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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE REVENGE

A BALLAD OF THE FLEET

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD.

(Op. 24.)

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THE REVENGE.

Full score	£1 1 0
Vocal score, 8vo, paper cover	0 1 6
„ Tonic Sol-fa	0 0 2
String Parts	0 5 0
Wind Parts	0 12 6
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MATRI DILECTISSIMÆ

C. V. S.

THE REVENGE

A BALLAD OF THE FLEET

Allegro giusto e pesante.

PIANO.
♩ = 112.



mf

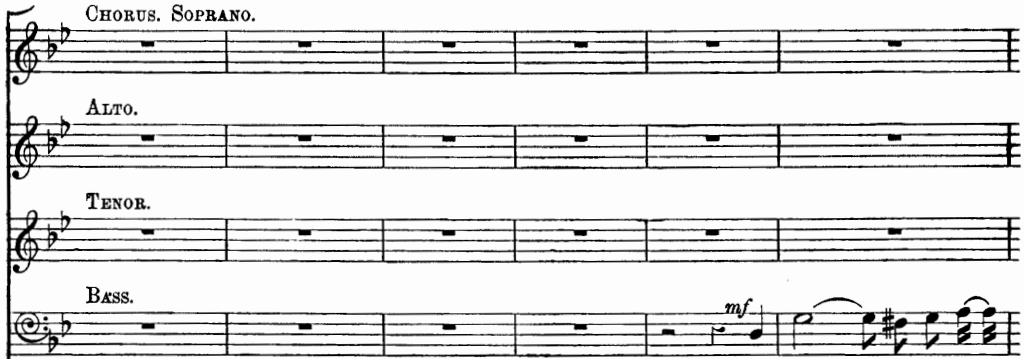
The piano introduction consists of two staves. The right hand features a series of chords with a descending bass line, while the left hand provides a steady accompaniment. The tempo is marked as *Allegro giusto e pesante* and the time signature is common time (C). The key signature has two flats (B-flat and E-flat).

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.



Four vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano, Alto, and Tenor parts are currently silent. The Bass part begins with a few notes, marked *mf*.

At Flor - es in the A -

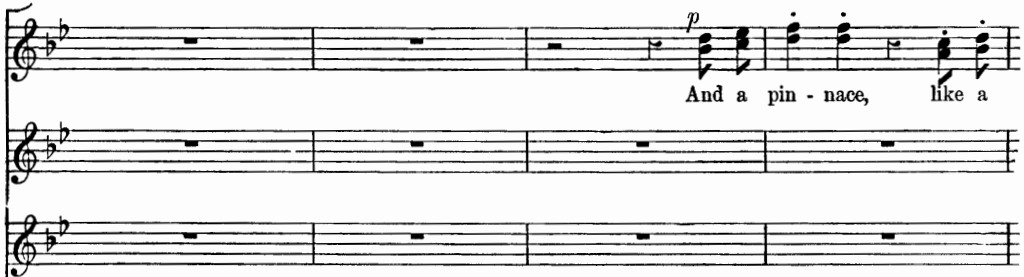


mf

8ve. 8ve.

The piano accompaniment continues with a series of chords and a descending bass line. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The tempo is marked *mf*. There are two octave markings (8ve.) under the left hand.

And a pin - nace, like a



Four vocal staves. The Soprano part begins with a few notes, marked *p*. The other parts are silent.

- zor - - es Sir Rich - ard Gren - ville lay, -



p
stacc.

The piano accompaniment continues with a series of chords and a descending bass line. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The tempo is marked *p*. The word *stacc.* is written below the left hand.

The Words are printed by permission of MESSRS. MACMILLAN & Co.

flut - ter'd bird, came fly - ing from far a - way : "Span - ish
 came fly - ing from far a - way : "Spanish
 "Span - ish
 "Span - ish
mf
 "Span - ish
stac.
f

ships of war at sea! we have sight - ed fif - ty - three!" **A**
 ships of war at sea! we have sight - ed fif - ty - three!"
 ships of war at sea! we have sight - ed fif - ty - three!"
 ships of war at sea! we have sight - ed fif - ty - three!"
 ships of war at sea! we have sight - ed fif - ty - three!" **A**

BASSES. *f* Then swear . . Lord Thomas Howard: "Fore God I am no cow-ard; But I *mf*

mo-ment to fight with them a - gain. But I've nine - ty men and

pp

more that are ly - ing sick a - shore. I should

mf tr

count my-self the cow - ard if I left them, my Lord How - ard,

To these In - qui-si-tion dogs and the dev-il-doms of Spain."

