

# ON SHORE AND SEA:

*A DRAMATIC CANTATA,*

COMPOSED EXPRESSLY FOR, AND PERFORMED AT, THE OPENING OF THE

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\*.\* *The separate Chorus Parts to this work can be had, price 9d. each Part.*

# ON SHORE AND SEA:

## A DRAMATIC CANTATA.

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THE action passes in the sixteenth century, at a port of the Riviera, near Genoa, and on board of a Genoese and a Moorish galley at sea.

The persons represented are :—

LA SPOSINA ...	... A Riviera Woman		CHORUS OF RIVIERA WOMEN
IL MARINAJO	... A Genoese Sailor		CHORUS OF GENOESE SAILORS
			CHORUS OF MOORISH SEA-ROVERS.

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### ARGUMENT.

As a subject not inappropriate to a celebration intended for the honour and advancement of the Arts of Peace, this Cantata has for its theme the sorrows and separations necessarily incidental to war. A dramatic form has been chosen, as lending itself best to musical expression. In order to keep clear of the national susceptibilities, and painful associations connected with recent warfare, the action has been thrown back to the time when constant conflict was urged between the Saracen settlements on the shores of Northern Africa and the Christian powers of the Mediterranean sea-board—particularly the Genoese. The action passes on shore at one of the many small sea-ports dependent on Genoa, such as Cogoletto, or Camogli, Ruta, or Porto-Ferio—in which galleys were manned and fitted out for her service—and at sea, on board, first of a Genoese, and afterwards of a Moorish galley. The Cantata opens with the fleet weighing anchor to the joyous song of the sailors as they heave at the windlass, and spread the sail, and the lament of wives and mothers, sisters and sweethearts, left sorrowing on shore.

Then the scene changes to the sea. Aboard one of the galleys, in the midnight watch, the thoughts and prayers of the Marinajo go back to the loved ones left behind, and invoke for them the protection of our Lady, Star of the Sea. Months pass. The scene changes again to the shore. The fleet, so long and anxiously looked for, shows on the horizon, and the crowd flocks to the port to greet its triumphant entry, headed by the young wife or maiden whose fortunes the Cantata follows. But the price of triumph must be paid—the galley aboard which her sailor served is missing: it has been taken by the rovers. Her beloved is captive, or slain. She gives expression to her desolation, amid the sympathizing sorrow of her companions. Her lover, however, is not slain, but a slave, toiling at the oar, under the lash of his Moorish captors. He plans a rising on the rovers, and while they are celebrating their triumphs with song and feasting, possesses himself of the key of the chain to which, as it ran from stem to stern of these galleys, each prisoner was secured, and exhorts his fellow prisoners to strike for their liberty. The galley slaves, after encouraging each other to the enterprise while they toil at the oar, rise on their captors, master the galley, and steer homewards. Re-entering the port, they are welcomed by their beloved ones; the sorrow of separation is turned to rejoicing, and the Cantata ends with a chorus expressing the blessedness of Peace, and inviting all nations to this her Temple.

No. 1.—CHORUS OF SAILORS.

The windlass ply, the cable haul,  
With a stamp and go, and a yeo—heave-oh!  
Your sails to the wind let fall!—  
Joys of the shore we must forego,  
But ours are the joys of the sea—  
To brave the storm and to sink the foe,  
And the spoil of victory.

CHORUS OF WOMEN.

You leave us here, to watch and weep—  
The lonely night—the dreary day—  
'Tis women's hearts your anchors keep,  
Their lives you bear away!—  
*Tutti.* { Then up with the Red Cross broad and brave,  
{ And sweep the Crescent from the wave.

No. 2.—RECITATIVE (*Il Marinajo*).

'Tis the mid-watch of night—stars glisten keen—  
The winds are piping loud in sheet and stay—  
Over the bulwark, gazing on the sea,  
The sailor thinks of those he left on shore.

SONG.

The wave at her bows is afire,  
And afire in her wake behind—  
And higher, and ever higher  
Are rising sea, and wind—  
As in man's heart love's desire,  
And home thoughts in his mind.

