*).

They chain not Christian souls, that
chain their limbs !
While now the Moslem feasts, or sleeps
secure,
Shape we our freedom ; brothers as we
are,
In faith, and suffering, be brothers too
In striking for release, and for revenge !
This key, won from the sleeping Mos-
lem's hold,
Unlocks our chain,—a stout stroke does
the rest !

No. 8.—CHORUS OF CHRISTIAN SAILORS
AT THE OAR.

With a will, oh brothers, with one will
for all,
Think of wives and mothers as the oars
rise and fall ;
Heavy hearts make weary hands, and
heavy ours should be

* God is most great ! God is most great !
Mahammed is God's apostle !
There is no Deity but God.

Toiling for the Infidel far out at sea !

But there is comfort, brothers, in life,
and in death—

Hold to Christian manhood, firm in
Christian faith.

Faithful hearts make fearless hands,
and faithful hearts have we,

The Christian 'gainst the Infidel, chained
though we be.

Pass the word, my brothers, pass it
light, and low,—

Oars will break to weapons, chains will
weight a blow—

Manly hearts make mighty hands, it is
but one to three,

Then up, and on the Infidel—a blow—
and we are free !

No. 9.—RECITATIVE (*Il Marinajo*).

Hark ! on the night—the clash of fall-
ing chains,

The rush of sudden feet—and desperate
hands

That make, or master weapons ! Smite,
nor spare !

The galley's ours !—'bout ship, and
steer for home.

DUET (*La Sposina and Il Marinajo*).

LA SPOSINA.—Here on thy heart, where
I ne'er hoped to rest

The weight of my brow, and the woe
of my breast—

Here on the heart of my love let me
lie—

Here in my joy, let me live, let me
die !

IL MARINAJO.—Come to the heart that
ne'er thought to find rest

In the chain of thy arms, on the wave
of thy breast ;

The lash and the oar as a dream are
gone by,

While thus in the clasp of my true
love I lie.

No. 10.—CHORUS (*Tutti*).

Sink and scatter, clouds of War!
Sun of Peace, shine full and far!
Why should nations slay and spoil,
With hearts to love, and hands to toil?
Wherefore turn to mutual ill
God-given strength and skill?

Blest the Prince whose People's choice
Bids the land in peace rejoice.
Blest the land whose Prince is wise,
Peaceful progress to devise—
Closed the brazen gates of Mars,
Peace her golden gates unbars—
Let the Nations hear her call—
Enter, welcome, one and all!

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On Shore and Sea.

No 1. "The windlass ply."
Chorus of Sailors.

ARTHUR S. SULLIVAN.

Allegretto.

Piano.

The musical score is written for piano in 12/8 time, marked 'Allegretto'. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a 12/8 time signature. The music is marked 'piano' (p) and includes markings for 'Lad.' and asterisks. The second system includes a 'cresc.' marking. The third system includes a 'dim.' marking and a 'p' dynamic. The fourth system is a block of chords. The fifth system includes a 'cresc.' marking.

TENOR.

BASS.

f
The wind - lass ply, the
The wind - lass ply, the

ca - ble haul, With a stamp and a go, and a yo - heave-ho! Your
ca - ble haul, With a stamp and a go, and a yo - heave-ho! Your

sails to the wind let fall; Joys of the shore we must fore-
sails to the wind let fall; Joys of the shore we must fore-
mf

go, But ours are the joys of the sea: To
go, But ours are the joys of the sea: To

cresc. brave the storm and to sink the foe, To brave the storm and to
cresc. brave the storm and to sink the foe, To brave the storm and to

f dim. *cresc.*

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

sink the foe, And the spoils of vic - to - ry, of
 sink the foe, And the spoils of vic - to - ry, of

f *p*

f *f*

vic - to - - ry; To brave the storm and to
 vic - to - - ry; To brave the storm and to

f *f*

p *cresc.* *f*

sink the foe, And the spoils of vic - to - ry.
 sink the foe, And the spoils of vic - to - ry.

dim. *p*

dim. *p*

f *p*

Piano introduction with *p* dynamics. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

