

OLD NOTATION EDITION.



THE  
WRECK OF THE HESPERUS.

A Cantata for Mixed Voices.

WORDS BY

LONGFELLOW

ARTHUR E. FISHER.

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*Wreck of the Hispanus (M.V.)—O.N.*

THE PUBLISHERS *will be glad to receive Reports of performances of this Work,*  
*for notice in the "Musical Herald."*

# The Wreck of the Hesperus.

CANTATA FOR MIXED VOICES.

## No. 1. Introduction.

Music by Arthur E. Fisher. Op. 61.

Andantino.  $\text{♩} = 40.$

PIANO.

The musical score is written for piano in a 6/8 time signature. It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic. The second system features a *ritif* (ritardando) marking. The third system includes a *pp* marking followed by a *sf* (sforzando) and *f* (forte) dynamic. The fourth system starts with a *molto cresc.* (molto crescendo) marking. The fifth system is marked *Tempo.* and begins with a *p* (piano) dynamic and a tempo of  $\text{♩} = 108.$  The score includes various musical notations such as rests, notes, chords, and dynamic markings.

First system of a piano score. The right hand features a series of chords in the upper register, while the left hand plays a steady eighth-note bass line.

Second system of a piano score. Similar to the first system, with chords in the right hand and a consistent eighth-note bass line in the left hand.

Third system of a piano score. The right hand has chords with some eighth-note movement. The left hand continues with eighth notes. A dynamic marking of *mf* is present in the left hand.

Fourth system of a piano score. The right hand has chords and some eighth-note patterns. The left hand has eighth notes. Dynamic markings include *f molto cresc.*, *f*, *sf*, and *p*.

Fifth system of a piano score. The right hand has chords and eighth-note patterns. The left hand has eighth notes. A dynamic marking of *frit.* is present. The tempo marking *Tempo.* is placed above the system.

Sixth system of a piano score. The right hand has chords and eighth-note patterns. The left hand has eighth notes. Dynamic markings include *f* and *f*.

First system of musical notation, featuring a treble and bass clef. The treble clef part consists of chords and eighth-note patterns. The bass clef part features a steady eighth-note accompaniment.

Second system of musical notation. The treble clef part has chords and a melodic line. The bass clef part has a steady eighth-note accompaniment. Dynamics markings include *sf*, *p*, and *cresc.*

Third system of musical notation. The treble clef part has a melodic line with a key signature change to two flats. The bass clef part has a steady eighth-note accompaniment. Dynamics markings include *f*, *rit.*, and *ff*. The tempo marking "Più lento." and a quarter note equal to 72 (♩ = 72) are present.

Fourth system of musical notation. The treble clef part features a melodic line with triplets. The bass clef part features a dense, rhythmic accompaniment of triplets.

Fifth system of musical notation. The treble clef part has a melodic line. The bass clef part has a dense, rhythmic accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part has a dense, rhythmic accompaniment. Dynamics markings include *cresc. e accel.* and *rit.*

## Tempo primo.

*rall.* *pp*

*rinf.* *cresc.*

*p* *f* *sf*

*sf* *molto cresc.* *sf* *p lento* *Tempo.*

*sf* *pp* *sf* *pp*

*dim.* *pppp*



## Nº 2. Chorus.

It was the schooner.

Moderato.  $\text{♩} = 108.$

**SOPRANO.** *p*  
It was the schooner Hes - perus, That sail-ed the wintry sea, That

**CONTRALTO.** *p*  
It was the schooner Hes - perus, That sail-ed the wintry sea, That sail'd the

**TENOR**  
(8<sup>ve</sup> lower.) *p*  
It was the schooner Hes - perus, That sail-ed the wintry sea, the

**BASS.** *p*  
It was the schooner Hes - perus, That sail-ed the wintry sea, That

**PIANO.** *p*  
Moderato.

sail'd the win - try sea, That sail'd the win - try sea, the win - try

win - try sea, That sail'd the win - try

win - try sea, the win - try sea, That sail'd the win - try

sail'd, that sail'd the win - try sea, the win - try sea;

\* The accompaniment in small notes is to be used only during practice.