CHORUS OF SAILORS.

Maris Stella—from on high  
Guard our homes that sleeping lie!  
Maris Stella, comfort pour  
On the hearts we left ashore.

SOLO (*Il Marinajo*).

What doth now the maid I love?—  
Does she sleep, and dream of me?—  
Or prays she her saint above  
Shield of her sailor to be?  
Sending her heart, like a dove,  
Hither across the sea.

CHORUS OF SAILORS.

Maris Stella—from on high  
Guard our homes that sleeping lie  
Maris Stella, comfort pour  
On the hearts we left ashore.

No. 3.—RECITATIVE (*La Sposina*).

From Spring-time on to Summer draws the year,  
And still they come not, still we watch, and weep—  
But see, yon cloud of canvas—faint and far!  
They come, the loved, the longed for, home from war  
Streamers and pennons wave! They near the shore  
Signal to signal answ'ring—fleet to fort!  
But many a noble ship and gallant crew  
That sail'd exulting forth, returns no more.  
Where is the galley that bore hence my love?—  
It shows not with the rest! Oh, presage dire!  
Mourn, mourn with me,—my love is lost, or slain.

No. 4.—SONG AND CHORUS (*La Sposina and Women*).

Soft and sadly sea-wind swell,  
Soft and sadly roll, oh wave—  
Wind that tolled my sailor's knell—  
Sea that made my sailor's grave—  
Dark my life for evermore  
As that ocean grave shall be—  
Sad my voice along the shore,  
As the wind that wails for thee!

CHORUS OF WOMEN.

Dark her life for evermore  
As that ocean grave shall be;  
Sad her voice along the shore  
As the wind that wails for thee!

No. 5.—MORESQUE. (*Instrumental*).

No. 6.—RECITATIVE (*Il Marinajo*).

The Crescent o'er the Cross is hoisted high,  
And cymbals clash, and pipe and drum are loud,  
While o'er the Christian captives, chained and sad,  
The unbeliever's song of triumph sounds.

CHORUS OF MOSLEM TRIUMPH, AND CALL TO PRAYERS.

Alla'hu akbar! Alla'hu akbar!  
Mohammadar rasoolu-l-la'h!  
La' ila'ha illa-l-la'h!\*  
\* God is most great! God is most great!  
Mahommed is God's apostle!  
There is no Deity but God.

No. 7.—RECITATIVE (*Il Marinajo*).

They chain not Christian souls that chain their limbs  
While now the Moslem feasts, or sleeps secure,  
Shape we our freedom; brothers as we are,  
In faith, and suffering, be brothers too  
In striking for release, and for revenge!  
This key, won from the sleeping Moslem's hold,  
Unlocks our chain,—a stout stroke does the rest!

\* God is most great! God is most great!  
Mahommed is God's apostle!  
There is no Deity but God.

NO. 8.—CHORUS OF CHRISTIAN SAILORS AT THE OAR.

With a will, oh brothers, with one will for all,  
Think of wives and mothers as the oars rise and fall;  
Heavy hearts make weary hands, and heavy oars should be  
Toiling for the Infidel far out at sea!

But there is comfort, brothers, in life, and in death—  
Hold to Christian manhood, firm in Christian faith.  
Faithful hearts make fearless hands, and faithful hearts have we,  
The Christian 'gainst the Infidel, chained though we be.

Pass the word, my brothers, pass it light, and low,—  
Oars will break to weapons, chains will weight a blow—  
Manly hearts make mighty hands, it is but one to three,  
Then up, and on the Infidel—a blow—and we are free!

NO. 9.—RECITATIVE (*Il Marinajo*).

Hark! on the night—the clash of falling chains,  
The rush of sudden feet—and desperate hands  
That make, or master weapons! Smite, nor spare!  
The galley's ours!—'bout ship, and steer for home.

DUET (*La Sposina and Il Marinajo*).

