

The sailor's song

John Liptrot Hatton
(1809-1886)

allegretto $\text{♩} = 72$

Soprano
p 1. Sweet-ly _ blows the wes-tern _ wind, _ Soft-ly _ o'er the rip-pling
cresc. *dim.*

Alto
p 1. Sweet- ly blows the wes-tern wind, o'er the rip-pling
cresc. *dim.*

Tenor
p 1. Sweet-ly _ blows the wes-tern _ wind, _ Soft-ly _ o'er the rip-pling
cresc. *dim.*

Bass
p 1. Sweet - ly blows the wes-tern wind, o'er the rip-pling
cresc. *dim.*

Accomp.
allegretto $\text{♩} = 72$ *p* *cresc.* *dim.*

5

S
sea; _ *p* And thy _ sai - lor's con-stant _ mind, _ E-ver turns to thee, _

A
sea; _ *p* And thy sai- _ lor's _ con - stant mind, _ E-ver turns to _ thee, _

T
sea; _ *p* And thy _ sai - lor's con-stant _ mind, _ E-ver turns to _ thee,

B
sea; _ *p* And thy sai- _ lor's _ con - stant mind, _ E-ver turns to thee,

10

S *f* Though the north wind may a-rise, And the waves dash mad-ly by,

A *f* Though the north wind may _____ a-rise, And the waves dash mad - ly by,

T *f* Though the north wind may _____ a-rise, And the waves dash mad - ly by,

B *f* Though _____ the north wind may a-rise, And _____ the waves dash mad-ly by,

f

15

S *ff* Though the storm should rend the skies, And vi-vid light-nings round us

A *ff* Though the storm should rend the skies, And vi-vid light-nings round us

T *ff* Though the storm should rend the skies, And vi-vid light-nings round us

B *ff* Though the storm should rend the skies, And vi-vid light-nings round us

ff

rall. dim. *a tempo*

S fly; *pp* Then, I love thee more and more,

A fly; Then, *pp* then I love thee more and more,

T fly; Then, *pp* Then, I love thee more and more,

B fly; Then, *pp* then I love thee more and more,

rall. *dim.* *pp*

Detailed description: This system contains the first three measures of the song. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature has one flat (B-flat). The Soprano part begins with a half note 'fly;' followed by a quarter note rest, then 'Then, I love thee more and more,' with a *pp* dynamic. The Alto and Tenor parts have similar lyrics but with different melodic lines. The Bass part also follows the same pattern. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include *rall. dim.* at the start, *a tempo* at the beginning of the second measure, and *pp* under the first vocal entry.

20

S Then more dear art thou to me, *p* And I sigh for that fair shore,

A Then more dear art thou to me, *p* And I sigh for that fair shore,

T Then more dear art thou to me, *p* And I sigh for that fair shore,

B Then more dear art thou to me, *p* And I sigh for that fair shore,

cresc. *p*

Detailed description: This system contains measures 4 through 7. The vocal parts continue with the lyrics 'Then more dear art thou to me, p And I sigh for that fair shore,'. The piano accompaniment features a *cresc.* marking at the start of measure 4 and a *p* marking at the start of measure 6. The piano part has a more active accompaniment with chords and moving lines in both hands. The vocal lines are more melodic and expressive.

25

S Dis-tant o'er the sea, Dis- tant, *p* dis- tant o'er the *pp* sea. *rall.*

A Dis-tant o'er the sea, Dis-tant o'er, *p* dis- tant o'er the *pp* sea. *rall.*

T Dis-tant o'er the sea, Dis- tant *p* o'er the *pp* sea. *rall.*

B Dis-tant o'er the sea, Dis-tant *p* o'er the *pp* sea. *rall.*

p *rall.* *pp*

30

S *p* 2. Thus thy sai - lor, when a - way, Fond-ly fan-cies home is near; *cresc.* *dim.*

A *p* 2. Thus thy sai - lor, when a - way, fan-cies home is near; *cresc.* *dim.* *p* And to

T *p* 2. Thus thy sai - lor, when a - way, Fond-ly fan-cies home is near; *cresc.* *dim.*

B *p* 2. Thus thy sai - lor, when a - way, fan-cies home is near; *cresc.* *dim.* *p* And to

p *cresc.* *dim.* *p*

S *p* And to thee his thoughts will stray, Thee he holds most dear.

A thee his thoughts will stray, Thee he holds most dear.

T *p* And to thee his thoughts will stray, Thee he holds most dear.

B thee his thoughts will stray, Thee he holds most dear.

S *f* Though the tem-pest may ap-pal, And strike ter-ror to the brave,

A *f* Though the tem-pest may ap-pal, And strike ter-ror to the brave,

T *f* Though the tem-pest may ap-pal, And strike ter-ror to the brave,

B *f* Though the tem-pest may ap-pal, And strike ter-ror to the brave,

40

S *ff* Though on high for aid we call, And pray we may not find a grave; *rall. dim.*

A *ff* Though on high for aid we call, And pray we may not find a grave; Then, *rall. dim.*

T *ff* Though on high for aid we call, And pray we may not find a grave; Then, *rall. dim.*

B *ff* Though on high for aid we call, And pray we may not find a grave; Then, *rall. dim.*

ff *rall.*

45

S *a tempo* *pp* Then, I love thee more and more, Then more dear art thou to *cresc.*

A *pp* then I love thee more and more, Then more dear art thou to *cresc.*

T *pp* then, I love thee more and more, Then more dear art thou to *cresc.*

B *pp* then I love thee more and more, Then more dear art thou to *cresc.*

pp *cresc.*

S me, *p* And I sigh for that fair shore,

A me, *p* And I sigh for that fair shore,

T me, *p* And I sigh for that fair shore,

B me, *p* And I sigh for that fair shore,

50 S Dis-tant o'er the sea, Dis- tant, *p* dis- tant o'er the *pp* sea. *rall.*

A Dis-tant o'er the sea, Dis-tant o'er, *p* dis- tant o'er the *pp* sea. *rall.*

T Dis-tant o'er the sea, Dis- tant *p* o'er the *pp* sea. *rall.*

B Dis-tant o'er the sea, Dis-tant *p* o'er the *pp* sea. *rall.*

55

S

A

T

B

This musical score is for a vocal quartet and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Soprano, Alto, and Tenor parts are written in treble clef, while the Bass part is in bass clef. The piano accompaniment consists of two staves, one in treble clef and one in bass clef. A box containing the number '55' is positioned at the top left of the first staff. The key signature is one flat (B-flat), and the time signature is not explicitly shown but is implied to be common time. The score is currently blank, with only the staves and clefs visible.

55

S

A

T

B

This musical score is identical to the one above, featuring five staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. It includes a box with the number '55' at the top left. The notation is blank, showing only the staves, clefs, and key signature (one flat).