sea; And the skip- per had ta- ken his lit- tle daugh- ter To  
 sea; And the skip- per had ta- ken his lit- tle daugh- ter To  
 sea; And the skip- per had ta- ken his lit- tle daugh- ter To  
 And the skip- per had ta- ken his lit- tle daugh- ter To

bear, to bear him com- pa- ny, To bear him com- pa-  
 bear him com- pa- ny, To bear him com- pa-  
 bear him com- pa- ny, To bear, to bear him com- pa-  
 bear him com- pa- ny, To bear, to bear him com- - pa-

ny. Blue were her eyes as the fai- ry flax, And her  
 ny. Blue were her eyes as the fai- ry flax, Her  
 ny. Blue were her eyes as the fai- ry flax, And her  
 ny. Blue were her eyes as the fai- ry flax, Her

checks like the dawn of day, And her bo - som white as the  
 cheeks like the dawn, the dawn of day, And her bo - som white as the  
 cheeks, her cheeks like the dawn of day, And her bo - som white as the  
 cheeks like the dawn, the dawn of day, And her bo - som white as the

haw - thorn buds, That ope in the month, in the month of May, the  
 haw - thorn buds, That ope in the month, in the month of May, That  
 haw - thorn buds, That ope in the month, in the month of May, the  
 haw - thorn buds, That ope in the month of May, That

month of May, the month of May.  
 ope in the month of May.  
 month of May, the month of May.  
 ope in the month, the month of May.

*p*

It was the schoo-ner Hes - pe - rus, That sail - ed the win - try

It was the schoo-ner Hes - pe - rus, That sail - ed the win - try

It was the schoo-ner Hes - pe - rus, That sail - ed the win - try

It was the schoo-ner Hes - pe - rus, That sail - ed the win - try

*cresc.*

sea; And the skip - per had ta - ken his lit - tle daughter, To bear, to bear him

sea; And the skip - per had ta - ken his lit - tle daughter, To bear him

sea; And the skip - per had ta - ken his lit - tle daughter, To bear him

sea; And the skip - per had ta - ken his lit - tle daughter, His daugh - - -

com - pa - ny, To bear him com - pa - ny.

com - pa - ny, To bear him com - pa - ny.

com - pa - ny, To bear, to bear him com - pa - ny.

- - - ter, To bear, to bear him com - - - pa - ny.

The skip-per he stood be -

The skip-per he stood be -

The skip-per he stood be -

The skip-per he stood be -

The skip-per he stood be -

side the helm, His pipe was in his mouth, And he watch'd how the veer-ing

side the helm, His pipe was in his mouth, And he watch'd how the veer-ing

side the helm, His pipe was in his mouth, And he watch'd how the veer-ing

side the helm, His pipe was in his mouth, And he watch'd how the veer-ing

flaw did blow The smoke now West, now South. *p*

The smoke now West, now South. *p*

flaw did blow The smoke now West, now South. *p*

The smoke now West, now South. *p*

skip - per he stood be - side the helm, His pipe was in his  
 skip - per he stood be - side the helm, His pipe was in his  
 skip - per he stood be - side the helm, His pipe was in his  
 skip - per he stood be - side the helm, His pipe was in his

mouth, The  
 mouth, The  
 mouth, And he watch'd how the veer - ing flaw did blow The  
 mouth, And he watch'd how the veer - ing flaw did blow The

smoke now West, now South, now West, now  
 smoke now West, now South, now West, now  
 smoke now West, now South, now West, now  
 smoke now West, now South, now West, now

South, The smoke now West, now South,  
 South, The smoke now West, now South,  
 South, The smoke now West, now South,  
 South, The smoke now West, now South,

now West, now West, The  
 now West, now West, The  
 now South, now South, The  
 now South, now South, The

smoke now West, now South.  
 smoke now West, now South.  
 smoke now West, now South.  
 smoke now West, now South.

*Più lento.* *Tempo.*

*p* *pp* *f*

C. & S. 930

*p*

It was the schoo-ner Hes-pe-rus, That sail-ed the win-try

It was the schoo-ner Hes-pe-rus, That sail-ed the win-try

It was the schoo-ner Hes-pe-rus, That sail-ed the win-try

It was the schoo-ner Hes-pe-rus, That sail-ed the win-try

sea, That sail'd the win-try sea, That sail'd the win-try

sea, That sail'd the win-try sea, That sail'd

sea, the win-try sea, the win-try

sea, That sail'd, that sail'd the win-try sea, the

sea, the win-try sea; And the skip-per had ta-ken his

the win-try sea; And the skip-per had ta-ken his

sea, That sail'd the win-try sea; And the skip-per had ta-ken his

win-try sea; And the skip-per had ta-ken his



lit - tle daugh - ter To bear, to bear him com - pa - ny, To  
 lit - tle daugh - ter To bear him com - pa - ny, To  
 lit - tle daugh - ter To bear him com - pa - ny, To  
 lit - tle daugh - ter To bear him com - pa - ny, To

bear him com - pa - - ny, And the  
 bear him com - pa - - ny, And the  
 bear, to bear him com - pa - - ny, And the  
 bear, to bear him com - pa - - ny, And the

skip - per had ta - ken his lit - tle daughter To bear him com - pa - ny, The  
 skip - per had ta - ken his lit - tle daughter To bear him com - pa - ny, The  
 skip - per had ta - ken his lit - tle daughter To bear him com - pa - ny, The  
 skip - per had ta - ken his lit - tle daughter To bear him com - pa - ny, The

skip-per had ta-ken his lit-tle daugh-ter To bear him compa - ny, To bear him  
 skip-per had ta - ken his lit-tle daughter To bear him compa - ny, To bear him  
 skip-per had ta - ken his lit-tle daughter To bear him compa - ny, To bear him  
 skip-per had ta - ken his lit-tle daughter To bear him compa - ny, To bear him

compa-ny, compa-ny, To bear him compa - ny,  
 compa-ny, compa-ny, To bear him compa - ny,  
 compa-ny, compa-ny, To bear him compa - ny,  
 compa-ny, compa-ny, To bear him compa - ny,