Un poco più lento.

p

col. Ped.

C CHORUS. *legato.*
p So Lord Howard past a - way with five ships of war that day, and he
legato.
p So Lord Howard past a - way with five ships of war that day, and he
legato.
p So Lord Howard past a - way with five ships of war that day, and he
legato.
p So Lord Howard past a - way with five ships of war that day, and he

dim.
 melt-ed like a cloud in the si - lent sum - mer heav'n; . . .
dim.
 melt - ed like a cloud in the si - lent sum - mer heav'n; . . .
dim.
 melt - ed like . . . a cloud in the si - lent sum - mer heav'n;
dim.
 melt - ed like a cloud in the si - lent sum - mer heav'n;

Short
pause

CHORUS.

Più lento e pesante.

But Sir Rich - ard bore in hand all his

Più lento e pesante. ♩ = 96.

p

sick men from the land Ve-ry care - ful-ly and slow,

pesante.

Men of Bi-deford in Devon, And we laid them on the bal-last down be -

Men of Bi-deford in Devon, And we laid them on the bal-last down be -

D

For we brought them all a -
 low : For we brought them all a - board, all a -
 low ; For we brought them all a - board, we brought them all a -

cres.

board, And they blest him in their pain, . . . that they were not left to
cres.
 board, And they blest him in their pain, that they were not left to
cres.
 board, And they blest him in their pain, that they were not left to
cres.
 And they blest . him, that they were not left to
cres.

Spain, To the thumb-screw and the stake, . . . for the

Spain, To the thumb-screw and the stake, . . . for the

Spain, To the thumb-screw and the stake, . . . for the

Spain, To the thumb-screw and the stake, . . . for the

f *mp*

glo - ry of the Lord.

glo - ry of the Lord.

glo - ry of the Lord.

glo - ry of the Lord.

p *aim.*

Andante sostenuto. SOPRANOS. *mp*

He had on - ly a hun - dred sea - men to

ALTOS. *mp*

He had on - ly a hun - dred sea - men to

Andante sostenuto. ♩ = 86.

sfp 3 3 3 *sfp* *sf* *sfp* *sf*

work the ship and to fight, And he sailed a-way from Flor - es till the

work the ship and to fight, And he sailed a-way from Flor - es till the

pp *mf* *sfp* 3 3 3 3 *sfp* *sfp*

Span-iard came in sight, With his huge sea - cas - tles *cres.*

Span-iard came in sight, With his huge sea - cas - tles *cres.*

TENORS. *mp* *cres.*

Till the Spaniard came in sight, With his

BASSES. *mp* *cres.*

Till the Spaniard came in sight, With his

pp *cres.* *mf*

E

heav - ing up - on the wea - ther bow.

heav - ing up - on the wea - ther bow.

huge sea - cas - tles heav - ing up - on the wea - ther bow.

huge sea - cas - tles heav - ing up - on the wea - ther bow.

f *marcato.*

poco accel. *cres.* *Sea*

mp *BASSES.* 3

"Shall we fight or shall we fly? Good Sir Richard, tell us

now, For to fight is but to die! There'll be lit - tle of us left by the time this sun be

cres. *fp*

CHORUS.
Tempo 1mo. (Allegro giusto.)

And Sir Richard said a - gain :
And Sir Richard said a - gain :
"We be all good Eng - lish -

set."
Tempo 1mo. (Allegro giusto.)

- men. Let us bang these dogs of Se-ville, the children of the

de - vil, For I nev - er turn'd my back up - on

Don or de - vil yet."
Allegretto con moto. ♩ = 86.

