

Alfred, Lord Tennyson
(1809-92)

Break, break, break

George Alexander Macfarren
(1813-87)

andante espressivo =56

Soprano
p Break, break, *sf* break on thy cold grey stones, O sea, And I

Alto
p Break, break, *sf* break on thy cold grey stones, O sea, And I

Tenor
p Break, break, *sf* break, break, And I

Bass
p Break, break, *sf* break on thy cold grey stones, O sea, And I

Accomp. *andante espressivo*
=56 *p* *sf*

The first system of the musical score is for the vocal quartet and piano accompaniment. It consists of five staves. The vocal staves are Soprano, Alto, Tenor, and Bass, each with a treble clef (except for Bass which has a bass clef). The piano accompaniment is on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'andante espressivo' with a metronome marking of 56. The dynamics range from piano (p) to sforzando (sf). The lyrics are: 'Break, break, sf break on thy cold grey stones, O sea, And I'.

S
would that my tongue could ut-ter The thoughts that a-rise in me. Break,

A
would that my tongue could ut-ter The thoughts that a-rise in me. And I

T
would that my tongue could ut-ter The thoughts that a-rise in me. And I

B
would that my tongue could ut-ter The thoughts that a-rise in me. And I

The second system of the musical score continues the vocal quartet and piano accompaniment. It consists of five staves. The vocal staves are Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a treble clef (except for Bass which has a bass clef). The piano accompaniment is on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: 'would that my tongue could ut-ter The thoughts that a-rise in me. Break, / would that my tongue could ut-ter The thoughts that a-rise in me. And I / would that my tongue could ut-ter The thoughts that a-rise in me. And I / would that my tongue could ut-ter The thoughts that a-rise in me. And I'. The piano accompaniment continues with the same accompaniment as the first system.

cresc. 10

S And I would that my tongue could *f* ut-ter The thoughts

A would that my tongue could ut - ter The *f* thoughts

T would that my tongue could ut - ter The *f* thoughts that a -

B would that my tongue could ut - ter The *f* thoughts that a -

cresc. *f*

dim. 15

S that a - rise in *p* me. *mf* Oh well for the fish-er - man's boy, That he

A that a - rise in *p* me. Oh *pp* well, oh well That he

T rise in *p* me. *pp* well, oh well, That he

B rise in me. *pp* well,

dim. *p* *pp* *pp*

S
shouts with his sis-ter at play; *pp* Oh well for the fish-er-man's boy, ____ That he

A
shouts with his sis-ter at play; *pp* Oh well for the fish-er-man's boy, ____

T
shouts _____ at play; *pp* Oh well for the fish-er-man's boy, ____

B
oh well,

20
S
shouts with his sis-ter at play, ____

A
with his sis-ter at play, *dolce* Oh

T
with his sis-ter at play, ____ *dolce* Oh well for the sai-lor ____

B
oh well, *dolce* Oh well for the sai-lor ____ lad, for the

25

S oh well _____ That he sings in his boat on the

A well for the sai-lor_ lad, that he sings in his boat, in his boat on the

T lad, Oh well that he sings _____ in his boat on the

B sai - lor lad, That he sings in his boat, in his boat on the

30

S *cresc.* bay, Oh well that he sings _____ *f* in his boat on the bay. *ff* Move_

A *cresc.* bay, Oh well that he sings_ in his *f* boat on the bay. *ff* Move

T *cresc.* bay, Oh well that he sings in his *f* boat _____ on the bay. *ff* Move

B *cresc.* bay, Oh well that he sings in his *f* boat_ on the bay. *ff* And the state-ly ships move

cresc. *f* *ff* *ff*

35

S on, move on, *f*And the state-ly

A on, and the state-ly ships move on,

T on, move on, *f*And the state-ly ships

B on, move on, *f*And the state-ly

40

S ships move on To their ha-ven un-der the ill. *p* And oh *pp* for the touch of a

A *p* And oh *pp* for the touch of a

T move on To their ha-ven un-der the hill. *pp*And oh for a

B ships move on To their ha-ven un-der the hill, *pp*And oh,

S va - nished__ hand, *mf* for the touch of a va - nished__ hand,

A va - nished__ hand, *mf* for the touch of a va - nished__ hand,

T va - nished hand, *mf* and oh for a va - nished hand, *pp* And the

B *mf* and oh, *pp* And the

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

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

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

B sound, that is *p*still,

pp *cresc.* *p* *pp*

50

S *cresc.*
 sound of a voice that is still, still, _____ that is still, still,

A *cresc.*
 sound of a voice that is still, _____ and the sound of a voice that is still, _____ still,

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

B *cresc.*
pp that is still, _____ that is still, still,

pp *cresc.*

55

S *mf* still, *pp* still. *mf* Break, break, *sf* break, at the 60 foot of thy crags, O—

A still, *mf* still, *pp* still. *mf* Break, break, *sf* break, at the foot of thy crags, O

T *dim.*
mf still, _____ still, *pp* still. *mf* Break, break, *sf* break,

B still, *mf* still, *pp* still. *mf* Break, break, *sf* break, at the foot of thy crags, O—

mf *pp* *p* *sf*

65

S *cresc.*
 sea, But the ten-der grace of a *mf* day that is dead, will *p* ne-ver re-turn to me; *f* break,

A *cresc.*
 sea, But the ten-der grace of a *mf* day that is dead, will *p* ne-ver re-turn to me. *f* but the

T *cresc.*
 break, But the ten-der grace of a *mf* day that is dead, will *p* ne-ver re-turn to me; *f* but the

B *cresc.*
 sea, But the ten-der grace of a *mf* day that is dead, will *p* ne-ver re-turn to me; *f* but the

p

70

S *cresc.* *dim.*
 but the ten-der_ grace will_ *f* ne-ver re-turn, _____ re_ turn to me: *f* break,

A *cresc.* *dim.*
 ten-der grace will ne-ver, will_ *f* ne-_____ ver re-turn to me: *f* break,

T *cresc.*
 ten-der grace will ne-ver, will *f* ne - ver re - turn to me: *f* break,

B *cresc.*
 ten-der grace will ne-ver, will_ *f* ne - ver re - turn to me: *f* break,

cresc. *f* *f* *f*

75 *cresc.*

S But the *p* grace of a day that is dead, will *pp* ne- *sf* ver re - turn, ne'er re -

A *dim.* *p* But the grace of a day that is dead, will *pp* ne- *sf* ver re - turn, ne'er re -

T *dim.* *p* of a day that is dead, will *pp* ne- *sf* ver re - turn, ne'er re -

B *dim.* But the *p* grace of a day that is dead, will *pp* ne'er

p *pp* *sf* *cresc.*

pp

80

S turn to *f* me, will ne-ver, will ne-ver re - turn to *pp* me.

A turn to *f* me, will ne-ver, will ne-ver re - turn to *pp* me.

T turn to *f* me, will ne-ver, will ne-ver re - turn to *pp* me.

B *f* will ne-ver re - turn, will ne-ver re - turn to *pp* me.

f *pp*