To bear him com - pa - ny.  
 To bear him com - pa - ny.  
 To bear him com - pa - ny.  
 To bear him com - pa - ny.

No 3. { Recitative. — Then up and spake.  
Solo. (Tenor.) "I pray thee."

Andante. Sopranos.  
Then up and spake an old sai-lor, Had

Tenors.  
Then up and spake an old sai-lor, Had

Andante.

$\text{♩} = 66.$

sail'd the Spanish Main.

sail'd the Spanish Main.

Solo. Tenor. *sf*  
"I pray thee, I pray thee,

*poco rit.* *mf* *Tempo.*

pray thee, put in-to you-der port, For I fear a hur-ri-

came, I fear a hur-ri-cane. Last

night, last night the moon, the moon had a

gold-en ring, And to-night no moon we see, no

*poco rit.* *ten.*

*colla voce*

moon we see!" "I pray thee, put in- to

*Tempo.* *f* *sf*

*rall.* *f* *Tempo.*

yon-der port, I pray thee, put in- to

*sf*

yon - der port, For I fear a hur - ri - cane, I

fear, I fear, I fear, I fear, I fear a hur - ri -

cane. I pray thee,

pray thee, I pray thee,

put in - to yon - der port, put in - to yon - - - der

port. Last night, last night the

moon, the moon had a gold - en ring, And to - night no

moon we see, no moon we see! I

pray thee, put in - to, you - der port, I pray thee, put in - to

you - der port. For I fear a hur - ri - cane, I

*sf.* fear. I fear, I fear, I fear, I fear a hur - ri -

cane. I pray thee, I

pray thee, put in - - to

yon - der port, put in - - to yon - - - - - der *ten.*

port."

## Nº 4. Chorus.

The skipper he blew.

Moderato.  $\text{♩} = 76$ .

*mf leggiero* *cresc.*

*f* *mf* *cresc.*

*f* *ff*

*sf* *sf*

*p* The skipper, he blew a

*p* The skipper, he blew a

*sf*



whiff, a whiff  
from his pipe.  
whiff, a whiff  
from his pipe,

And a scorn-ful laugh laughed he, ha ha ha, ha ha  
And a scorn-ful laugh laughed he, ha ha ha, ha ha  
And a scorn-ful laugh laughed he, ho ho, ho ho,  
And a scorn-ful laugh laughed he, ho ho, ho ho,

*ff* *mf*

ha, a scorn-ful laugh, ha ha ha, laughed he, a  
ha, a scorn-ful laugh, ha ha ha, laughed he, a  
a scorn-ful laugh, ha ha ha, laughed he, a  
a scorn-ful laugh, ha ha ha, laughed he, a

scorn - - - ful laugh laughed he, a scorn-ful laugh laughed he, ha ha ha,

scorn - - - ful laugh laughed he, a scorn-ful laugh laughed he, ha ha ha,

scorn - - - ful laugh laughed he, a scorn-ful laugh laughed he, Ho

scorn - - - ful laugh laughed he, a scorn-ful laugh laughed he, Ho

ha ha ha, And a scorn-ful laugh laughed he,

ha ha ha, And a scorn-ful laugh laughed he,

ho, ho ho, And a scorn-ful laugh laugh-d he,

ho, ho ho,

laughed he.

laughed he.

laughed he.

laughed he.

# No 5. Chorus.

Colder and louder.

Moderato.  $\text{♩} = 100.$

*f* Cold - er and loud - er blew the wind, A

*f* Cold - er and loud - er blew the wind, A

*f* Cold - er and loud - er blew the wind, A

Moderato. Cold - er and loud - er blew the wind, A

*f* *sf*

gale from the North East; The snow fell hiss-ing

gale from the North East; The snow fell hiss-ing

gale from the North East; The snow fell hiss-ing

gale from the North East; The snow fell hiss-ing

*ff*

in the brine, And the billows frothed like yeast, frothed like yeast, And the

*ff* in the brine, And the billows frothed like yeast, frothed like yeast, And the

*ff* in the brine, And the billows frothed like yeast, frothed like yeast, And the

in the brine, And the billows frothed like yeast, frothed like yeast, And the

*sf* *sf* *sf*

bil-lows frothed, frothed like yeast.

bil-lows frothed, frothed like yeast.

bil-lows frothed, frothed like yeast.

bil-lows frothed like yeast.