SOP. *f*
 You leave us here to watch — and weep, The

ALTO. *f*
 You leave us here to watch — and weep, The

Vocal and piano accompaniment for the first system. The vocal parts (Soprano and Alto) enter with a melody in a major key, marked *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lone - ly night, the drear - y day. The

lone - ly night, the drear - y day. The

Vocal and piano accompaniment for the second system. The vocal parts continue the melody, with the piano accompaniment providing harmonic support. Dynamics include *f* and *p*.

lone - ly night, the drear - - y

lone - ly night, the drear - y

Vocal and piano accompaniment for the third system. The vocal parts conclude the phrase, and the piano accompaniment features a dense texture of chords and moving lines.

day, 'Tis wom - en's hearts your an - chors keep, Their
 day, 'Tis wom - en's hearts your an - chors keep, Their

f

dim. *p* TENOR. *f*
 lives you bear a - way. The wind - lass ply, the
dim. *p* BASS. *f*
 lives you bear a - way. The wind - lass ply, the

cresc. *f*

ca - ble haul, With a stamp and a go, and a yo - heave - ho!
 ca - ble haul, With a stamp and a go, and a yo - heave - ho!

mf
 Joys of the shore we must fore-go, But ours are the joys of the
mf
 Joys of the shore we must fore-go, But ours are the joys of the

SOP.
ALTO.

'Tis wom - en's hearts your an - chors keep, Their
'Tis wom - en's hearts your an - chors keep, Their

sea.
sea.

lives you bear a - way,
lives you bear a - way,

Heave ho! heave ho! heave ho! heave

Their lives you bear a -
Their lives you bear a -
ho.
Heave ho! heave ho! heave ho! heave ho!

way, _____ You leave us

way, _____ You leave us

ff The wind - - lass ply, the

ff The wind - - lass ply, the

ff *Ad.* * *ff* *Ad.* *

here to watch and weep, The lone - ly

here to watch and weep, The lone - ly

ca - ble haul, With a stamp and a go, And a

ca - ble haul, With a stamp and a go, And a

ff *Ad.* * *ff* *Ad.* *

night, the drear - y day,

night, the drear - y day,

yo - heave - ho! Your sails to the winds let

yo - heave - ho! Your sails to the winds let

The lone - ly night, —————
 The lone - ly night, —————
 fall; ————— Joys of the shore we must fore -
 fall; ————— Joys of the shore we must fore -

The drear - - y day.
 The drear - - y day.
 go, But ours are the joys of the
 go, But ours are the joys of the

'Tis wom - en's hearts — your an - chors
 'Tis wom - en's hearts — your an - chors
 sea, To brave the storm and to
 sea, To brave the storm and to

keep, Their lives you bear a -

keep, Their lives you bear a -

sink the foe, To brave the storm and to

sink the foe, To brave the storm and to

way, Their lives you bear a -

way, Their lives you bear a -

sink the foe, And the spoils of vic - to - ry, of

sink the foe, And the spoils of vic - to - ry, of

way. Then up with the Red Cross, broad and

way. Then up with the Red Cross, broad and

vic - to - ry. Then up with the Red Cross, broad and

vic - to - ry. Then up with the Red Cross, broad and

brave, _____ To sweep the cres - - cent,

brave, _____ To sweep the cres - - cent,

brave, _____ To sweep the cres - - cent,

brave, _____ To sweep the cres - - cent,

And.

and sweep the cres - cent from the wave!

and sweep the cres - cent from the wave!

and sweep the cres - cent from the wave!

and sweep the cres - cent from the wave!

dim.

p

Nº 2. "The wave at her bow is afire."
 Recitative, Tenor Solo and Chorus of Men.

Allegro moderato.

Voice.

Piano.

Recit. *Il Marinajo.*

'Tis the midwatch of night,

Andante.

stars glist - en keen, The winds are pip - ing loud in sheet and stay.

p

p

And.

O - ver the bul-wark

dim.

pp

gaz - ing on the sea, The sail-or thinks of those he left on shore.

cresc. *dim.*

Allegro moderato. **Song.**
p
 The wave at her bows_ is a -

fire, _____ And a - fire in her wake _____ be -

hind, And high - er and ev - - er

cresc. *cresc.*

high - er, Are ris - ing sea and

dim.

wind high - er, and ev - er high - er,

cresc. *f*

As in man's heart love's de - sire, And

p *cresc.*

home thoughts in his mind.

f *dim.* *p*

Chorus of Sailors.

p

TEN. I. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,

TEN. II. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,

BASS I. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,

BASS II. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,

Ma-ris stel - la! com-fort pour On the hearts we left a - shore.