LA SPOSINA.—Here on thy heart, where I ne'er hoped to rest  
The weight of my brow, and the woe of my breast—  
Here on the heart of my love let me lie—  
Here in my joy, let me live let me die!

IL MARINAJO.—Come to the heart that ne'er thought to find rest

In the chain of thy arms, on the wave of thy breast,  
The lash and the oar as a dream are gone by,  
While thus in the clasp of my true love I lie.

NO. 10.—CHORUS (*Tutti*).

Sink and scatter, clouds of War!  
Sun of Peace, shine full and far!  
Why should nations slay and spoil,  
With hearts to love, and hands to toil?  
Wherefore turn to mutual ill  
God-given strength and skill?  
Blest the Prince whose People's choice  
Bids the land in peace rejoice.  
Blest the land whose Prince is wise,  
Peaceful progress to devise—  
Closed the brazen gates of Mars,  
Peace her golden gates unbars—  
Let the Nations hear her call—  
Enter, welcome, one and all!

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No. 1.

C O R O .

(ON SHORE.)

*Allegretto*

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system is marked 'Allegretto' and 'PIANO.' with a dynamic marking of 'p'. It includes a repeat sign and a first ending. The second system features a 'cresc.' marking. The third system includes a 'do.' marking, a 'dim.' marking, and a 'p' dynamic. The fourth system is a block of chords. The fifth system is marked 'cresc.'. Pedal markings 'Ped.' and '\*' are placed below the bass staff of each system.

*p*

*p*

*cresc.*

*do.* *dim.* *p*

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \*

*mor*

*Bass.*

*f*

The wind - lass ply, the

*f*

The wind - lass ply, the

*f*

Ped \*

ca - ble haul With a stamp and a go, and a yo - heave - ho! Your

ca - ble haul With a stamp and a go, and a yo - heave - ho! Your

Ped. \* Ped. \* Ped. \*

*mf*

sails to the wind let fall, *mf* Joys of the shore we must fore -

sails to the wind let fall, Joys of the shore we must fore -

Ped. \* Ped. \* Ped. \*

- go, But ours are the joys of the sea. To

- go, But ours are the joys of the sea. To

Ped. \*

*cres.* brave the storm and to sink the foe, To brave the storm and to  
*cres.* *f* *dim.* *cres.*  
 brave the storm and to sink the foe, To brave the storm and to

*f* sink . . the foe, And the spoil of vic - to - ry, of  
*f* *dim.* *p*  
 sink . . the foe, And the spoil of vic - to - ry, of

*con Sve.....*

vic - to - ry, To brave the storm and to  
*f*  
 vic - to - ry, To brave the storm and to

*dim.* *p*  
 sink . . the foe, And the spoil of vic - to - ry.  
*p*  
 sink . . the foe, And the spoil of vic - to - ry.

*p*

*Treble. f*

*Alto. f*

You leave us here to watch . . . and weep, The

You leave us here to watch . . . and weep, The

*sf*

*sf*

lone - ly night, the drea - ry day. The

lone - ly night, the drea - ry day. The

*sf*

*sf*

*p*

lone - - ly night, the drea - - - ry

lone - - ly night, the drea - - - ry



day, 'Tis wo - men's hearts your an - chors keep, Their  
 day, 'Tis wo - men's hearts your an - chors keep, Their

*sf*

*dim.* *p* *Tenor.* *f*  
 lives you bear a - way. The wind - lass ply, the  
*dim.* *p* *Bass.* *f*  
 lives you bear a - way. The wind - lass ply, the

*cresc.* *f*

ca - ble haul, With a stamp and a go and a yo heave ho!  
 ca - ble haul With a stamp and a go and a yo heave ho!