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and eighth notes.

*ff* Cold-er and loud - er

*ff* Cold-er and loud - er

*ff* Cold-er and loud - er

The piano accompaniment features a dense texture with sixteenth-note patterns in the right hand and chords in the left hand.

blew the wind, A gale from the North East;

blew the wind, A gale from the North East;

blew the wind, A gale from the North East;

A gale from the North East;

*precipitato sempre ff*

The piano accompaniment includes a section marked *precipitato sempre ff* with rapid sixteenth-note passages in both hands.

*sempre ff*

The snow fell hiss - ing,

*sempre ff*

The snow fell hissing, hiss-ing,

*sempre ff*

The snow fell hissing, hiss-ing,

*sempre ff*

The snow fell hiss - ing,

hissing in the brine, And the billows frothed like yeast, the billows frothed like yeast,

hissing in the brine, And the bil-lows frothed like yeast, the billows frothed like yeast,

hissing in the brine, And the billows frothed like yeast, the billows frothed like yeast,

hissing in the brine, And the billows frothed like yeast, the billows frothed like yeast,

frothed like yeast,

frothed like yeast,

frothed like yeast,

frothed like yeast,

frothed like yeast.  
 frothed like yeast.  
 frothed like yeast.  
 like yeast.

*Allegro.* ♩ = 92.

Down came the storm, Down came the storm, and smote a -  
 Down came the storm, Down came the storm, and smote a -  
 Down came the storm, Down came the storm, and smote a -  
 Down came the storm, Down came the storm, and smote a -

*Allegro.*

main the ves - sel in its strength, and smote a - main the ves - sel in its  
 main the ves - sel in its strength, the ves - sel in its  
 main the ves - sel in its strength, and smote a - main the ves - sel in its  
 main the ves - sel in its strength, and smote a - main the ves - sel in its

strength; Down, down, down, down,  
 strength; Down came the storm, Down came the storm,  
 strength; Down came the storm, Down came the storm,  
 strength; Down came the storm, Down came the storm,

Down came the storm in its strength, and smote a - main the vessel in  
 Down came the storm in its strength, and smote a - main the vessel in  
 Down came the storm in its strength, and smote a - main the vessel in  
 Down came the storm in its strength, and smote a - main the vessel in

its strength, the ves - sel in its strength.

its strength, the ves - - sel in its strength.

its strength, the ves - sel in its strength.

its strength, the ves - sel in its strength.

*ff*

Down came the storm, Down came the storm,

Down came the storm, Down came the storm,

Down came the storm, Down came the

Down came the storm, Down came the



and smote a - main the ves - sel in its strength, and smote a - main the  
 and smote a - main the ves - sel in its strength, the ves - sel  
 storm, and smote a - main the ves - sel in its strength, and smote a - main the  
 storm, and smote a - main the ves - sel in its strength, and smote a - main the

ves - sel in its strength; *sf* Down, down, down,  
 in its strength; *sf* Down came the storm, Down came the  
 ves - sel in its strength; *sf* Down came the storm, Down came the  
 ves - sel in its strength; *sf* Down came the storm, Down came the

*sf* down, Down came the storm, and smote a - main the ves - sel  
 storm, came the storm, and smote a - main the ves - sel  
 storm, came the storm, and smote a - main the ves - sel  
 storm, came the storm, and smote a - - main, the

in its strength, the ves - sel in its strength,  
 in its strength, and smote the ves - sel in its strength,  
 in its strength, and smote the ves - sel in its strength, and smote a -  
 ves - sel in its strength, and smote a - main, the

and smote, the ves - sel in its strength, in its strength.  
 and smote, the ves - sel in its strength, in its strength.  
 main, the ves - sel in its strength, and smote a - main, the ves - sel in its  
 ves - sel in its strength, and smote, the ves - sel in its

*ff*  
 Down came the storm,  
 Down came the storm,  
 strength.  
 strength.  
 Down came the  
 Down came the

*p molto cresc.* *ff*

Down came the storm, and smote a - main, the ves - sel in its  
 Down came the storm, and smote a - main the ves - sel in its  
 storm, Down came the storm, and smote a - main the ves - sel in its  
 storm, Down came the storm, and smote a - main the ves - sel in its

strength, and smote a - main, the ves - sel in its strength; Down,  
 strength, the ves - sel in its strength; Down came the  
 strength, and smote a - main the ves - sel in its strength; Down came the  
 strength, and smote a - main the ves - sel in its strength; Down came the

down, down, down, down, down,  
 storm, Down came the storm, came the storm, Down came the  
 storm, Down came the storm, came the storm, Down came the  
 storm, Down came the storm, came the storm, Down came the

Down came the storm in its strength, and smote a - - main the ves - sel  
 storm, came the storm in its strength, and smote a - - main the ves - sel  
 storm, the storm in its strength, and smote a - - main the ves - sel  
 storm, came the storm in its strength, and smote a - - main the ves - sel

in its strength.  
 in its strength.  
 in its strength.  
 in its strength.

