

SUNG BY
MISS CLARA BUTT.



SEA-PICTURES

A Cycle of Five Songs for Contralto.

- 1 SEA SLUMBER-SONG Words by THE HON. RODEN NOEL
- 2 IN HAVEN (Capri) C. A. ELGAR
- 3 SABBATH MORNING AT SEA From a Poem by M^{RS} BROWNING
- 4 WHERE CORALS LIE RICHARD GARNETT
- 5 THE SWIMMER From a Poem by ADAM LINDSAY GORDON

The Music by

EDWARD ELGAR.

(OP. 37.)

PRICE 5/6 NET

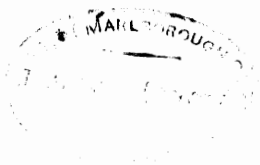
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FULL ORCHESTRAL SCORE 15/- BAND PARTS 24/-

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Sea-Pictures.



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SEA SLUMBER-SONG.

SEA-BIRDS are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land ;
“ I, the Mother mild,
Hush thee, O my child,
Forget the voices wild !
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land ;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy night
Breathes good-night,
Good-night !”

HON. RODEN NOEL.

(By permission of Mr. Elkin Mathews.)

SEA SLUMBER-SONG.

Words by
H. RODEN NOEL.*

Music by
EDWARD ELGAR. Op. 37. No 1.

Andantino. (♩ = 50.)

VOICE.

PIANO.

pp espress.

3

dim.

Red. * Red. *

p

Sea - birds are a - sleep, *pp* The world for - gets to

Red. *

cresc. *pp*

weep, Sea murmurs her soft slum - ber-song On the

ppp

Red. * Red. *

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ossia.

shad - ow - y sand Of this elf -

shad - ow - y sand Of this elf -

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 3/4 time. It includes a triplet of eighth notes in the right hand and a bass line in the left hand. There are dynamic markings like *pp* and *ppp*, and performance instructions such as *ped.* and *ped.* with asterisks. The piano part ends with a sixteenth-note figure in the right hand.

Tranquillo. (♩=40.) *pp*

- in land; "I, the Mo-ther mild, . . .

ppp

Due Ped.

gva bassa

The second system begins with a tempo marking of *Tranquillo* and a metronome marking of 40 quarter notes per minute. The key signature changes to three sharps (F#, C#, G#). The piano accompaniment features a dense texture of sixteenth notes in both hands. Dynamic markings include *pp* and *ppp*. The instruction *Due Ped.* is present. The piano part is marked *gva bassa*.

... Hush thee, O my child, For-get the voi-ces wild! . . .

cresc. *dim.*

cresc. *dim.*

gva bassa

The third system continues the vocal and piano parts. The piano accompaniment maintains the sixteenth-note texture. Dynamic markings include *cresc.* and *dim.*. The piano part is marked *gva bassa*.

... Hush thee, O my child, Hush . . . thee.

pp *dim.*

ppp *accel.*

gva bassa *loco*

The fourth system concludes the piece. The piano accompaniment features a *loco* section in the left hand. Dynamic markings include *pp*, *ppp*, and *accel.*. The piano part is marked *gva bassa*.

rit.

f *3* *f* *p* *rit.* *pp* *ten.*

Ad. * *Ad.* *

a tempo
p *tranquillo*

Isles in el - fin light Dream, the rocks and caves Lull'd by whis - p'ring

dim. *pp*

a tempo

waves, Veil their mar - bles, veil their mar - bles bright,

p *pp*

Foam glim - mers faint - ly, faint - ly white Up -

on the shell-y sand Of this elf-in land,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "on the shell-y sand Of this elf-in land,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

rit. - - - - - al

dim. molto

fp

The second system of the musical score is a piano accompaniment section. It is written in a grand staff and features a series of chords and melodic lines. The dynamics include *fp* (fortissimo piano) and *dim. molto* (diminuendo molto). The tempo marking *rit. - - - - - al* (ritardando - - - - - ad libitum) is present above the staff. The system concludes with a double bar line and a sharp sign.