Ma-ris stel - la! com-fort pour On the hearts we left a - shore.

Ma-ris stel - la! com-fort pour On the hearts we left a - shore.

Ma-ris stel - la! com-fort pour On the hearts we left a - shore.

What doth now the maid I love? Does she

pp Ma - ris stel - - la! from on

pp Ma - ris stel - - la! from on

pp Ma - ris stel - - la! from on

pp Ma - ris stel - - la! from on

p

sleep and dream of me, Or prays she her
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.

saint a - bove, Shield of her sail - or to

be, *cresc.* Shield of her sail - or to be, *f*
 Ma - ris stel - - la! com - fort
 Ma - ris stel - - la! com - fort
 Ma - ris stel - - la! com - fort
 Ma - ris stel - - la! com - fort

Send-ing her heart _____ like a dove, Hith - er a -

pour.

pour.

pour.

pour.

cresc.

Detailed description: This system contains the first vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'Send-ing her heart' followed by a long horizontal line, then 'like a dove, Hith - er a -'. The piano accompaniment consists of four staves, each with the instruction 'pour.' written below it. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'cresc.' marking in the right hand.

cross — the sea, hith - er a-cross the sea. What doth

Ma - ris stel - la! from on

Ma - ris stel - la! from on

Ma - ris stel - la! from on

Ma - ris stel - la! from on

p

pp

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'cross — the sea, hith - er a-cross the sea. What doth' followed by four lines of 'Ma - ris stel - la! from on'. The piano accompaniment consists of two staves. The right hand has a melodic line with a 'p' marking, and the left hand has a bass line with a 'pp' marking. The system concludes with a final piano accompaniment section featuring a 'p' marking and a 'pp' marking.

now the maid I love, — Does she sleep and dream of
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.
 high Guard our homes that sleep - ing lie.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs (Soprano and Alto on top, Tenor and Bass on bottom). The piano accompaniment is shown in grand staff notation. The lyrics are: "now the maid I love, — Does she sleep and dream of high Guard our homes that sleep - ing lie." The music is in a major key with two sharps (F# and C#) and a 4/4 time signature.

me, and dream of me, sleep and dream of me?
rall. Ma - ris stel - - la!
rall. Ma - ris stel - - la!
rall. Ma - ris stel - - la!
rall. Ma - ris stel - - la!
rall. Ma - ris stel - - la!

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "me, and dream of me, sleep and dream of me? Ma - ris stel - - la!". The vocal staves include dynamic markings: *rall.* (rallentando) and *pp* (pianissimo). The piano accompaniment also features *rall.* and *pp* markings. The music maintains the same key signature and time signature as the first system.

No 3. "From Springtime on?"

Recitativo.

Andante moderato.

Piano

The musical score is written for piano and consists of seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system shows a series of chords in the right hand and a simple melodic line in the left hand. The second system continues with similar textures. The third system features more complex chordal textures. The fourth system includes a first ending bracket (8) and dynamic markings of *f* and *ff*. The fifth system features a second ending bracket (8) with a *sf* dynamic marking. The sixth system returns to a piano (*p*) dynamic. The seventh system concludes with a first ending bracket (1) and a *f* dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes a forte (*f*) dynamic marking.

Second system of musical notation, including a first ending bracket marked with an '8'. It features a sforzando (*sf*) dynamic marking.

Third system of musical notation, featuring a piano (*p*) dynamic marking.

Fourth system of musical notation, including dynamic markings for crescendo (*cresc.*), forte (*f*), and decrescendo (*dim.*).

Recit. La Sposina.

From spring-time on to summer draws the year,

Fifth system of musical notation, featuring a piano (*p*) dynamic marking and a vocal line with lyrics.

Sixth system of musical notation, including the tempo marking 'And'.