*mf*

*mf*  
 Joys of the shore we must fore-go, But ours are the joys of the  
 Joys of the shore we must fore-go, But ours are the joys of the

*Treble.*  
*Alto.*  
*Tenor.*  
*Bass.*

'Tis wo - men's hearts your an - chors keep Their  
 'Tis wo - men's hearts your an - chors keep, Their

sea. *8va*.....

lives you bear a - way, Their *cres.*  
 live's you bear a - way, Their *cres.*  
 Heave ho! heave ho! heave ho! heave ho  
 Heave ho! heave ho! heave ho! heave

*loco.* *8va*.....

lives you bear a - way,..... You leave us *ff*  
 lives you bear a - way,..... You leave us *ff*  
 oh! ..... The wind - lass ply, the  
 The wind - lass ply, the

*sf* Ped. \* *sf* Ped. \* *sf* Ped. \* *sf* Ped.

here to watch and weep, The lone - ly night, the drear - y  
 here to watch and weep, The lone - ly night, the drear - y  
 ca - ble haul with a stamp and a go, And a yo heave ho! Your  
 ca - ble haul with a stamp and a go, And a yo heave ho! Your

day, The lone-ly night,.....  
 day, The lone-ly night,.....  
 sails to the wind let fall..... Joys of the shore we must fore -  
 sail to the wind let fall..... Joys of the shore we must fore -

The drea - ry day. 'Tis wo - men's  
 The drea - ry day. 'Tis wo - men's  
 - go. But ours are the joys of the sea, To  
 - go. But ours are the joys of the sea, To

hearts your an - chors keep, Their lives you bear a -  
hearts your an - chors keep, Their lives you bear a -  
brave the storm and to sink..... the foe, To brave the storm and to  
brave the storm and to sink..... the foe, To brave the storm and to

*f*

*sf*

*dim.*

- way, Their lives you bear..... a -  
- way, Their lives you bear..... a -  
*f* sink..... the foe, and the spoil of vic - to - ry, of  
sink..... the foe, and the spoil of vic - to - ry, of

*dim.*

*p*

*sf*

- way. Then up..... with the Red Cross broad and  
- way. Then up..... with the Red Cross broad and  
vic - to - - ry. Then up..... with the Red Cross broad and  
vic to - - ry. Then up..... with the Red Cross broad and

*f*

*p*

*f*

*f*

brave,..... To sweep the cres - - cent,  
brave,..... To sweep the cres - - cent,  
brave,..... To sweep the cres - - cent,  
brave,..... To sweep the cres - - cent,  
Ped.

and sweep the cres - cent from... the wave!.....  
and sweep the cres - cent from... the wave!.....  
and sweep the cres - cent from... the wave!.....  
and sweep the cres - cent from... the wave!.....  
*sf sf sf sf sf sf*

*dim.*

*p*

No. 2. RECITATIVE, ARIA E CORO.

*Allegro moderato.* (ON SEA.)

VOICE

PIANO.

*f*

RECIT. IL MARINAJO.

'Tis the

*Andante.*

midwatch of night, stars glisten keen, The winds are pi - ping loud in sheet and stay.

*p* *p*

Ped.

O - ver the bul-wark

*dim.* *pp*

gaz - ing on the sea, The sai - lor thinks of those he left on shore.



*cres.* *dim.*



*Allegro moderato.* *p* ARIA.  
The wave at her bows... is a -



fire,..... And a - fire in her wake..... be -



hind, *cres.* And high - er and e - - ver  
*cres.*



high - - er, Are ris - - ing sea..... and

*dim.*

*dim.*

wind high - er and e - ver high - er,

*cres.*

*f*

As in man's heart love's de - sire, And.....

*p*

*cres.*

..... home thoughts in..... his mind.

*f*

*dim.*

*p*

CHORUS OF SAILORS.

Tenors. *p*

Ma - ris stel - la from on high, Guard our homes that sleep - ing lie,

Basses. *p*

Ma - ris stel - la from on high, Guard our homes that sleep - ing lie,

*p*



Ma - ris Stel - la, com - fort pour on the hearts we left a - shore.

Ma - ris Stel - la com - fort pour on the hearts we left a - shore.

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

What doth now the maid I love?..... Does she

Ma - ris Stel - - la from on

Ma - ris Stel - - la from on

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

sleep and dream of me, or..... prays she her

high Guard our homes that sleep - ing lie.

high Guard our homes that sleep - ing lie.