Tempo primo.

p

Sea - sound, like vi - o - - - - - lins, To

pp

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Sea - sound, like vi - o - - - - - lins, To". The piano accompaniment is written in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line and a sharp sign.

slum - ber woos and wins, I

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "slum - ber woos and wins, I". The piano accompaniment is written in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a sharp sign.

pp

mur - - - mur my soft slum - ber - song, My

ossia.

slum - ber - song, Leave woes, and

slum - ber - song, Leave woes, and

Molto tranquillo. (♩=40.)

wails, and sins,

ppp

Due Ped.

gva bassa

p

O - cean's shadowy night Breathes good night, good night!

dim.

gva bassa

cresc. *dim.* *pp* *dim.*

Leave woes, and wails, and sins, Good night, good night, . . .

cresc. *dim.* *ppp*

gva bassa

good night,

loco

p ad lib. *ad lib.*

good night, Good night, good

pp colla parte a tempo *ppp colla parte*

ped. *

night!"

a tempo *dim. e rit.*

ped. *

IN HAVEN.

(CAPRI.)

CLOSELY let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

C. A. ELGAR.

IN HAVEN.

Words by
C. A. ELGAR.

(Capri.)

Music by
EDWARD ELGAR. Op. 37. No 2.

Allegretto. (♩ = 72.)

PIANO. *p*

p

Close - ly let me hold thy hand

pp

cresc.

Storms are sweep - ing sea and land;

Love a - lone will

cresc. *p*

stand.

fp *dim.*

ped. *

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata over a whole note, followed by a dotted line. The piano accompaniment begins with a forte-piano (*fp*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. A *dim.* (diminuendo) marking is placed above the piano part towards the end of the system. Pedal points are indicated by *ped.* and an asterisk (*) below the piano staff.

ped. *

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with quarter notes and eighth notes. The piano accompaniment maintains its rhythmic pattern with some melodic lines in the right hand. Pedal points are indicated by *ped.* and an asterisk (*) below the piano staff.

p

Close - ly cling, for waves beat fast,

pp

ped. *

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a dynamic of *p* (piano). The piano accompaniment has a dynamic of *pp* (pianissimo). The lyrics "Close - ly cling, for waves beat fast," are written below the vocal staff. Pedal points are indicated by *ped.* and an asterisk (*) below the piano staff.

cresc.

Foam flakes cloud the hur - - rying blast.

ped. *

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a *cresc.* (crescendo) marking. The piano accompaniment continues with its rhythmic pattern. The lyrics "Foam flakes cloud the hur - - rying blast." are written below the vocal staff. Pedal points are indicated by *ped.* and an asterisk (*) below the piano staff.

... Love a lone will

cresc.
p

ped. *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a dotted line and the lyrics "Love a lone will". The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include a crescendo and piano.

last.

fp
dim.

ped. *

Detailed description: This system contains the next two measures. The vocal line has a long note followed by a dotted line and the word "last.". The piano accompaniment continues with the eighth-note pattern. Dynamics include fortissimo piano and decrescendo.

...

ped. *

Detailed description: This system contains the next two measures. The vocal line has a dotted line and a note. The piano accompaniment continues with the eighth-note pattern. A pedaling mark is present.

Kiss my lips and soft - ly say.

pp

ped. *

Detailed description: This system contains the final two measures. The vocal line has the lyrics "Kiss my lips and soft - ly say.". The piano accompaniment continues with the eighth-note pattern. Dynamics include pianissimo and pedaling marks.

cresc.

"Joy sea - swept, may fade to - day

Ped. * Ped. * Ped. *

... Love a - lone will

cresc. *p*

Ped. *

stay"

fp *dim.*

Ped. *

...

ppp 6

Ped. * Ped. *

SABBATH MORNING AT SEA.

THE ship went on with solemn face :
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward

The new sight, the new wondrous sight !
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory !

Love me, sweet friends, this sabbath day
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

From a poem by MRS. BROWNING.

SABBATH MORNING AT SEA.

From a poem by
MRS BROWNING.

Music by
EDWARD ELGAR. Op. 37. No 3.