Recit.

still they come not, still we watch and weep; But

see yon cloud of can-vas faint and far, They come! the lov'd, the long'd for,

home from war. Streamers and pennons wave! they near the

shore, Sig-nal to sig-nal an-swer-ing,

sig-nal to sig-nal an-swer-ing,

fleet — to fort.

pp *ff* *dim.* *pp*

Andante.

But man-y a no-ble ship and gal-lant crew that sail'd ex-ult-ing forth re-

pp

turns no more; Where is the galley that bore hence my love? It shows not with the rest!

cresc.

oh, presage dire! Mourn, mourn with me, my love is lost or slain.

f *pp*

pp

No. 4. "Soft and sadly."
Soprano Solo and Chorus of Women.

Andante, non troppo lento. (La Sposina.)

Voice. *p* Soft and sad - ly sea - wind swell,

Piano. *p*

Soft and sad - ly roll, oh, wave, Wind that toll'd my

cresc.

cresc.

sail - or's knell, Sea that made my sail - or's grave.

dim.

dim.

p Dark my life for - ev - er - more As that o - cean

cresc.

p *cresc.*

grave shall be; Sad my voice a - long the shore,

f

dim. *p*

As the wind that wails, — that wails — for

dim. *p*

thee.

Chorus. *f* Dark her life for-ev - er - more, — As — thy

f Dark her life for-ev - er - more, — As — thy

o - cean grave shall be; — Sad — her voice a-long the shore, As the

o - cean grave shall be; — Sad — her voice a-long the shore, As the

p Soft and sad - ly

wind — that wails — for thee.

wind — that wails — for thee.

p

sea-wind swell, Soft and sad - ly roll, — oh, wave

Sad my voice — a - long

Sad her voice a - long — the — shore, As — the

Sad her voice a - long the shore, As — the

the shore, As the wind that wails for — thee, that wails, —

sempre f

wind that wails for thee, — the wind — that wails, — that wails, —

sempre f

wind that wails for thee, — the wind — that wails, — that wails, —

dim. *p*
 that wails for thee.
dim. *p*
 Dark her life for-ev-er-
dim. *p*
 Dark her life for-ev-er-

Dark my life, sad my voice
p dim. *pp*
 more, Sad her voice a-long the shore, As
p dim. *pp*
 more, Sad her voice a-long the shore, As

dim. al Fine - - -
 As the wind wails for thee, wails for thee.
dim. al Fine - - -
 the wind that wails for thee.
dim. al Fine - - -
 the wind that wails for thee.
dim. al Fine - - -

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some with accents. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble staff features a melodic line with a *mf* dynamic marking and a *cresc.* (crescendo) hairpin. The bass staff continues the accompaniment. A *ped.* (pedal) marking is present at the end of the system.

Third system of musical notation. The treble staff has a melodic line with a *ff* (fortissimo) dynamic marking. The bass staff continues the accompaniment.

Fourth system of musical notation, continuing the melodic and accompaniment lines from the previous systems.

Fifth system of musical notation. The treble staff features a melodic line with a *dim.* (diminuendo) hairpin. The bass staff continues the accompaniment. The system ends with a series of repeat signs (pedal marks) and asterisks.

Sixth system of musical notation. The treble staff features a melodic line with dynamic markings *al* (allargando), *fine*, and *p* (piano). The bass staff continues the accompaniment.

No 6. Recitative and Chorus.

Il Marinajo.

Voice.

The crescent o'er the cross is hoist-ed high, And cymbals clash,

Piano.

p

and pipe and drum are loud;

While o'er the Christian

p a tempo

captives, chain'd and sad, The un-believ-er's song of triumph sounds.

p *f*

Allegretto pesante. Chorus of Moslem Triumph.

p

p

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, including dynamic markings *mf* and *cresc.*, and performance instructions *Ped.* and an asterisk ***. The bass clef has a pedaling instruction *Ped.* with a slur underneath, and an asterisk *** is placed above a specific note.

Third system of musical notation, featuring dynamic markings *f* in both the treble and bass clefs. The treble clef melody continues with eighth notes, and the bass clef accompaniment includes some rests.

Fourth system of musical notation, showing a shift in the treble clef melody to a more chordal texture with eighth-note chords, while the bass clef continues with a simple eighth-note accompaniment.