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

saint a - bove. Shield of her sai - lor to



be, Shield..... of her sai - lor to be,  
Ma - ris - stel - la com-fort  
Ma - ris - stel - la com-fort

*cres.* *f* *f* *cres.* *sf*



Send-ing her heart..... like a dove, Hi - ther a - cross..... the  
pour  
pour.

*f* *cresc.* *sf*



sea, hi - ther a-cross the sea. What doth  
 Ma - ris stel - la from on  
 Ma - ris stel - la from on

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'sea, hi - ther a-cross the sea. What doth' and continues with 'Ma - ris stel - la from on'. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand, with dynamic markings such as *pp* and *ppp*.

now the maid I love,..... Does she sleep and dream of  
 high, guard our homes that sleep - ing lie.  
 high, guard our homes that sleep - ing lie.

The second system continues the musical score. The vocal line has the lyrics 'now the maid I love,..... Does she sleep and dream of' and 'high, guard our homes that sleep - ing lie.'. The piano accompaniment features a more active texture with chords and moving lines in both hands, maintaining the same key signature and time signature.

me, and dream of me, sleep and dream ..... of me.  
*rall.* Ma - ris - stel - la.....  
*rall.* Ma - ris - stel - la.....

The third system concludes the page. The vocal line has the lyrics 'me, and dream of me, sleep and dream ..... of me.' and 'Ma - ris - stel - la.....'. The piano accompaniment features a *rall.* (rallentando) marking and a *pp* dynamic. The texture is more sparse and slower, with long notes and a final cadence in the piano part.

RECITATIVE.

(ON SHORE.)

*Allegro moderato.*

PIANO.

*p*

*p*

*p*

*p*

*f* *ff*

*Sva.....*

*Sva..... loco.* *sf* *sf* *sf*

*p*

*Una Volta.* *f*

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand has a more active melodic line. Dynamic markings include *Sva* (Sforzando) and *loco.* (loco). The left hand continues with a steady accompaniment.

Third system of piano accompaniment. The right hand features a rapid sixteenth-note passage. Dynamic markings include *p* (piano) and *sfz* (sforzando).

Fourth system of piano accompaniment. The right hand has a melodic line with some grace notes. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fifth system, featuring a vocal line and piano accompaniment. The vocal line is marked *RECIT. LA SPOSINA.* and includes the lyrics "From springtime on to summer draws the year." The piano accompaniment is marked *p* (piano).

Sixth system of piano accompaniment. The right hand has a melodic line with some grace notes. The tempo marking *And* (Andante) is present. The left hand continues with a steady accompaniment.

RECIT.

still they come not, still we watch and weep; But

*p* *cresc.....* *fp*

see yon cloud of can - vas faint and far, They come! the lov'd, the long'd for,

home from war. Streamers and pennons wave! they near the

*ff*

shore, Sig - nal to sig - nal an - swer - ing,

*ff* *dim.* *pp* *ff*

sig - nal to sig - nal an - swer - ing,

*dim.* *pp* *ff*

fleet..... to fort.

*pp* *ff* *dim.* *pp*

*Andante.*

But ma - nya no - ble ship and gal - lant crew that sail'd ex - ult - ing forth re -

*pp*

- turns no more; Where is the galley that bore hence my love? It shews not with the rest!

*cresc.*

oh, pre-sage dire! Mourn, mourn with me, my love is lost or slain.

*f* *pp*

*pp*

## No. 4.

## ARIA CON CORO.

(LA SPOSINA.)

*Anilante non troppo lento. p*

VOICE. Soft and sad - ly sea - wind swell,

PIANO.

*cresc.*

Soft and sad - ly roll, oh... wave, Wind that toll'd my

*cresc.*

*dim.*

sai - lor's knell,.. Sea... that made my sai - lor's grave.

