



Break, Break, Break
on Thy Cold
Grey Stones, O Sea

George A. Macfarren
(1813-1887)

Sir George Alexander Macfarren (1813-1887) was born in London. From early youth, he suffered from poor health and weak eyesight. His eyesight continually deteriorated until he became totally blind in 1860. However, his blindness had little effect on his productivity. Macfarren began to study music when he was fourteen and, at sixteen, entered the Royal Academy of Music. Because of his eyesight, he abandoned performance and concentrated on composition. He later taught at the Academy, eventually becoming a principal. He was also appointed professor of music at Cambridge University in 1875. He was conductor at Covent Garden, London; founder the Handel Society; program note writer for the Philharmonic Society; and edited the works of Handel and Purcell. He wrote 18 operas, 13 oratorios and cantatas, 9 symphonies, and 162 songs. He was active as writer of part-songs, literature for the many amateur choirs appearing throughout the country. He was knighted in 1883 on the same day as Arthur Sullivan and George Grove. His brother Walter Macfarren (1826-1905) was a pianist, composer and professor of the Royal Academy.

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships move on *
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me. **

Alfred, Lord Tennyson (1809-1892)

* some editions of the poem reads "go on" instead of "move on."

** some editions of the poem reads "return to me" instead of "come back to me."

Break, Break, Break on Thy Cold Grey Stones, O Sea

G. A. Macfarren

Andante espressivo ♩ = 112

S
Break, break, break, On thy cold gray stones, O Sea! And I

A
Break, break, break, On thy cold gray stones, O Sea! And I

T
Break, break, break, break, And I

B
Break, break, break, On thy cold gray stones, O Sea! And I

5

S
would that my tongue could utter The thoughts that arise in

A
would that my tongue could utter The thoughts that arise in

T
would that my tongue could utter The thoughts that arise in

B
would that my tongue could utter The thoughts that arise in

Break, Break, Break on Thy Cold Grey Stones, O Sea

8

S me. Break _____ And I would that my tongue could _____ *cresc.*

A me. And I would that my tongue could ut - ter The _____ *cresc.*

T me, And I would that my tongue could ut - ter The _____ *cresc.*

B me, And I would that my tongue could ut - ter The _____ *cresc.*

11

S ut - ter The thoughts _____ that a - rise in me. O, *f* *dim.* *p* *mf*

A thoughts _____ that a - rise in me. O, *f* *dim.* *p*

T thoughts that a - rise in me. *f* *dim.* *p*

B thoughts that a - rise in me. *f* *dim.* *p*

14

S well for the fish - er - man's boy, That he shouts with his sis - ter at

A well, _____ O, well That he shouts with his sis - ter at *pp*

T well, _____ O, well That he shouts _____ *pp*

B well, _____ O, *pp*

Break, Break, Break on Thy Cold Grey Stones, O Sea

17

S play! *pp* O, well for the fish - er - man's boy, That he

A play! *pp* O, well for the fish - er - man's boy,

T at play! *pp* O, well for the fish - er - man's boy,

B well,

20

S shouts with his sis - ter at play!

A with his sis - ter at play!

T with his sis - ter at play! *dolce* O,

B *dolce* O, well, O, well for the sail - or

23

S *dolce* O, well

A *dolce* O, well for the sail - or lad, That he sings in his

T well for the sail - or lad, O,

B lad, for the sail - or lad, That he sings in his

Break, Break, Break on Thy Cold Grey Stones, O Sea

26

S — That he sings in his boat on the bay! O, well That he

A boat, in his boat on the bay! O, well That he

T well That he sings in his boat on the bay! O, well That he

B boat, in his boat on the bay! O, well, That he

cresc.

29

S sings in his boat on the

A sings in his boat on the

T sings in his boat on the

B sings in his boat on the

f

32

S bay! Move on,

A bay! Move on, And the state - ly

T bay! Move on,

B bay! And the state - ly ships move on,

ff

Break, Break, Break on Thy Cold Grey Stones, O Sea

35

S move on,

A ships move on,

T move on, And the state - ly

B move on,

38

S *f* And the state - ly ships move on To their ha - ven un - der the

A

T ships move on To their ha - ven un - der the

B *f* And the state - ly ships move on To their ha - ven un - der the

41

S *p* hill; But O *pp* for the touch of a van - ish'd hand,

A *p* But O *pp* for the touch of a van - ish'd hand,

T *pp* hill; But O for a van - ish'd hand, *mf* But

B *pp* hill; But O, *mf* but

Break, Break, Break on Thy Cold Grey Stones, O Sea

44

S *mf* for the touch of a van - ish'd hand, *pp* And the sound of a

A *mf* for the touch of a van - ish'd hand, *pp* And the sound of a

T O for a van - ish'd hand, *pp* And the sound, _____

B O, _____ *pp* And the sound _____

47

S *cresc.* voice that is still, *p* And the sound of a voice that is still, *pp* And the

A *cresc.* voice that is still, *p* And the sound of a voice that is still, *pp* And the

T *cresc.* _____ *p* And the sound of a voice that is still, still, _____

B _____ *p* _____ that is still,

50

S sound of a voice that is still, *>* still, _____ that is

A sound of a voice that is still, _____ *>* And the sound of a voice that is

T _____ that is still, *>* And the sound of a voice that is

B _____ that is still, _____ that is

Break, Break, Break on Thy Cold Grey Stones, O Sea

53

S still, still, still, still, *cresc.* *mf*

A still, still, still, still, *cresc.* *mf*

T still, still, still, sill, still, *cresc.* *mf dim.*

B still, still, still, still, *cresc.* *mf*

57

S still! Break, break, break At the foot of thy crags, O *pp* *mf* *sf*

A still! Break, break, break At the foot of thy crags, O *pp* *mf* *sf*

T still! Break, break, break, *pp* *mf* *sf*

B still! Break, break, break At the foot of thy crags, O *pp* *mf* *sf*

61

S Sea! But the ten - der grace of a day that is dead Will *cresc.* *mf*

A Sea! But the ten - der grace of a day that is dead Will *cresc.* *mf*

T break, But the ten - der grace of a day that is dead Will *cresc.* *mf*

B Sea! But the ten - der grace of a day that is dead Will *cresc.* *mf*

Break, Break, Break on Thy Cold Grey Stones, O Sea

64

S *p* nev - er come back to me; Break *f* But the *cresc.*

A *p* nev - er come back to me; But the ten - der grace Will *cresc.*

T *p* nev - er come back to me, But the ten - der grace Will *cresc.*

B *p* nev - er come back to me, But the ten - der grace Will *cresc.*

67

S ten - der grace Will *f* nev - er come back, *dim.* come back to

A nev - er, will *f* nev - er come back to *dim.*

T nev - er, will *f* nev - er come back to *dim.*

B nev - er, will *f* nev - er come back to *dim.*

70

S *f* me; Break *dim.* But the grace *p* of a

A *f* me; Break *dim.* But the grace *p* of a

T *f* me; Break *dim.* of a *p*

B *f* me; Break *dim.* But the grace *p* of a

Break, Break, Break on Thy Cold Grey Stones, O Sea

73

S day that is dead Will neev - er come back, ne'er come

A day that is dead Will neev - er come back, ne'er come

T day that is dead Will neev - er come back, ne'er come

B day that is dead Will ne'er,

76

S back _____ to me. Will neev - er, will neev - er come

A back _____ to me. Will neev - er, will neev - er come

T back _____ to me. Will neev - er, will neev - er come

B _____ will _____ neev - er come back, _____ will neev - er come

79

S back _____ to me.

A back _____ to me.

T back _____ to me.

B back _____ to me.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