VOICE. Moderato. (♩ = 72.) *Quasi Recit.*

The ship went

PIANO. *p largamente* *mf rit.* *pp*

a tempo più mosso *a tempo*

on with so-lemn face:... To meet the dark-ness on the deep, The

a tempo *p*

più mosso

so-lemn ship went on - - - ward. I

pp *più mosso*

bow'd down wea - ry in the place; For

p

espress. part - ing tears and pre - sent sleep Had weigh'd mine eye - lids

dim. e rit.

pp

dim. e rit.

pp down - ward. The new sight, the new won - d'rous

mf *più mosso*

mf

sight! The wa - ters a - round me,

sfz

piu tranquillo

tur - bu - lent, The skies, im - pass - ive

p *fp* *p colla parte*

dim. *Tempo primo* *pp*

o'er me, Calm in a moon - less, sun - less

pp

cresc. *allargando*

light, As glo - ri - fied by e - ven the in - tent Of

pp *colla parte*

f *dim.*

hold - ing the day - glo - ry!

f *con Ped.*

The first system shows the piano introduction. The treble clef part begins with a series of chords, including a triad of G, B, and D. The bass clef part features a rhythmic pattern of eighth notes, with a triplet of eighth notes in the second measure.

p poco meno mosso

Love me, sweet friends, this sabbath day. The sea sings

The second system contains the first vocal line. The tempo is marked *p poco meno mosso*. The vocal line begins with the lyrics "Love me, sweet friends, this sabbath day. The sea sings". The piano accompaniment features a triplet of eighth notes in the first measure.

round... me while ye roll A - far... the

The third system continues the vocal line with the lyrics "round... me while ye roll A - far... the". The piano accompaniment features a triplet of eighth notes in the first measure.

cresc. *pp tranquillo*

hymn un - al - ter'd, And

The fourth system contains the final vocal line on this page, with the lyrics "hymn un - al - ter'd, And". The tempo is marked *pp tranquillo*. The piano accompaniment features a triplet of eighth notes in the first measure.

kneel, where once I knelt to pray, And bless me

colla parte

deep - - er in your soul, Be - cause your

a tempo

voice has fal - ter'd.

dim.

rit.

Come prima.
Quasi Recit.

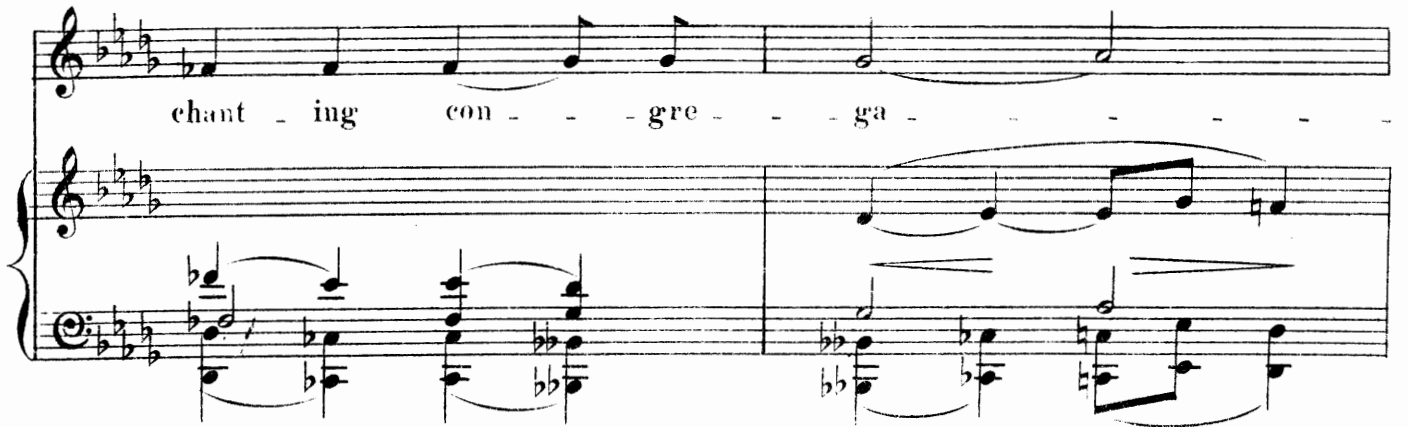
And tho' this sab - bath comes to

pp

me With - out the stol - ed min - is - ter, And



chant - ing con - - - gre - - - ga - - -



- tion, *cresc.* God's Spi - rit shall *dim.* give



com - fort. *p* HE Who brood - ed soft on wa - ters drear, Cre - *colla parte* *allargando*



a tempo

a - tor on ere - a - tion.

a tempo

pp

rit.

ff

Ped. *

Grandioso. (♩ = 66.)