*furioso*

*Andante.*

She shuddered and paused,  
 She shuddered and paused,  
 She shuddered and paused,  
 She shuddered and paused,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line.

She shuddered and paused,  
 She shuddered and paused,  
 She shuddered and paused,  
 She shuddered and paused,

The piano accompaniment continues with similar chordal and rhythmic patterns.

like a fright- - ed steed, like a fright- - ed  
 like a fright- - ed steed, like a fright- - ed

The piano accompaniment features more complex chordal textures and arpeggiated figures.

steed, She shuddered and paused like a frightened steed, Then leaped

She shuddered and paused like a frightened steed, Then leaped

steed, She shuddered and paused like a frightened steed, Then leaped

Then leaped

Vivace. ♩ = 120.

her ca - ble's length, her ca - ble's length.

her ca - ble's length, her ca - ble's length.

her ca - ble's length, her ca - ble's length.

her ca - ble's length, her ca - ble's length.

*furiioso*

# Nº 6. Solo. (Bass.)

"Come hither?"

Andante.  $\text{♩} = 92.$

The first system consists of a single bass line and a piano accompaniment. The bass line is mostly silent, with a few notes appearing later in the piece. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system introduces the vocal line. The bass line has a few notes, and the piano accompaniment continues. The vocal line begins with the word "Come".

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "con tenerezza hi - ther! come hi - ther! my lit - tle daugh - ter, And do not trem - ble".

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "so; For I can wea - ther the rough - est gale That".

The fifth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ev - er wind did blow, wind did blow,". The piano accompaniment ends with a *pp* marking.

*poco rit.* *tempo*

wind did blow. Come

*poco rit.* *tempo*

hi - ther! come hi - ther! my lit - tle daugh - ter, And do not trem - ble

*p*

*f* *p*

so; For I can wea - ther the rough - est gale That

*f* *p*

*molto rall. e dim.*

ev - er wind did blow.

*molto rall. e dim.* *tempo*

*pp*



*mf*

For I can wea - ther the rough - est gale

*pp*

That ev - - er wind did blow,

*pp*

did blow, That ev - - er wind did blow, wind did

*sf cresc.*

*pp*

*filo di voce*

blow, That ev - - er wind did

blow.?"

*ppp*

# No. 7. Recitative. Solo. (Tenor.)

He wrapped her warm.

Andante.  $\text{♩} = 84.$

He wrapped her warm in his sea-man's coat

A- gainst the sting - ing blast; He cut a rope from a bro - ken

spar, And bound her to the mast.

Vivace.  $\text{♩} = 120.$

*molto rit.* *tempo.*

# No. 8. Scena.

"Oh, Father!"

Audante.  $\text{♩} = 84.$

Solo Soprano (The daughter.)

Oh, fa-ther! I hear the

church-bells ring; Oh, say, what may it

be?" And he  
And he  
And he  
Solo Bass (The father.)  
"Tis a fog-bell on a rock-bound coast!— And he  
poco più mosso

steered, he steered for the o-pen sea, he steered for the o-pen  
steered, he steered for the o-pen sea, he steer-ed for the  
steered, he steered for the o-pen sea, he steer-ed for the  
steered, he steered for the o-pen sea, for the

sea, for the o - pen sea.

o - - - - pen sea.

o - - - - pen sea.

o - - - - pen sea.

*p tempo*

*dim.*

The daughter.

"Oh, fa-ther! I hear the sound of guns;

The father.

Oh, say, what may it be?" "Some ship in dis-tress, that

can - - - - not live

*ff*  
In such an an - gry seal”

*tempo*  
*furioso*  
*dim.*

The daughter. *agitato molto cresc.*  
“Oh, fa - ther! I see a gleam - ing light; Oh, say, what may it

*molto cresc.*

Sopranos. *p Lento.*  
be?”

Tenors. *p* But the fa - ther an - swered  
But the fa - ther an - swered *Lento.*

Contraltos. *Largo.*  
nev - er a word, *pp* A fro - zen corpse was

Basses. *pp* A fro - zen corpse was *Largo.*

hel

hel

*pp* *ff* *Presto.*

Andante  $\text{♩} = 78$ .

*p* *pp*

Adagio.  $\text{♩} = 48$ .

Lashed to the helm, all stiff and stark, With his face turned to the

Lashed to the helm, all stiff and stark, With his face turned to the

Lashed to the helm, all stiff and stark, With his face turned to the

Lashed to the helm, all stiff and stark, With his face turned to the

Adagio.