Fifth system of musical notation, continuing the chordal texture in the treble clef and the eighth-note accompaniment in the bass clef.

Sixth system of musical notation, including dynamic markings *cresc.* and *ff*. The treble clef features a crescendo leading to a fortissimo (*ff*) section.

Seventh system of musical notation, featuring dynamic markings *sf* in both the treble and bass clefs. The treble clef melody is more active, and the bass clef has some rests.

ALTO. *f*

TENOR. *f*

Al - la - - hu, Ak - - -

Al - la - - hu, Ak - - -

dim.

bar!

dim.

bar!

TENOR. *f*

BASS. *f*

Mo - ham - - ma -

Mo - ham - - ma -

dar ra - - sool - - lu - -

dar ra - - sool - - lu - -

lal
lal

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics 'lal' and 'lal' respectively. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ff *sf* *sf*

The second system is a piano accompaniment. It begins with a fortissimo (*ff*) dynamic, followed by sections of sforzando (*sf*) dynamics. The right hand plays a melodic line with slurs, while the left hand provides a steady accompaniment.

ALTO. *f*
TENOR. *f*
Al - la - - hu, Ak - - bar!
Al - la - - hu, Ak - - bar!

sf *mf*

The third system includes vocal parts for Alto and Tenor, both marked with a forte (*f*) dynamic. The lyrics are 'Al - la - - hu, Ak - - bar!'. The piano accompaniment starts with a sforzando (*sf*) dynamic and then moves to mezzo-forte (*mf*).

dim. *dim.*

f

The fourth system features vocal lines with a decrescendo (*dim.*) dynamic. The piano accompaniment includes a section with a forte (*f*) dynamic.

Tenor. *f*

Mo - ham - - - - ma - dar

Bass. *f*

Mo - ham - - - - ma - dar

ra - - - - sool - - - - lu - - - -

ra - - - - sool - - - - lu - - - -

la!

la!

SOPRANO.

dim.

ALTO.

dim.

TENOR.

dim.

BASS.

dim.

Al - la - hu, Ak - bar!

Al - la - hu, Ak - bar!

Al - la - hu, Ak - bar!

Al - la - hu, Ak - bar!

f La - i

f La - i

ff

con forza

Ad.

la - ha

La - i

il - la'lah

la - ha

La - i

il - la'lah

la - - ha, Al - - la - hu,
il - - la' lah,

la - - ha, Al - - la - hu,
il - - la' lah,

Ak - - - bar! Al - - la - hu, Ak - - -
Al - - la - hu, Ak - - - bar!
Ak - - - bar! Al - - la - hu, Ak - - -
Al - - la - hu, Ak - - - bar!

bar! Al - - lu - - hu, *rall.* Ak - - - bar!
Al - - lu - - hu, *rall.* Ak - - - bar!
bar! Al - - lu - - hu, *rall.* Ak - - - bar!
Al - - lu - - hu, *rall.* Ak - - - bar!

rall. *ff*

Nº 7. Recitative.

Andante. Il Marinajo.

They chain not Christian souls that chain their limbs, While

Piano. *p*

now the Moslem feasts or sleeps se- cure Shape we our freedom; Brothers as we

a tempo moder-

P *alla marcia*

are, In faith and in suf- fering, Be brothers too in striking for re-lease and for re-

ato

venge. This key, won from the sleeping Moslem's hold, unlocks our

Recit.

pp *cresc.*

chain. A stout stroke does the rest.

f *p* *dim.*

No 8. Chorus of Christian Captives.

(Men's Voices.)

Andante maestoso.

Piano.