*dim.*

*p*

*cresc.*

Dark my life for ev - er - more. As that o - cean

*p*

*cresc.*

*f*

grave shall be; Sad my voice a - long the shore,

*f*



*dim.* *p*  
As the wind that wails,..... that wails..... for

thee.  
Coro. *f* Dark her life for ev - er - more,..... As.... thy  
*f* Dark her life for ev - er - more,..... As.... thy

o - cean grave shall be;..... Sad... her voice a-long the shore, As the  
o - cean grave shall be;..... Sad... her voice a-long the shore, As the

*p*  
Soft and sad - ly  
wind..... that wails for thee.  
wind..... that wails for thee.

sea - wind swell, Soft and sad - ly roll,..... oh, wave.....

..... Sad my voice..... a - long.....  
Sad her voice a - long.. the... shore, As..... the  
Sad her voice a - long the shore, As..... the

..... the shore, As the wind that wails for... thee, that wails,.....  
*sempre. f*  
wind that wails for thee,.. the wind that wails,..... that wails.....  
*sempre. f*  
wind that wails for thee,.. the wind that wails,..... that wails.....

..... that wails... for thee.

..... Dark her life for e - ver -

..... Dark her life for e - ver -

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

Dark..... my life, sad..... my voice,

- more, Sad her voice a-long the shore, As

- more, Sad her voice a-long the shore, As

*p dim.* *pp* *p dim.* *pp*

As.... the wind wails... for thee, wails for thee.....

the wind that wails for thee.....

the wind that wails for thee.....

*dim. al Fine.* *dim. al Fine.* *dim. al Fine.* *dim. al Fine.*

No. 5.

MORESQUE.

Ob. e Clar.

*p*

PIANO.

*p* Fag.

Viola.

*m*

Ped. \*

Cor.

*f*

Ped. \*

*f*

*Più forte.*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes with slurs and accents. The bass staff contains a series of chords and eighth notes.

Second system of musical notation. The treble staff begins with a dynamic marking of *mf*. The bass staff includes a *cresc.* marking and a *Ped.* instruction below the staff.

Third system of musical notation. The bass staff includes a dynamic marking of *ff*.

Fourth system of musical notation, continuing the melodic and harmonic lines from the previous systems.

Fifth system of musical notation. The treble staff includes a *dim.* marking. The bass staff features five *Ped.* instructions, each preceded by an asterisk (\*).

Sixth system of musical notation. The bass staff includes the markings *al* and *fine.* The system concludes with a final chord in the bass staff.

No. 6. RECITATIVE E CORO

IL MABINAJO. *p* (ON SEA.)

VOICE. *p*  
 The cres-cent o'er the Cross... is hoist-ed high, And cym-bals clash

PIANO. *p*

and pipe and drum are loud; *a tempo.* While o'er the christian

*p* cap-tives chain'd and sad, The un-be-liev-er's song of tri-umph sounds.

*f*

CHORUS OF MOSLEM TRIUMPH.

*Allegretto pesante.*

*p*

*p*

First system of musical notation, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A *mf* dynamic marking is present in the right hand at measure 4. A *Ped.* marking is located below the left hand at the end of measure 4, with an asterisk (\*) to its right.

Second system of musical notation, measures 5-8. The right hand continues the melodic line. The left hand accompaniment is marked with *cresc.* (crescendo) at the beginning of measure 5.

Third system of musical notation, measures 9-12. The right hand features a series of chords with a *f* (forte) dynamic marking at the start of measure 9. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation, measures 13-16. The right hand continues with chords and some melodic fragments. The left hand accompaniment remains consistent.

Fifth system of musical notation, measures 17-20. The right hand features a *cresc.* marking at the start of measure 17. The system concludes with a *ff* (fortissimo) dynamic marking in the right hand at the end of measure 20.

Sixth system of musical notation, measures 21-24. The right hand continues with melodic lines. The left hand accompaniment features a *sf* (sforzando) marking at the start of measure 21, followed by a *ff* marking at the start of measure 23.

*Alto. f* *dim.*  
Al - la - hu. Ak - bar!.....  
*Tenor. f* *dim.*  
Al - la - hu. Ak - bar!.....