*p*

skies, The lan - tern gleamed thro' the gleam - ing snow On his

skies, The lan - tern gleamed thro' the gleam - ing snow On his

skies, The lan - tern gleamed thro' the gleam - ing snow On his

skies, The lan - tern gleamed thro' the gleam - ing snow On his

*pp*

fixed and glass - y eyes, On his fixed and glass - y  
 fixed and glass - y eyes, On his fixed and glass - y  
 fixed and glass - y eyes, On his fixed and glass - y  
 fixed and glass - y eyes, On his fixed and glass - y

*pp* *f* *pp* *f* *pp* *f*

eyes.  
 eyes.  
 eyes.  
 eyes.

*pp* *f* *pp*

*morendo*

## No. 9. Chorus. (Canon.)

Then the maiden.

Maestoso.  $\text{♩} = 100.$

First Sopr. Canon.  $\text{♩} = 72.$ 

Second Sopr. Then the maid - en clasped her hands and prayed That

Contralto. Then the maid - en clasped her hands and prayed That

Tenor. Then the maid - en clasped her hands and prayed That

Canon

Then the maid - en clasped her

sa - ved she might be, And she thought of

sa - ved she might be, she might be; And she thought of

sa - ved she might be, sa-ved she might be; And she thought of

hands and prayed That sa - ved she might be;



Christ, who stilled the wave On the lake of Ga - li -

Christ, who stilled the wave On the lake of Ga - li -

Christ, who stilled the wave On the lake of

And she thought of Christ, who stilled the wave On the

*mf*

lee, And she thought of Christ, who stilled the

lee, of Ga - li - lee, she thought of Christ, who stilled the wave, who

Ga - li - lee, of Ga - li - lee, And she thought of Christ, who stilled the

lake of Ga - li - lee, And she thought of

wave On the lake of Ga - li - lee, of Ga - li - lee.

stilled the wave On the lake, the lake of Ga - li -

wave, who stilled the wave On the lake, the

Christ, who stilled the wave On the lake of Ga - li - lee, Ga - li -

Then the maid-en clasped her  
lee, the lake of Ga - li - lee. The maid-en clasped her  
lake of Ga - li - lee. The maid - en clasped her  
lee. Then the

hands and prayed That sa - ved she might be;  
hands and prayed That sa - ved she might be, she might  
hands and prayed That sa - ved she might be, sa-ved She  
maid-en clasped her hands and prayed That sa - ved she might

*rit.*  
And she thought of Christ, who stilled the wave On the  
be; And she thought of Christ, who stilled the wave On the  
might be; And she thought of Christ, who stilled the wave On the  
be; *rit.* And she thought of Christ, who stilled the

lake of Ga - li - lee, *mf* And she thought of  
 lake of Ga - li - lee, of Ga - li - lee. she thought of  
 lake of Ga - li - lee, of Ga - li - lee, And she  
 wave On the lake of Ga - li - lee,

Christ, who stilled the wave On the lake of Ga-li-lee, of Ga - li -  
 Christ, who stilled the wave, who stilled the wave On the lake, the  
 thought of Christ, who stilled the wave, who stilled the wave On  
 And she thought of Christ, who stilled the wave, On the lake of

lee, *mf* And she thought of Christ, who stilled the  
 lake of Ga - li - lee, she thought *mf* of Christ, who  
 the lake of Ga - li - lee, And she thought *mf* of  
 Ga - li - lee, of Ga - li - lee, And she thought *mf* of

wave On the lake of Ga - li - lee, And she thought of  
 stilled the wave, she thought of Christ, who stilled the wave On the  
 Christ, who stilled the wave On the lake of Ga -  
 Christ, who stilled the wave On the lake of Ga -

*poco rit.*  
 Christ, who stilled the wave  
*poco rit.*  
 lake of Ga - li - lee, She thought of Christ, who stilled the  
*poco rit.*  
 - li - lee, of Ga - li - lee, She thought of Christ, who stilled the  
*poco rit.*  
 - li - lee, of Ga - li - lee,

*lento* *morendo*  
 On the lake of Ga - li - lee.  
*lento* *morendo*  
 wave On the lake of Ga - li - lee.  
*lento* *morendo*  
 wave On the lake of Ga - li - lee.  
*lento* *morendo*  
 the lake of Ga - li - lee.

# No. 10. Chorus.

And fast through the midnight.

