

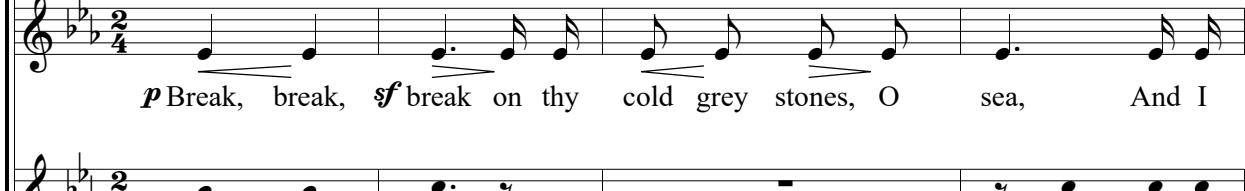
Alfred, Lord Tennyson  
(1809-92)

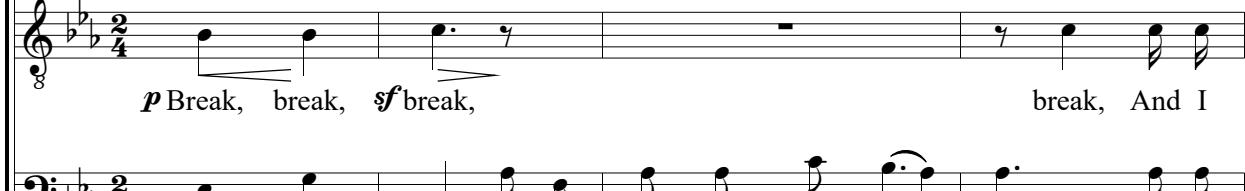
# Break, break, break

George Alexander Macfarren  
(1813-87)