TENOR I.
With a will, oh, broth-ers, with one will for all, Think of wives and

TENOR II.
With a will, oh, broth-ers, with one will for all, Think of wives and

BASS I.
With a will, oh, broth-ers, with one will for all, Think of wives and

BASS II.
With a will, oh, broth-ers, with one will for all, Think of wives and

moth-ers, as the oars rise and fall. Heav-y hearts make wea-ry hands, and

moth-ers, as the oars rise and fall. Heav-y hearts make wea-ry hands, and

moth-ers, as the oars rise and fall. Heav-y hearts make wea-ry hands, and

moth-ers, as the oars rise and fall. Heav-y hearts make wea-ry hands, and

heav - y ours should be, Toil - ing for the In - fi - del,

heav - y ours should be, Toil - ing for the In - fi - del,

heav - y ours should be, Toil - ing for the In - fi - del,

heav - y ours should be, Toil - ing for the In - fi - del,

dim.

dim.

dim.

dim.

dim.

p

far out at sea.

far out at sea.

far out at sea.

far out at sea.

far out at sea.

p

p

p

p

p

p

il Basso staccato

But there is com - fort, broth - ers, in life and in death,

But there is com - fort, broth - ers, in life and in death,

But there is com - fort, broth - ers, in life and in death,

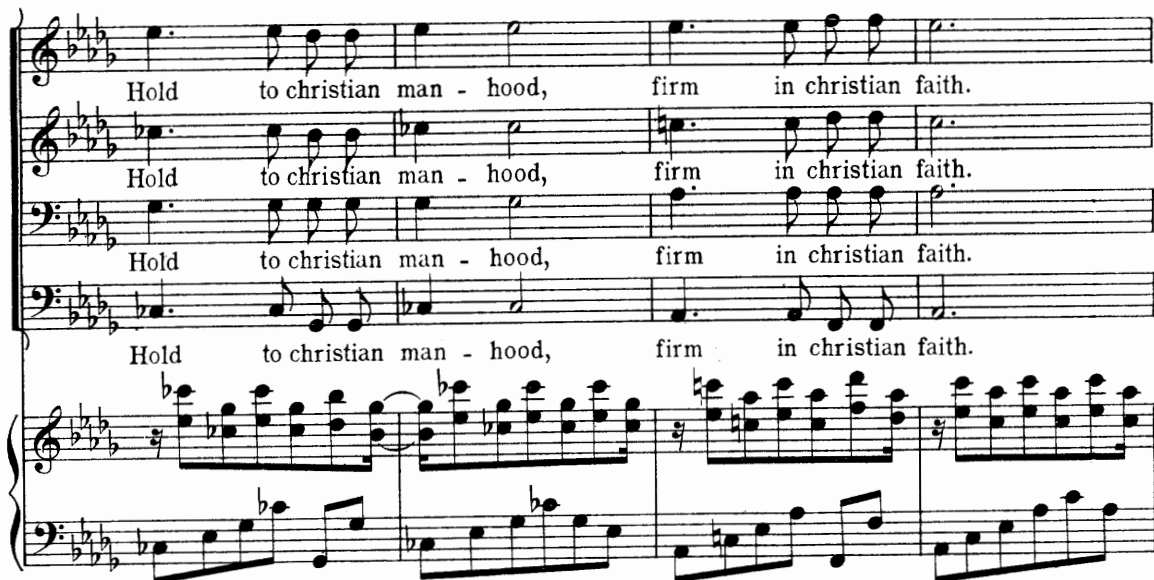
But there is com - fort, broth - ers, in life and in death,