Moderato.  $\text{♩} = 96.$

And

And

And

Moderato.  $\text{♩} = 96.$

*ff*

*f*

Allegro.  $\text{♩} = 96.$

fast through the mid - night dark and drear, Through the

fast through the mid - night dark and drear. Through the whist-ling

fast through the mid - night dark and drear, Through the whist-ling

fast through the mid - night dark and drear. Through the

Allegro.

whist - ling sleet and snow, Like a sheet-ed, sheet-ed ghost the

sleet and snow, the whist - ling sleet and snow, Like a sheet-ed ghost, the vessel

sleet and snow, the whist-ling sleet and snow, Like a sheet-ed ghost, the vessel

whist - ling sleet and snow, Like a sheet-ed ghost the

ves - - - sel swept Towards the reef of  
 swept, swept Towards the reef of  
 swept, swept Towards the reef of  
 ves - - - sel swept Towards the reef of

*ff*

Nor - man's Woe. And ev - er the fit - ful  
 Nor - man's Woe. And ev - er the fit - ful  
 Nor - man's Woe.  
 Nor - man's Woe.

*p*

gusts be - tween A sound came from the land;  
 gusts be - tween A sound came from the land;  
 gusts be - tween A sound came from the land;

*cresc.*  
*cresc.*  
*cresc.*

It was the sound of the tramp - ling surf On the

It was the sound of the tramp - ling surf On the

rocks and the hard sea - sand. The

rocks and the hard sea - sand. The

breakers were right be - neath her bows, She drift - - ed a

breakers were right be - neath her bows, She drift - - ed a

breakers were right be - neath her bows, She drift - - ed a

breakers were right be - neath her bows, She drift - - ed a

drea - ry wreck, And a whoop - ing

drea - ry wreck, And a whoop - ing

drea - ry wreck, And a whoop - ing

drea - ry wreck, And a whoop - ing

*ff* *ff* *ff* *ff*

*f* *f* *f* *f*

bil - low swept the crew Like i - ci - cles from her

bil - low swept the crew Like i - ci - cles from her

bil - low swept the crew

bil - low swept the crew

*f* *f* *f* *f*

*f* *f* *f* *f*

*p* *p* *p* *p*

deck.

deck.

*f* *f* *f* *f*



Sopranos.

Tenors. She struck

She struck

*ff*

*p* where the white and flee - cy waves *p* Looked

where the white and flee - cy waves *p* Looked

soft as card - ed wool; *f* And the

soft as card - ed wool; *f* And the

*molto accel.* cru - el rocks, they gored her side Like the horns of an an - gry *ff* bull. Her

*molto accel.* cru - el rocks, they gored her side Like the horns of an an - gry *ff* bull. Her

Her

Her

*molto accel.* *ff*

rat - tling shrouds, all sheathed in ice, With the mast went by the

rat - tling shrouds, all sheathed in ice, With the mast went by the

rat - tling shrouds, all sheathed in ice, With the mast went by the

rat - tling shrouds, all sheathed in ice, With the mast went by the

The first system consists of four vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The lyrics are repeated across the four vocal parts.

board; Like a ves - sel of glass she stove and sank,

board; Like a ves - sel of glass she stove and sank,

board; Like a ves - sel of glass she stove and sank,

board; Like a ves - sel of glass she stove and sank,

board; Like a ves - sel of glass she stove and sank,

The second system continues the musical piece with four vocal staves and piano accompaniment. The piano part has a more complex texture with chords and moving lines. The lyrics are repeated across the four vocal parts. The system concludes with a 'lunga Pausa.' (long pause) in the piano part.

\*  
C. & S. 930

*f* Ha ha! the break - ers roared,  
*f* Ho ho! Ha ha! the break - ers roared,  
*f* Ho ho! Ho ho! Ha ha! the break - ers roared,  
 Ho ho! Ha ha! the break - ers roared,

Presto.  
 roared, roared, the breakers roared, Ho ho!  
 roared, roared, the breakers roared, Ho ho!  
 roared, roared, the breakers roared, Ho ho!  
 roared, roared, the breakers roared, Ho ho!  
 Presto.

# № 11. Recitative.

At day break.

Andante.  $\text{♩} = 66.$

Bass Solo. *mf*

At day break, on the bleak sea-beach A fish-er-man stood a - ghast,

To see the form of a mai-den

fair Lashed close to a drift-ing mast.

Meno mosso.  $\text{♩} = 50.$   
Soprano and Contraltos.

The salt sea was fro-zen on her breast, The salt tears in her

*placido*

eyes; And he saw her hair, like the brown sea-weed, On the bil - - lows

fall and rise.

*poco a poco molto cresc.*

*pp*

*f*

*ff*

*dim.*

*p*

(♩ = 40.)

# No 12. Final Chorus.

Such was the wreck.

Maestoso.  $\text{♩} = 72.$

*f*

Such was the wreck. the wreck of the Hes - pe - rus,  
 Such was the wreck of the Hes - pe - rus,  
 Such was the wreck of the Hes - pe - rus,  
 Maestoso. Such was the wreck of the Hes - pe - rus,

In the mid - night, the mid - night and the snow! Such was the wreck of the  
 In the mid - night and the snow! Such was the wreck of the  
 In the mid - night and the snow! Such was the wreck of the  
 In the mid - night and the snow! Such was the wreck of the

Hes - pe - rus, In the mid - night, in the mid - night and the snow!  
 Hes - pe - rus, In the mid - night, in the mid - night and the snow!  
 Hes - pe - rus, In the mid - night, the mid - night and the snow!  
 Hes - pe - rus, In the mid - night and the snow!