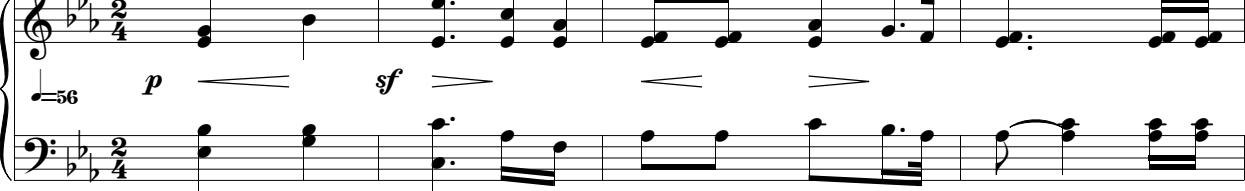
*andante espressivo* ♩=56

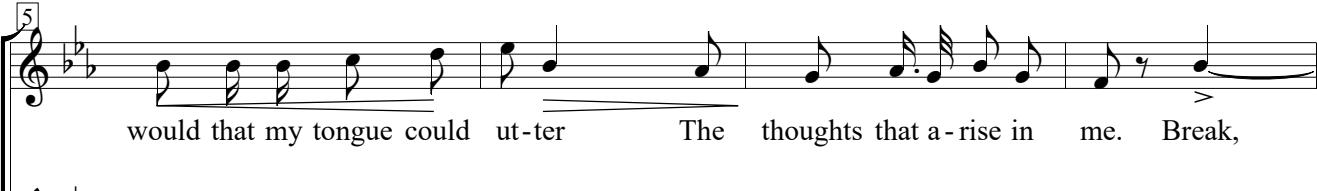
Soprano      

Alto      

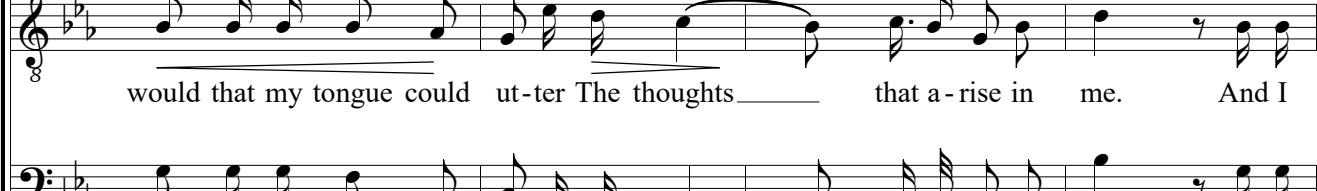
Tenor      

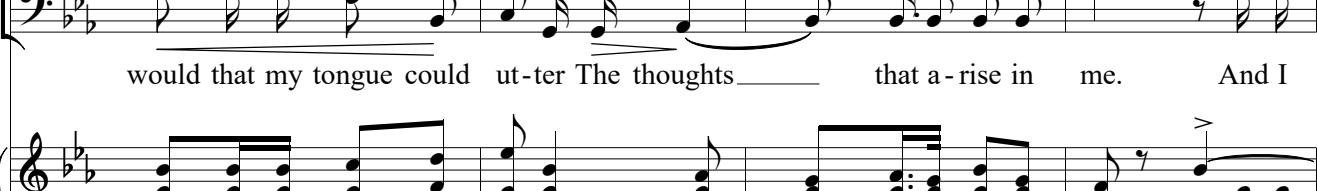
Bass      

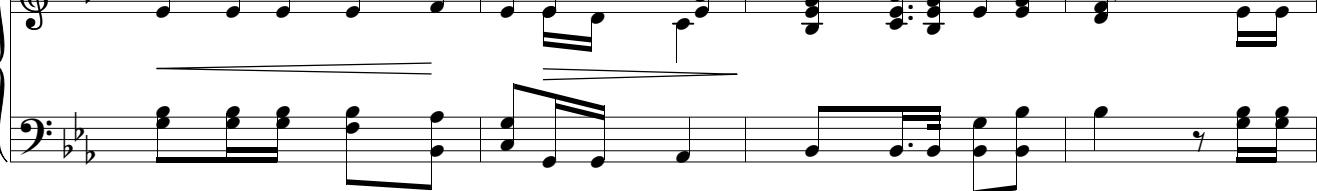
Accomp.      

5      

A      

T      

B      

Accomp.      

S

cresc.

10

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

A

cresc.

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

T

cresc.

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

B

cresc.

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

*cresc.*

*f*

S

*dim.*

15

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

*dim.*

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

B

*dim.*

rise in me. *pp* well,

*dim.*

*p* *pp*

*pp*

S

A

T

B

oh well,

*pp*

S 20

A dolce

T dolce

B dolce

James Gibb editions

25

Soh well That he sings in his boat on the

Awell for the sai-lor lad, that he sings in his boat, in his boat on the

Tlad, Oh well that he sings in his boat on the

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

30

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

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

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

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

[35]

Soprano (S): on, move on, \_\_\_\_\_ **f**And the state-ly

Alto (A): on, and the state-ly ships move on, \_\_\_\_\_

Tenor (T): on, move on, \_\_\_\_\_ **f**And the state-ly ships

Bass (B): on, move on, \_\_\_\_\_ **f**And the state-ly

Piano: (Accompaniment staff)

S

ships move on To their ha-ven un-der the hill. **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

A

T

B

45

va - nished hand,  
va - nished hand,  
va - nished hand,  
va - nished hand,

*mf* for the touch of a  
*mf* for the touch of a  
*mf* for the touch of a  
*mf* for the touch of a

va - nished hand,  
va - nished hand,  
va - nished hand,  
va - nished hand,

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

*mf* and oh, \_\_\_\_\_ *pp* And the

*mf*

*pp*

S 50 sound of a voice that is still, still, \_\_\_\_\_ that is still, still,  
 A sound of a voice that is still, \_\_\_\_\_ and the sound of a voice that is still, still, still,  
 T 8 that is still, and the sound of a voice that is still, still, still, still,  
 B ***pp*** that is still, still, still,  
 { ***pp*** ***cresc.***

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Piano accompaniment (bottom staff):

*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.*

8                                  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.*

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.*

8                                  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,

*f*

*cresc.*                                  *f*    *f*

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

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

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

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

*p* **pp** **s**f **cresc.**

**pp**

S turn\_\_ to **f** me, will ne-**v**er, will ne-**v**er re - turn\_\_ to **pp** me.

A turn\_\_ to **f** me, will ne-**v**er, will ne-**v**er re - turn\_\_ to **pp** me.

T turn\_\_ to **f** me, will ne-**v**er, will ne-**v**er re - turn\_\_ to **pp** me.

B *dim.* **f** will\_ ne-**v**er re - turn,\_\_ will ne-**v**er re - turn\_\_ to **pp** me.

**f** **pp**