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On Shore and Sea

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A. S. Sullivan

New York. G. Schirmer



On Shore and Sea

A Dramatic Cantata

Words by Tom Taylor

Music

by

Arthur S. Sullivan

Vocal Score

Pr. 75c net

New York & G. Schirmer

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 MARINAJO, 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 answer—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 !
Mahommed 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 and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and includes a first ending marked with a double bar line and a repeat sign. The second system features a crescendo (*cresc.*) and includes a second ending. The third system includes a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The fourth system is a block of chords. The fifth system features a crescendo (*cresc.*) and ends with a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

TENOR.

BASS.

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-

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*

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

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*

Piano introduction with *p* dynamics. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords.

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

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

First system of vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics "You leave us here to watch — and weep, The". 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

Second system of vocal and piano accompaniment. The vocal parts continue with the lyrics "lone - ly night, the drear - y day. The". The piano accompaniment continues with a similar rhythmic pattern, including some chromatic movement in the right hand.

lone - ly night, the drear - y

lone - ly night, the drear - y

Third system of vocal and piano accompaniment. The vocal parts conclude the phrase with "lone - ly night, the drear - y". The piano accompaniment features a more active right hand with sixteenth-note patterns.

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

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

ALTO. '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

ff

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

ff

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

ff

ff

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 - *dim.*

way, Their lives you bear a - *dim.*

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

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

way. *ff* Then up with the Red Cross,broad and

way. *ff* Then up with the Red Cross,broad and

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

vic - to - ry. *ff* 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,

Ca.

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

O - ver the bul - wark

dim.

pp

gazing on the sea, The sailor thinks of those he left on shore.

cresc. *dim.*

Allegro moderato. **Song.**

The wave at her bows is a -

p

fire, And a fire in her wake be -

hind, And higher and ever - - er

cresc. *cresc.*

high - er, Are ris - ing sea and

dim.

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.

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
 Ma - ris stel - la! from on
 Ma - ris stel - la! from on
 Ma - ris stel - la! from on
 Ma - ris stel - la! from on

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

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

cresc.

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

pour.

pour.

pour.

pour.

cresc.

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

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 contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "now the maid I love,— Does she sleep and dream of high Guard our homes that sleep - ing lie." The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "me, and dream of me, sleep and dream of me?" followed by "Ma - ris stel - - la!". The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tempo is marked *rall.* and the dynamics are *pp*.

No 3. "From Springtime on"

Andante moderato.
Recitative.

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 4/4. The tempo is marked "Andante moderato" and the style is "Recitative". The score 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 and third systems continue this pattern with more complex chordal textures. The fourth system introduces a crescendo, marked with *f* and *ff*, and features a slur over the right hand. The fifth system continues the *sf* (sforzando) dynamics with a slur. The sixth system returns to a piano (*p*) dynamic. The seventh system concludes with a first ending bracket and a final *f* dynamic. The word "Piano." is written at the beginning of the first system.

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 piano (*p*) dynamic marking and a fermata over a measure in the bass line.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking and a forte (*sf*) dynamic marking. A first ending bracket with a repeat sign is present in the treble line.

Third system of musical notation, featuring a piano (*p*) dynamic marking. The treble line contains a complex melodic passage with many sixteenth notes.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking. It includes dynamic markings for *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Recit. La Sposina.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "From spring-time on to summer draws the year,". The piano part has a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a piano accompaniment. It includes the tempo marking "And" and a key signature change to two sharps (F#, C#).

Recit.

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

The first system features a vocal line in treble clef and piano accompaniment in bass clef. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The vocal line is in a recitative style.

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

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass line.

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

The third system shows the vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking and features a more active bass line.

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

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *ff*, *dim.*, *pp*, and *ff*.

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

The fifth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings of *dim.*, *pp*, and *ff*.

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*

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. As the wind that wails, — that wails — — — for

p

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

Nº 5. Moresque.

Ob. e Clar.

Piano.

p
Fag.

p

First system of the musical score for Piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include piano (*p*) and a fortissimo (*ff*) section.

Second system of the musical score. It includes a Violin part (Viol.) in the treble clef and the Piano accompaniment in the bass clef. The Violin part begins with a mezzo-forte (*mf*) dynamic. The Piano part continues with its accompaniment. A fermata is present over a measure in the bass staff, and a star symbol (*) is at the end of the system.

Third system of the musical score. It includes a Cor Anglais part (Cor.) in the treble clef and the Piano accompaniment in the bass clef. The Cor part is marked fortissimo (*f*). The Piano part continues with its accompaniment. A fermata is present over a measure in the bass staff, and a star symbol (*) is at the end of the system.

Fourth system of the musical score. It includes a Cor Anglais part (Cor.) in the treble clef and the Piano accompaniment in the bass clef. The Cor part continues with its melodic line. The Piano part continues with its accompaniment. A fermata is present over a measure in the bass staff, and a star symbol (*) is at the end of the system.

Fifth system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include fortissimo (*f*) and *più forte*. The system concludes with a fermata over a measure in the treble staff.

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 with slurs and accents. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble staff continues with melodic lines. The bass staff includes dynamic markings *mf* and *cresc.* (crescendo). A fermata is placed over a note in the bass staff.

Third system of musical notation. The treble staff features more complex melodic patterns. The bass staff includes the dynamic marking *ff* (fortissimo).

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

Fifth system of musical notation. The treble staff includes a dynamic marking *dim.* (diminuendo). The bass staff features a series of repeat signs (double dots) interspersed with asterisks.