Sir Rich-ard spoke and he laugh'd,

Sir Rich-ard spoke and he laugh'd,

Sir Rich-ard spoke and he laugh'd, and we

Sir Rich-ard spoke and he laugh'd, and we

crescendo.

cres. and we roar'd . . . a hur - rah, . . .

cres. and we roar'd . . . a hur - rah, . . .

cres. roar'd . . . a hur - rah, . . .

cres. roar'd . . . a hur - rah, . . .

f *dim.*

col. Ped.

p and so The lit-tle Re - venge . . . ran on sheer

p

in - to the heart . . . of the foe, . . .

sempre p

mf

With her hun - dred fight - ers on deck, . . . and her nine - ty sick be - low ;

p For half of their fleet . . . to the right,

p For half of their fleet . . . to the right,

p For half of their fleet . . . to the

p For half of their fleet . . . to the

G

and half to the left were seen, . . . And the lit-tle Re-venge ran on . . . thro' the
right,
right,

long sea-lane . . . be-tween.

pp *p*

p Thou-sands of their sol-diers look'd down from their
Thou-sands of their sol-diers look'd down from their
Thou-sands of their sol-diers look'd down from their decks and laugh'd, . . .
Thou-sands of their sol-diers look'd down from their decks and laugh'd, . . .

cres. *cres.* *cres.* *cres.*

decks and laugh'd, . . Thou-sands of their sea - men
 decks and laugh'd, . . Thou-sands of their sea - men
 Thou-sands of their sea - men made
 Thou-sands of their sea - men made

made mock . . at the mad . . lit-tle craft Running
 made mock . . at the mad . . lit-tle craft Running
 mock . . at the mad . . lit-tle craft Running on and
 mock . . at the mad . . lit-tle craft Running on and

poco a poco . . *cres.* *rall - en -*
 on and on, till de - lay'd . . By the mountain-like San Phi-lip That, of fif-teen hundred
 on and on, till de - lay'd . . By the mountain-like San Phi-lip That, of fif-teen hundred
 on, till de - lay'd . . By the mountain-like San Phi-lip That, of fif-teen hundred
 on, till de - lay'd . . By the mountain-like San Phi-lip That, of fif-teen hundred
poco a poco . . *rall - en -*

tan do *sempre.* *sempre rall.* *f*

tons, . . And up-shadowing high a - bove us with her yawn-ing tiers of guns,

tons, . . And up-shadowing high a - bove us with her yawn-ing tiers of guns,

tons, . . And up-shadowing high a - bove us with her yawn-ing tiers of guns,

tons, . . And up-shadowing high a - bove us with her yawn-ing tiers of guns,

tan do *sempre.* *sempre rall.* *f*

cres. *f* *dim. molto.*

Took . . the breath . . from our sails,

Took . . the breath . . from our sails,

p Took . . the breath . . from our *dim.*

p Took . . the breath . . from our *dim.*

Took . . the breath . . from our

Adagio molto. *pp*

and . . we stay'd.

pp and . . we stay'd,

sails, *pp* and . . we stay'd. *pp* And while now the great San

sails, *pp* and . . we stay'd. *pp* And while now the great San

Adagio molto. ♩ = 69. *pp*

Whence the thun - der-bolt will fall long and
Phi - lip hung a - bove us like a cloud Whence the thun - der-bolt will fall long and
Phi - lip hung a - bove us like a cloud,

Four gal - leons drew a - way From the Span - ish fleet that day,
loud, Four gal - leons drew a - way From the Span - ish fleet that day,
loud, *And* *ppp*
And

and two up-on the star-board lay, . . . And the
and two up-on the star-board lay, . . . And the
two up-on the lar-board . . . lay, . . . And the
two up-on the lar-board . . . lay, . . . And the

ppp
Sva
col Ped

Allegro con fuoco.

ff bat - - - - - tle-thunder broke from them all.

ff bat - - - - - tle-thunder broke from them all.

ff bat - - - - - tle-thunder broke from them all.

ff bat - - - - - tle-thunder broke from them all.

Allegro con fuoco. ♩ = 80.

Sva

Sva

ff *con fuoco.*

col. Ped.

col. Ped.

col. Ped.

K

K

But a - non the great San

K

poco dim. *f staccato.*

Hav-ing that with-in her womb that had
Phi-lip, she be-thought her-self and went, . . . and went,

And the rest they came a-board us, and they
left her ill con-tent, . . . ill con-tent;
Hav-ing that with-in her womb . . . that had left her ill con-tent;

And the rest they came a-board us, and they fought us hand to
fought us hand to hand, . . . hand to hand, and they

hand . . hand to hand, For a doz - en times they came . . with their
 fought us hand to hand, For a doz - en times they came . . with their
 For a doz - en times they came . . with their pikes and mus - que -
 For a doz - en times they came . . with their pikes and mus - que -

pikes and mus - que-teers, And a doz - en times we shook 'em off as a
 pikes and mus - que-teers, And a doz - en times we shook 'em off as a
 - teers, And a doz - en times we shook 'em off as a dog . . .
 - teers, And a doz - en times we shook 'em off as a dog . . .