He shall as-sist me to look higher,

fp

con Ped. sempre

He shall as-sist me to look higher, Where keep the

fp

saints, with harp. and song, An end-less,

cantabile ed accelerando.

end - less sab - bath morn - ing, An

sostenuto ed accelerando.

end - less sab - bath morn - ing,

mf

... And, on . . . that sea com -

p

cresc.

_mix'd with fire, On that sea com -

p

Ad. simile

f *3* *p*

- mix'd with fire, Oft drop their eye-lids raised too

cresc. molto e largamente. *f* *rit.* *ff*

long To the full God-head's burn - ing, the full

colla parte *3* *rit.*

God-head's burn - ing

f *p* *f* *3*

dim. *pp* *ff*

ped. * *ped.* * *ped.* *

WHERE CORALS LIE.

THE deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well ;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

RICHARD GARNETT.

(With the Author's kind permission.)

WHERE CORALS LIE.

Words by
RICHARD GARNETT.*

Music by
EDWARD ELGAR. Op. 37. No 4.

Allegretto, ma non troppo. (♩ = 56.)

VOICE.

PIANO.

The first system of the score shows the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a decrescendo (*dim.*) marking. The music is in G major and 4/4 time.

The deeps have music soft and

pp

con Ped.

low. When winds awake the airy spray,

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*espress.
allargando*

It lures me, lures me on to go And

colla parte

con Ped.

a tempo

see the land where corals lie, The

marcato

a tempo

ppp

rit. *a tempo*

land where corals lie.

mf *pp* *colla parte* *a tempo*

By

p *ppp*

mount and mead, by lawn. . . . and rill, When

night is deep, and moon is high, That

allarg.

colla parte

cresc. *p a tempo*

music seeks and finds me still, And tells me where the corals lie, . . .

a tempo

. And tells me

ppp *mf*

rit. *a tempo*

where the corals lie.

pp *colla parte* *a tempo*

pp rit. *dim.* *a tempo*

Yes, press my eye-lids close, 'tis well;

colla parte *pp a tempo*

cresc. *pp* *a tempo*

Yes, press my eye-lids close, 'tis well; But

cresc. *pp* *dolce* *a tempo*

cresc. e stringendo

far the rap-id fan-cies fly To roll-ing worlds of wave and shell, And

cresc. e stringendo

f rit. all the land where corals lie. *p a tempo*

colla parte *pp a tempo*

pp Thy lips are like a sunset *dim.*

glow, Thy smile is like a morning *pp*

sky, Yet *allarg.*

dim. *colla parte*

cresc. *a tempo dim.*

leave me, leave me, let me go And see the land where corals lie,...

con Ped. *a tempo*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "leave me, leave me, let me go" and continues with "And see the land where corals lie,..." The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. Performance markings include "cresc." (crescendo) and "a tempo dim." (ad libitum) above the vocal line, and "con Ped." (con peditale) and "a tempo" below the piano accompaniment.

... The land, ... the

ppp *mf*

The second system continues the vocal line with the lyrics "... The land, ... the". The piano accompaniment features a dynamic shift from "ppp" (pianississimo) to "mf" (mezzo-forte). The right hand of the piano part has a melodic line that is circled, and the left hand continues with a rhythmic accompaniment.

land. where corals lie.

p *a tempo*

The third system continues the vocal line with the lyrics "land. where corals lie.". The piano accompaniment features a dynamic shift from "p" (piano) to "a tempo". The right hand of the piano part has a melodic line that is circled, and the left hand continues with a rhythmic accompaniment.

pp rit. *ppp*

Ad.