Sixth system of musical notation, the final system on the page. It includes dynamic markings *al* and *fine*. The piece concludes with a final chord in the bass staff.

Il Marinajo.

Voice. **Piano.**

Piano.

Voice. **Piano.**

Chorus of Moslem Triumph.

Allegretto pesante.

Piano.

Piano.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The key signature is two sharps (F# and C#) and the time signature is 2/4.

The second system continues the piece. It features dynamic markings of *mf* (mezzo-forte) and *cresc.* (crescendo). A fermata is placed over a note in the treble staff. A double bar line with a repeat sign is present in the bass staff. A *rit.* (ritardando) marking is also visible.

The third system shows the music reaching a *f* (forte) dynamic. The treble staff has a melodic flourish, and the bass staff continues with its accompaniment. A double bar line with a repeat sign is at the end of the system.

The fourth system is characterized by a series of chords in the treble staff, creating a harmonic texture. The bass staff continues with a simple accompaniment. A double bar line with a repeat sign is at the end of the system.

The fifth system continues the chordal texture in the treble staff. The bass staff provides a consistent accompaniment. A double bar line with a repeat sign is at the end of the system.

The sixth system features a *cresc.* (crescendo) marking and reaches a *ff* (fortissimo) dynamic. The treble staff has a melodic line, and the bass staff has a simple accompaniment. A double bar line with a repeat sign is at the end of the system.

The seventh system features a *sf* (sforzando) dynamic. The treble staff has a melodic line, and the bass staff has a simple accompaniment. A double bar line with a repeat sign is at the end of the system.

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

ff *sf* *sf*

ALTO. *f*
TENOR. *f*

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

sf *mf*

dim.
dim.

f

Tenor. *f* Mo - ham - - ma - dar.

Bass. *f* Mo - ham - - ma - dar.

ra - - sool - - lu -

ra - - sool - - lu -

lal

lal

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!

La - -i

La - -i

la - -ha

La - -i

il - -la'l lah

la - -ha

La - -i

il - -la'l 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, Ak - - - bar!
Al - - lu - - hu, Ak - - - bar!
bar! Al - - lu - - hu, Ak - - - bar!
Al - - lu - - hu, Ak - - - bar!

rull. ff

No 7. Recitative.

Andante. Il Marinajo.

Piano.

They chain not Christian souls that chain their limbs, While

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

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

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

chain. A stout stroke does the rest.

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

dim.

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

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

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

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

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

dim. *p*

p

far out at sea.

far out at sea.

far out at sea.

far out at sea.

far out at sea.

p

il Basso staccato

p

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,

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

8

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,

8

dim.

dim.

dim.

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

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

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

p. *f* *p* *ff*

weap - ons, chains will weight a blow; *ff* Man - ly hearts make
 weap - ons, chains will weight a blow; *ff* Man - ly hearts make
 weap - ons, chains will weight a blow; *ff* Man - ly hearts make
 weap - ons, chains will weight a blow; *ff* 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 of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

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 the vocal and piano parts. The vocal lines end with a fermata over the final note of the phrase. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are also performance instructions like *rit.* (ritardando) and *tr.* (trill) in the piano part.

This system shows the piano accompaniment for the third system. It features a series of chords in the right hand, some with grace notes, and a bass line in the left hand. The key signature changes to two flats (B-flat, E-flat). Dynamic markings include *sf* and *ff*. There are also *rit.* markings and asterisks indicating specific performance points.

The fourth system continues the piano accompaniment. It features a series of chords in the right hand and a bass line in the left hand. The key signature remains two flats. Dynamic markings include *sempre ff* (always fortissimo), *sf*, and *dim.* (diminuendo). There are also *rit.* markings and asterisks.

No 9. Recitative and Duet.

Soprano and Tenor.

L'istesso tempo.

Il Marinajo.

Voice.

Piano.

Hark, on the night the

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

weapons,

Smite, nor spare!

The gal-ley's ours!

'Bout ship

and steer for home.

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

cresc.

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

cresc.

live, ————— let me live and die!

*staccato**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.*

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

rall. dim.

La Sposina.

p u tempo

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

Il Marinajo.

p u tempo

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

p u 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

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

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

f *f* *cresc.* *ff*

- me live and die!

- me live and die!

f *f* *f*

№ 10. Final Chorus.

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,

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!

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!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are "Sink and scat - ter, clouds of war!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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!

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are "Sun of Peace, shine full and far!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The system concludes with a *p* (piano) dynamic marking and a *marc.* (marcato) tempo marking.

The third system shows the piano accompaniment for the second system, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The fourth system shows the piano accompaniment for the third system, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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 energica*

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.

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;

Piano accompaniment for the first system.

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

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

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

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

Piano accompaniment for the second system.

Marcato

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

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*.

First system of piano accompaniment for the vocal section. Treble clef staff has a melodic line with triplets and *ff* dynamics. Bass clef staff has a rhythmic accompaniment.

Second system of vocal entry. Lyrics: slay and spoil With hearts to. Dynamics include *f*.

Second system of piano accompaniment for the vocal section. Treble clef staff continues the melodic line with triplets. 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

ff Peace her gold - - - en gates un -

ff Peace her gold - - - en gates un -

ff Peace her gold - en gates un -

ff 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. Let the nations hear her

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

rall.

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

wel-come, en-ter wel-come, one and all!

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

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

ORATORIOS AND CANTATAS

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