col. Ped.

dog that shakes his ears When he leaps
 dog that shakes his ears When . . he leaps
 . that shakes his ears When . . he leaps
 . that shakes his ears When he leaps

col. Ped.

from the wa - ter to the land.

from the wa - ter to the land. *f sempre.* And the sun went *f sempre.*

from the wa - ter to the land. *f sempre.* And the

from the wa - ter to the land. And the sun went down, the

f sempre.

And the sun went down, and the stars came

down, the sun . . . went . . . down, and the stars came

sun . . . went . . . down, and the stars came

sun went down, . . . went . . . down, and the stars came

Sva.

out . . . far o - ver the sum - mer sea, But **M**

out . . . far o - ver the sum - mer sea, But

out . . . far . . . o - ver the sum - mer sea, But

out . . . far . . . o - ver the sum - mer sea, But

Sva.

M

nev - - er a mo - ment ceased . . the fight . . . of the

nev - - er a mo - ment ceased . . the fight . . . of the

nev - - er a mo - ment ceased . . the fight . . . of the

nev - - er a mo - ment ceased . . the fight . . . of the

Allegro con fuoco.

one . . . and the fif - ty three.

one . . . and the fif - ty three.

one . . . and the fif - ty three.

one . . . and the fif - ty three.

Allegro con fuoco. (♩ = ♩.)

Ship af - ter ship, . . . the whole night long, their high-built gal - leons came,

Ship af - ter ship, . . . the whole night long, their high-built gal - leons came,

Ship af - ter ship, . . . the whole night long, their high-built gal - leons came,

Ship af - ter ship, . . . the whole night long, their high-built gal - leons came,

Ship af - ter ship, . . . the whole night long, with her bat - tle - thun - der and flame ;

Ship af - ter ship, . . . the whole night long, with her bat - tle - thun - der and flame ;

Ship af - ter ship, . . . the whole night long, with her bat - tle - thun - der and flame ;

Ship af - ter ship, . . . the whole night long, with her bat - tle - thun - der and flame ;

Ship af - ter ship, . . . the whole night long, drew back, . . . drew back with her

Ship af - ter ship, . . . the whole night long, drew back, . . . drew back with her

Ship af - ter ship, . . . the whole night long, drew back, . . . drew back with her

Ship af - ter ship, . . . the whole night long, drew back, . . . drew back with her

dead and her shame.

dead and her shame. and

dead and her shame.

dead and her shame. For some were sunk, . . .

mf

ma - ny were shatter'd, and so could fight us no more—
 and so could fight us no more—
 and so could fight us no more—

f God of bat - - - tles, was ev - er
f God of bat - - - tles, was ev - er
f God of bat - - - tles, was ev - er
 God of bat - - - tles was ev - er

f Sea.....

bat-tle like this in the world be - fore?
 bat-tle like this in the world . . . be - fore?
 bat-tle like this in the world be - fore?
 bat-tle like this in the world be - fore?
 Sea.....

col. Ped.

Tho' his ves - sel was

Tho' his ves - sel was

For he said "Fight on! fight on!"

Sva

mf *f* *sf* *p*

all but a wreck ; And it chanced . . that, when half of the short sum-mer

all but a wreck ; And it chanced . . that, when half of the short sum-mer

And it chanced . . that, when half of the short sum-mer

And it chanced . . that, when half of the short sum-mer

f *sf*

night was gone, With a gris - - ly wound to be drest he had

night was gone, With a gris - - ly wound to be drest he had

night was gone, With a gris - - ly wound to be drest he had

night was gone, With a gris - - ly wound to be drest he had

sf *sf*

left the deck, But a bul - let struck him . . . that was dressing it

left the deck, But a bul - let struck him . . . that was dressing it

left the deck, But a bul - let struck him . . . that was dressing it

left the deck, But a bul - let struck him . . . that was dressing it

8va *P*

sud - den - ly dead, And him - self he was wound - ed a - gain in the side . .

sud - den - ly dead, And him - self he was wound - ed a - gain in the side .

sud - den - ly dead,

sud - den - ly dead,

mf

and the head, And he said,

and the head, And he said,

"Fight

poco rit.

poco rit.

mp

TENORS.

on ! fight on ! "

sempre staccato.

ff con fuoco.

col. Ped.