p

p

p

p



Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

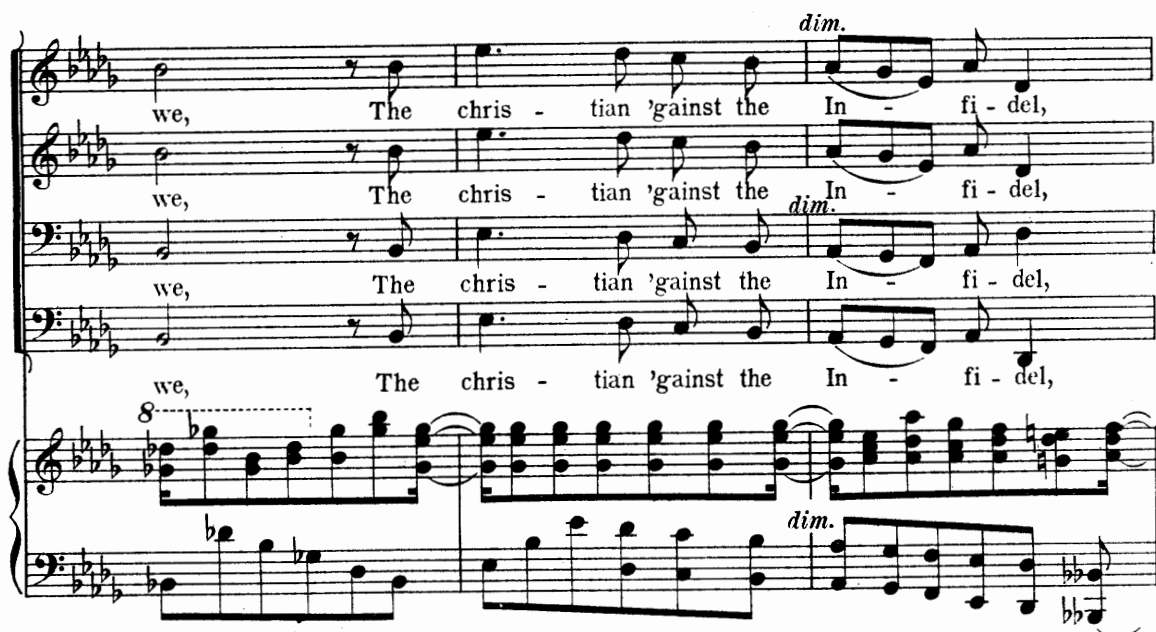


Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have



we, The chris - tian 'gainst the In - fi - del,

we, The chris - tian 'gainst the In - fi - del,

we, The chris - tian 'gainst the In - fi - del,

we, The chris - tian 'gainst the In - fi - del,

p Chain'd though we be, *pp* Pass the word, my

p Chain'd though we be, *pp* Pass the word, my

p Chain'd though we be, *pp* Pass the word, my

p Chain'd though we be, *pp* Pass the word, my

broth - ers, pass it light and low, Oars will break to

broth - ers, pass it light and low, Oars will break to

broth - ers, pass it light and low, Oars will break to

broth - ers, pass it light and low, Oars will break to

ff weap-ons, chains will weight a blow; Man-ly hearts make

ff weap-ons, chains will weight a blow; Man-ly hearts make

ff weap-ons, chains will weight a blow; Man-ly hearts make

ff weap-ons, chains will weight a blow; Man-ly hearts make

cresc. *ff*

might - y hands, it is but one to three, Then up! and on the
 might - y hands, it is but one to three, Then up! and on the
 might - y hands, it is but one to three, Then up! and on the
 might - y hands, it is but one to three, Then up! and on the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

In - fi - del _ a blow, and we are free.
 In - fi - del _ a blow, and we are free.
 In - fi - del _ a blow, and we are free.
 In - fi - del _ a blow, and we are free.

The second system continues with four vocal staves and piano accompaniment. The vocal lines are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

sf *sf* *sf* *sf* *sf* *ff*

The third system consists of piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

sempre ff *sf* *sf* *sf* *dim.*

The fourth system consists of piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

No 9. Recitative and Duet.

Soprano and Tenor.

L'istesso tempo. **Il Marinajo.**

Voice. Hark, on the night the

Piano. *pp*

clash of falling chains, The rush of sudden feet and desperate hands that make or master

weapons, *f* Smite, nor spare! *ff* The gal-ley's ours!

'Bout ship and steer for home.

f *f* *ff*

Allegro vivace, e con passione.

La Sposina.

staccato Here, on thy heart, where I

f dim. *p sempre staccato*

cresc. ne'er hoped to rest The weight of my brow, and the

cresc.

woe of my breast. Here, on the heart of my

p

love let me lie, Here, in my joy, let one

live, let me die! Here, on the heart of my

p

love let me lie. Here, in my joy, let me

cresc.

cresc.

sf

live, ——— let me live and die!

staccato

f

dim.

Il Marinajo.

Come to the heart that ne'er thought to find rest, In the chain of thy

p

arms, on the wave of thy breast; The lash and the oar as a

p

p

dream are gone by, The lash and the oar, as a dream, are gone

cresc.

cresc.

f

by, While thus in the clasp of my true love I lie.

rall. dim.