The fourth system concludes the piece. The piano accompaniment features a dynamic shift from "pp rit." (pianissimo, ritardando) to "ppp" (pianississimo). The right hand of the piano part has a melodic line that is circled, and the left hand continues with a rhythmic accompaniment. The piece ends with a final chord and a fermata.

THE SWIMMER.

WITH short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd ;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

* * * * *

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins ;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden ;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

From a poem by A. LINDSAY GORDON.

THE SWIMMER.

From a Poem by
A. LINDSAY GORDON.

Music by
EDWARD ELGAR. Op. 37. No. 5.

Allegro di molto. (♩ = 116.)

VOICE.

PIANO.

p *f*

f *p* *molto cresc.*

dolce *p legato* *cresc.*

Quasi Recit.

With

f *sf p*

Rec.

a tempo *Recit.*

short, sharp, vi - o - lent lights made vi - vid, To

sf a tempo

Rec. * Rec. *

a tempo

south - ward far as the sight can roam,

p colla parte *sf p*

Rec.

sempre f

On - ly the swirl of the surg - es li - vid, The

p *con Ped.*

seas that climb and the surfs that comb.

mf On - ly the crag and the cliff to nor' - ward, The

rocks re - ced - ing, and reefs flung for - ward,

f largamente Waifs wreck'd sea - ward and wast - ed shore - ward On

shallows sheeted with flam - - - ing foam.

f *ff*

p

dim.

A

cresc.

grim, grey coast and a sea - board ghist - ly, And

p

shores trod sel - dom by feet of men -

f p

pp

p *molto cresc.*

Where the bat - ter'd hull and the brok - en mast lie,

allargando

They have lain em - bed - ded these long years ten.

sf p colla parte

p a tempo

Love! Love!

p a tempo

f *mf*

when we wan - der'd here to - geth - er, Hand in hand,

mf

hand in hand thro' the spark - - ling weath - er, From the

dim.

heights and hol - lows of fern and heath - er,

cresc. *dim.* *dim.*

p molto espress. *dolce* *pp*

God . . . sure - ly lov'd us a

poco rall. *f espress.* *rit.* *dim.* *3*

poco rall. *colla parte*

lit - - tle then. The

p *dim.* *a tempo* *p*

a tempo

poco meno mosso

skies were fair - er, the shores were

pp

firm - er. The blue sea o - ver the bright sand

roll'd; Bab - ble and prat - tle, and

rip - - ple and mur - mur, Sheen of

p

dolce
sil - ver and glam - our of gold -

Sheen of sil - ver and

pp
glam - our of gold.
pp
rit.

cresc. e accel.
f

Tempo Im^o Quasi Recit.

So, girt with tem-pest and wing'd with

sf *colla parte* *p*

con Ped.

a tempo *Recit.*

thun - - der And clad with light-ning and shod with

sf p *p colla parte*

a tempo

sleet, And strong winds tread - ing the

a tempo *sf* *p*

swift waves un - der The fly - ing roll - ers with

froth - y feet. *p* One gleam like a blood - shot

cresc. sword - blade swims on The sky - line, stain - ing the

cresc. *sf p*

green gulf crim - son, A *cresc. molto* death - stroke fierce - ly

pp *cresc. molto*

dealt by a dim sun That *allargando* strikes thro' his storm - y

sf p colla parte

accel. *f*

wind - - ing sheet. 0

a tempo

brave white hor - ses! you gath - er and gal - lop, The

f *p a tempo*

mf

storm sprite loos - - ens the gust - y reins; 0

brave white hors - es! you gath - er and gal - lop, The

p

storm sprite loos - ens the gust - y - reins;

... Now the stout - est ship were the

frail - est shal - lop In your

cresc.
hol - low backs, on your high - arch'd manes.

f largamente

I would ride as ne - ver man has rid - den In your

f largamente

sleep - - - y, swirl - - - ing sur - - ges hid - den,

f

... I would ride as ne - ver

ff *p*

man has rid - den, To

cresc.

gulf's fore-shad-ow'd thro' strifes for-bid-den, Where

p

sonore con Ped.

no light wear-ies and no love wanes,

. no. love, where

cresc

ped.

cresc molto

no love, no love

a tempo

wanes

dim.

a tempo

ff accel.

ff

ped.

FINE.