Sua

sf

Sua

Sua

col. Ped.

Sua

dim. sempre.

p

dim. *rall. un poco.*

First system of piano introduction. Treble clef with a melodic line starting on G4, moving up stepwise to D5. Bass clef with a supporting accompaniment. Dynamics include *dim.* and *rall. un poco.* A triplet of eighth notes is marked with a '3'.

pp

Second system of piano introduction. Treble clef with a melodic line starting on G4, moving up stepwise to D5. Bass clef with a supporting accompaniment. Dynamics include *pp*. The system ends with a double bar line and a 3/4 time signature.

CHORUS.
Allegro tranquillo ma con moto.

And the night went down, and the sun . . .

And the night went down, and the sun smiled

And the night went down, the night went down, . . . and the

And the night went down, went down, . . . and the sun . . .

Vocal entry in 3/4 time. Four staves showing different vocal parts. Dynamics include *p*.

Allegro tranquillo ma con moto. ♩ = 132.

p

First system of piano accompaniment for the chorus. Treble clef with a melodic line starting on G4, moving up stepwise to D5. Bass clef with a supporting accompaniment. Dynamics include *p*.

. . . smiled out . . . far o - ver the sum - mer sea,

out, . . . the sun smiled out . . . far o - ver the sum - mer

sun . . . smiled out . . . far o - ver the sum - - - mer

smiled . . . out . . . far . . . o - ver the sum - mer

Vocal entry in 3/4 time. Four staves showing different vocal parts. Dynamics include *p*.

Second system of piano accompaniment for the chorus. Treble clef with a melodic line starting on G4, moving up stepwise to D5. Bass clef with a supporting accompaniment.

And the Span - ish fleet with bro - ken sides lay
 sea, And the fleet with bro - ken sides . . . lay
 sea, And the fleet with bro - ken sides lay . . .

round . . . us all in . . . a ring;
 round . . . us all in . . . a ring;
 round, . . . lay round us all in a ring;
 round . . . us all in . . . a ring;

But they dared not touch us a - gain, . . .
 But they dared . . . not touch us a - gain, . . .
 But they dared not touch us a - gain, . . .
 dared not touch us a -

poco
poco
poco
poco
poco
poco cres.
poco cres.
poco cres.
poco cres.

For they fear'd that we still could sting, . . . So they

For they fear'd that we still could sting,

For they fear'd that we still could sting,

- gain, For they fear'd that we still . . could sting,

8va.....

watch'd what the end would be.

So they watch'd what the end

So they watch'd what the end . .

would be.

would be.

Più mosso.
S BASSES. *mf*

cres.

And we had not fought them in vain,

p

p

But in per - il - ous plight . . . were we.

p

See - ing for - ty of our poor hun - dred were slain, . . . And half of the

fp

rest of us main'd for life In the crash of the can - non - ades

p

and the des - pe - rate strife; And the sick men down in the hold

pp

ALTOs.

And the pikes were all bro-ken or bent,
 were most of them stark and cold,

SOPRANOS.

And the
 and the pow - der was all of it spent;

ALTOs

Allegro giusto.

masts and the rigging were hang - ing o - ver the side; But Sir
 But Sir

Allegro giusto. 112.

cres.

Rich - ard cried in his Eng - lish pride,

cres.

Rich - ard cried in his Eng - lish pride,

TENORS.

"We have fought such a

TENORS.

fight for a day and a night As may nev - er be fought a -

- gain ! We have won great glo - - - ry, my men ! And a

cres. **U**

day less or more at . . sea . . or a - shore, We

die— does it mat - ter when? Sink me the ship, . . . Mas-ter Gun-ner—

ff *tr* *f* *sf* *tr*

sink her, split her in twain ! Fall in - to the hands of God, . .

mf

TENORS.

Andante sostenuto.

not in - to the hands of Spain!"