La Sposina.

p a tempo
Here, on thy heart, where I ne'er hop'd to rest The weight of my

Il Marinajo.

p a tempo
Come, to the heart that ne'er thought to find rest In the chain of thy

p a tempo

brow, and the woe of my breast, Here, on the heart of my

arms, on the wave of thy breast,

love let me lie, Here, let me live and

The lash and the oar, as a dream, are gone

die! Here, in my joy, let me live, let me
 by, While thus in the clasp of my true love I

cresc. *f* *cresc.*

live, let me live and die, Here, in my
 lie, In the clasp of my love I lie, Here, in my

p *f* *p* *f* *pp*

joy, Here, in my joy, let
 joy, Here, in my joy, let

f *f* *cresc.* *ff*

Red. *

— me live and die!

— me live and die!

sf *f* *f* *f*

No 10. Final Chorus.

Arthur S. Sullivan

Allegro, tempo di marcia.

Piano.

SOPRANO.

Sink and scat - ter, clouds of war,

ALTO.

Sink and scat - ter, clouds of war,

TENOR.

Sink and scat - ter, clouds of war,

BASS.

Sink and scat - ter, clouds of war,

Ad.

* *Ad.*

*

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Ad.

* *Ad.*

*

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

p marc.

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

full and far.
full and far.
full and far.
full and far.

sf

ALTOS. *dolce, ma con energica*

Why should na - tions

f dim. *p*

slay and spoil, With hearts to love and

hands to toil? Where - fore turn to

mut - ual ill ————— God - given strength and

SOPRANOS. *dolce, ma con energia*

skill? Why should na - tions

slay — and — spoil With hearts to love and

hands — to — toil? Where - fore turn to

mut - ual ill ————— God - given strength and skill?

dim.

SOPRANO.

p
 Blest the Prince whose people's choice Bids the land in peace re - joice;
 ALTO.
 Blest the Prince whose people's choice Bids the land in peace re - joice;
 TENOR.
 Blest the Prince whose people's choice Bids the land in peace re - joice;
 BASS.
 Blest the Prince whose people's choice Bids the land in peace re - joice;

pp
 Blest the land whose Prince is wise, Peace - ful progress to de - vise.
pp
 Blest the land whose Prince is wise, Peace - ful progress to de - vise.
pp
 Blest the land whose Prince is wise, Peace - ful progress to de - vise.
pp
 Blest the land whose Prince is wise, Peace - ful progress to de - vise.

pp

Marcato

First system of piano introduction. Treble clef staff contains a melodic line with a *cresc.* marking. Bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *sf*.

Second system of piano introduction. Treble clef staff continues the melodic line. Bass clef staff continues the rhythmic accompaniment. Dynamics include *sf*.

Vocal entry for four voices. Treble clef staves for Soprano, Alto, and Tenor. Bass clef staff for Bass. Lyrics: "Why should na - tions". Dynamics include *f* and *ff*.

First system of piano accompaniment for the vocal entry. Treble clef staff has a melodic line with triplets. Bass clef staff has a rhythmic accompaniment. Dynamics include *ff*.

Second system of vocal entry for four voices. Treble clef staves for Soprano, Alto, and Tenor. Bass clef staff for Bass. Lyrics: "slay and spoil With hearts to". Dynamics include *ff*.

Second system of piano accompaniment for the vocal entry. Treble clef staff continues the melodic line. Bass clef staff continues the rhythmic accompaniment.

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

gates of Mars, Peace her golden gates unbars; Clos'd the brazen gates of Mars,

gates of Mars, Peace her golden gates unbars; Clos'd the brazen gates of Mars,

gates of Mars, Peace her golden gates unbars;

gates of Mars, Peace her golden gates unbars;

ff

Peace her gold - - - en gates un -

Peace her gold - - - en gates un -

Peace her gold - en gates un -

Peace her gold - en gates un -

ff

bars. *ff.* Let the nations hear her

bars. *ff.* Let the nations hear her

bars. *ff.* Let the nations hear her

bars. *ff.* Let the nations hear her

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

wel-come, en-ter wel-come, one *rall.* and all!

wel-come, en-ter wel-come, one *rall.* and all!

wel-come, en-ter wel-come, *rall.* one and all!

wel-come, en-ter wel-come, *rall.* one and all!

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