$\text{♩} = 60.$  I. Soprano. Christ save us all from a death like this,  
 II. Soprano. Christ save us all from a death like this,  
 Alto. Christ save us all from a death like this,  
 Tenor. Christ save us all from a death like this,  
 Bass. Christ save us all from a death like this,

On the reef. the reef of Nor-man's Woe! Christ save us all, Christ  
 On the reef. the reef of Nor-man's Woe! Christ save us  
 On the reef, on the reef of Nor-man's Woe! Christ save us all, Christ save us  
 On the reef of Nor-man's Woe! Christ save us all,

*dim.* Soprano. *rinforz.* Christ save us  
 save us all from a death like this, *rinforz.* Contralto. Christ save us  
 all from a death like this, *rinforz.* Tenor. Christ save us  
 all from a death like this, *rinforz.* Bass. Christ save us  
 Christ save us all from a death like this, Christ save us all

all from a death, from a death like  
 all from a death, from a death like this, from a death like this,  
 all from a death like this, from a death like  
 from a death like this, from a death like

this, *pp* On the reef of Nor-man's Woe.  
 this, *pp* On the reef of Nor-man's Woe.  
 this, *pp* On the reef of Nor-man's Woe.  
 this, *pp* On the reef of Nor-man's Woe, On the reef of Nor-man's Woe.



Più mosso.  $\text{♩} = 84.$

1<sup>st</sup> Soprano.

Such was the wreck, the wreck of the Hes - pe - rus, In the mid - night, the

2<sup>nd</sup> Soprano.

Such was the wreck of the Hes - pe - rus, In the mid - night

1<sup>st</sup> Contralto.

Such was the wreck of the Hes - pe - rus, In the mid - night

2<sup>nd</sup> Contralto.

Such was the wreck of the Hes - pe - rus, In the mid - night

1<sup>st</sup> Tenor.

Such was the wreck, the wreck of the Hes - pe - rus, In the mid - night, the

2<sup>nd</sup> Tenor.

Such was the wreck of the Hes - pe - rus, In the mid - night

1<sup>st</sup> Bass.

Such was the wreck of the Hes - pe - rus, In the mid - night

2<sup>nd</sup> Bass.

Such was the wreck of the Hes - pe - rus, In the mid - night

midnight and the snow! Christ save us all from a death like this, On the

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

midnight and the snow! Christ save us all from a death like this, On the

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

and the snow! Christ save us all from a death like this,

*molto cresc.*

reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

On the reef of Nor - man's Woe, On the reef

*molto cresc.*

of Norman's Woe! Christ save us,

of Norman's Woe!

of Nor-man's Woe! Christ save us,

of Norman's Woe!

of Nor-man's Woe! Christ save us,

of Nor-man's Woe!

of Nor-man's Woe! Christ save us,

of Nor-man's Woe!

of Nor-man's Woe!

*ff al Fine*

Christ save us all from a death like this,

*ff*

Christ save us all, Christ save us from a death like this,

*ff*

Christ save us from a death like this,

*ff*

Christ save us all, Christ save us from a death like this,

*ff*

Christ save us all from a death like this,

*ff*

Christ save us all, Christ save us from a death like this,

*ff*

Christ save us from a death like this,

*ff*

Christ save us all from a death like this,

*f*

*ff*

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, On the

On the reef of Nor - - man's Woe, the

On the reef of Nor - - man's Woe, of

The musical score consists of nine staves. The first seven staves are vocal lines in G major, 3/4 time, with lyrics. The eighth staff is a bass line in G major, 3/4 time, with lyrics. The ninth staff is a piano accompaniment in G major, 3/4 time, with chords and arpeggiated patterns. The lyrics are: 'On the reef of Nor - - man's Woe, On the' (repeated on the first seven staves), 'On the reef of Nor - - man's Woe, the' (eighth staff), and 'On the reef of Nor - - man's Woe, of' (ninth staff).

reef of Norman's Woe!

reef of Norman's Woe, of Norman's Woe!

reef of Norman's Woe, of Norman's Woe!

reef of Norman's Woe, of Norman's Woe!

reef of Norman's Woe, of Norman's Woe!

reef of Norman's Woe, of Norman's Woe!

reef of Norman's Woe!

Nor - - man's Woe!

The score consists of nine staves. The first seven staves are vocal lines in treble clef, with lyrics underneath. The eighth staff is a bass line in bass clef with lyrics. The ninth staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a minor key and features various rhythmic patterns, including triplets and slurs.