BASSES. *p*

mf

And the gun-ner said "Ay,

Andante sostenuto. ♩ = 96.

but the sea - men made re - ply :

ay,"

but the sea - men made re - ply :

"We have children, we have

wives, and the Lord hath spared our lives. We will make the Spaniard promise, if we yield, to let us

go ;

We shall live to fight a - gain and to strike an - o - ther

Adagio molto. CHORUS.

mf And the li - on there lay dy - ing,

mf And the li - on there lay dy - ing,

mf And the li - on there lay dy - ing,

blow." *Adagio molto.* ♩ = 58.

And the li - on there lay dy - ing,

f and they yield - ed to the foe.

f and they yield - ed to the foe.

f and they yield - ed to the foe.

f and they yield - ed to the foe.

f and they yield - ed to the foe.

f and they yield - ed to the foe.

p *sf* *f*

Allegro maestoso. ♩ = 72.

p *dim.* *pp* *mp pesante.*

mf
 And the state - ly Span - ish men to their flag - ship bore him

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a mezzo-forte (*mf*) dynamic. The lyrics 'And the state - ly Span - ish men to their flag - ship bore him' are written below the vocal lines. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

then, Where they laid him by the mast, old Sir Rich-ard caught at last, ^W

The second system continues the vocal and piano parts. The lyrics 'then, Where they laid him by the mast, old Sir Rich-ard caught at last,' are written below the vocal lines. A 'W' marking is placed above the final note of the vocal line. The piano accompaniment continues with its established rhythmic pattern.

^W

This block shows the piano accompaniment for the second system, which continues from the previous system. It features a consistent rhythmic accompaniment of eighth and sixteenth notes. A 'W' marking is placed above the final measure of the piano part.

mf
 And they praised him to his face . . with their court - ly

mf
 And they praised him to his face . . with their court - ly

mf
 And they praised him to his face with their court - ly

mf
 And they praised him to his face with their court - ly

The third system contains four vocal lines and piano accompaniment. All vocal lines begin with a mezzo-forte (*mf*) dynamic. The lyrics 'And they praised him to his face . . with their court - ly' are repeated across the four vocal parts. The piano accompaniment continues with its rhythmic accompaniment.

This block shows the piano accompaniment for the third system, which continues from the previous system. It features a consistent rhythmic accompaniment of eighth and sixteenth notes.

fo - reign grace ;

fo - reign grace ;

fo - reign grace ;

fo - reign grace ;

fo - reign grace ;

8va.....

mf *cres.* *f*

Allegro giusto. *SOPRANOS.* *cres.* *rall.*

But he rose up-on their decks, and he cried :

ALTOS. *f* *cres.* *rall.*

But he rose up-on their decks, . . . and he cried :

Allegro giusto. ♩ = 112.

8va.....

sf p *cres. e rall.*

Molto maestoso. *TENORS.*

Molto maestoso. ♩ = 92. "I have fought for Queen and Faith like a

sf p

val - iant man and true ;

f

TENORS.

I have on - ly done my du - ty as a

man is bound to do;

X

rall. f With a joy - ful spi - rit I Sir Rich - ard Grenville die!"

Piu lento.

Piu lento. ♩ = 72.

rall. pp

col. Ped. CHORUS.

SOPRANO. *f* And he fell . . . up - on their decks,

ALTO. *f* And he fell . . . up - on their decks,

TENOR. *f* And he fell . . . up - on their decks,

BASS. *f* And he fell . . . up - on their decks,

and he died.

and he died.

and he died.

and he died.

p *pp* *pp* *col. Ped.*

pp *ppp*

pp And they stared at the dead . . . that had been so val - iant and

pp And they stared at the dead . . . that had been so val - iant and

pp And they stared at the dead . . . that had been so val - iant and

pp And they stared at the dead . . . that had been so val - iant and

pp

Y *cres.*
 true, . . . And had hold - en the power and glo - ry of

Y *cres.*
 true, . . . And had hold - en the power and glo - ry of

Y *cres.*
 true, . . . And had hold - en the power and glo - ry of

Y *cres.*
 true, . . . And had hold - en the power and glo - ry of

mf
 Spain so . . . cheap That he dared her with one lit - tle ship and his

mf
 Spain so . . . cheap That he dared her with one lit - tle ship and his

mf
 Spain so . . . cheap That he dared her with one . . . lit - tle ship and his

mf
 Spain so cheap That he dared her with one . . . lit - tle ship and his

Eng - lish few ; Was he dev - il or man? He was

Eng - lish few ; Was he dev - il or man? He was

Eng - lish few ; Was he dev - il or man? He was

Eng - lish few ; Was he dev - il or man? He was

pp *pp*

Allegretto maestoso.

dev - il for aught they knew, But they sank his
 dev - il for aught they knew, But they sank his
 dev - il for aught they knew, But they sank his
 dev - il for aught they knew, But they sank his

Allegretto maestoso. ♩ = 72.

mf pesante.

bo - dy with hon - our down in - to the deep, And they
 bo - dy with hon - our down in - to the deep, And they
 bo - dy with hon - our down in - to the deep, And they
 bo - dy with hon - our down in - to the deep, And they

mann'd the Re - venge with a swarth - ier a - lien crew, And a - way she sail'd with her
 mann'd the Re - venge with a swarth - ier a - lien crew, And a - way she sail'd with her
 mann'd the Re - venge with a swarth - ier a - lien crew, And a - way she sail'd with her
 mann'd the Re - venge with a swarth - ier a - lien crew, And a - way she sail'd with her

loss . . and long'd for her own ;

loss and long'd for her own ;

loss . . and long'd for her own ;

loss and long'd for her own ;

dim.

Allegro moderato.

When a wind from the lands they had ru-in'd awoke from

When a wind from the lands they had ru-in'd awoke from

When a wind from the lands they had ru - in'd a - woke from sleep,

When a wind from the lands they had ru - in'd a - woke from sleep,

Allegro moderato. ♩ = 112.

pp

sleep, And the wa - ter be - gan . . to

sleep, And the wa - ter be - gan . . to

pp a - woke from sleep, And the wa - ter be - gan . . to heave, . .

pp a - woke from sleep, And the wa - ter be - gan . . to heave, . .

pp

AA

mf

heave and the wea-ther to moan, . . . And or
 heave and the wea-ther to moan, . . . And or
 . . . and the wea-ther to moan, And or ev - er that eve - ning
 . . . and the wea-ther to moan, And or ev - er that eve - ning

AA

pp

cres.
 ev - er that eve-ning end - ed a great gale blew, And a
 ev - er that eve-ning end - ed a great gale blew, And a
 end - ed a great gale blew, And a wave like the wave that is
 end - ed a great gale blew, And a wave like the wave that is

cres. sempre.

wave like the wave that is raised by an earth - quake grew, . . .
 wave like the wave that is raised by an earth - quake grew, . . .
 raised by an earth - quake grew, . . .
 raised by an earth - quake grew, . . .

wave like the wave that is raised by an earth - quake grew, . . .
 wave like the wave that is raised by an earth - quake grew, . . .
 raised by an earth - quake grew, . . .
 raised by an earth - quake grew, . . .

ff Più Allegro e con fuoco.

Till it smote on their hulls . . . and their
 Till it smote on their hulls . . . and their
 Till it smote on their hulls . . . and their
 Till it smote on their hulls . . . and their

Più Allegro e con fuoco.

sails . . . and their masts . . . and their
 sails . . . and their masts . . . and their
 sails . . . and their masts . . . and their
 sails . . . and their masts . . . and their

flags, . . . and the whole sea plunged and
 flags, . . . and the whole sea plunged and
 flags, . . . and the whole sea plunged and
 flags, . . . and the whole sea plunged and

fell, plunged and fell on the shot - shat - ter'd

fell, plunged and fell on the shot - shat - ter'd

fell, plunged and fell on the shot - shat - ter'd

fell, plunged and fell on the shot - shat - ter'd

Sea.....

na - vy of Spain,

na - vy of Spain,

na - vy of Spain,

na - vy of Spain,

Sea

CC

sf.

Molto moderato e tranquillo.

p And the lit - tle Re-venge her - self went down by the is - land crags To be

p And the lit - tle Re-venge her - self went down by the is - land crags To be

p And the lit - tle Re-venge her - self went down by the is - land crags To be

p And the lit - tle Re-venge her - self went down by the is - land crags To be

Molto moderato e tranquillo. ♩ = 80.

p

poco

lost ev - er - more . . in the main.

lost . . ev - er - more in the main.

lost ev - er - more . . in the main.

lost . . ev - er - more in the main.

pp

col. Ped.

8va.....

8va.....

col. Ped. *8va bassa*.....

8va bassa.....

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Ye sons of Albion.	Grand Conversation of Napoleon.
The gallant hussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a-rushing.
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