*sf* *mf*

*Bass.* *t*  
Mo - ham.....  
*t*  
Mo - ham.....

*f*

..... ma - dar..... ra - sool - lu -  
..... ma - dar..... ra - sool - lu -



la.....  
la.....

This system contains the first two systems of piano accompaniment. The top two staves are vocal lines with lyrics "la.....". The bottom two staves are piano accompaniment. The first system features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*ff* *sf* *sf*

This system continues the piano accompaniment. The left hand has a more active eighth-note pattern. Dynamic markings *ff*, *sf*, and *sf* are present. The system concludes with a double bar line.

*Alto.* *f*  
*Tenor.* *f*  
Al - la - - hu, Ak - - bar!.....  
Al - la - - hu, Ak - - bar!.....  
*sf* *mf*

This system introduces vocal parts. The top two staves are for Alto and Tenor, both marked *f*. The lyrics are "Al - la - - hu, Ak - - bar!.....". The piano accompaniment below is marked *sf* and *mf*.

*dim.*  
*dim.*  
*f*

This system continues the piano accompaniment. The top two staves are vocal lines with lyrics "Al - la - - hu, Ak - - bar!.....". The piano accompaniment below is marked *dim.* and *f*. The system concludes with a double bar line.

*f*  
Mo - ham..... ma - dar.....  
Mo - ham..... ma - dar.....

ra - - sool - - lu - -  
ra - - sool - - lu - -

- la.....  
- la.....

*ff*

*Soprano. f*  
Al - la - hu, Ak - bar!..... *dim.*

*Alto. f*  
Al - la - hu, Ak - bar!..... *dim.*

*Tenor. f*  
Al - la - hu, Ak - bar!..... *dim.*

*Bass. f*  
Al - la - hu, Ak - bar!..... *dim.*



La - i

La - i

*f*

*con forza.*  
6  
Ped. \*



la - - ha La - - i

il - - la'l lah

la - - ha La - - i

il - - la'l lah

6 6 6 6 6 6 6 6



la - - ha, Al - - la - hu,  
il - - la'l lah,  
la - - ha, Al - - la - hu,  
il - - la'l lah,

This system contains the first two systems of a musical score. It features four vocal staves and a piano accompaniment. The piano part consists of a continuous sixteenth-note arpeggiated pattern in the left hand, with some sixteenth-note chords in the right hand. The lyrics are: "la - - ha, Al - - la - hu, il - - la'l lah, la - - ha, Al - - la - hu, il - - la'l lah,".

Ak - - bar! Al - la - hu, Ak - - -  
Al - la - hu, Ak - - - bar!.....  
Ak - - - bar! Al - la - hu, Ak - - -  
Al - la - hu, Ak - - - bar!.....

This system contains the third and fourth systems of the musical score. The piano accompaniment continues with the same arpeggiated pattern. The lyrics are: "Ak - - bar! Al - la - hu, Ak - - - Al - la - hu, Ak - - - bar!..... Ak - - - bar! Al - la - hu, Ak - - - Al - la - hu, Ak - - - bar!.....".

bar! Al - la - hu, *rall.* Ak - - bar!  
Al - la - hu, *rall.* Ak - - bar!  
bar! Al - la - hu, *rall.* Ak - - bar!  
Al - la - hu, *rall.* Ak - - bar!

This system contains the fifth and sixth systems of the musical score. The piano accompaniment continues with the same arpeggiated pattern. The lyrics are: "bar! Al - la - hu, *rall.* Ak - - bar! Al - la - hu, *rall.* Ak - - bar! bar! Al - la - hu, *rall.* Ak - - bar! Al - la - hu, *rall.* Ak - - bar!". The system concludes with a *rall.* marking and a *ff* dynamic marking.

RECITATIVE.

*Andante.* IL MARINAJO.

PIANO.

They chain not christian souls... that chain their limbs, While

now the Moslem feasts or sleeps se - cure Shape we our freedom; bro - thers as we

are, In faith and in suf - fer - ing, be bro - thers too in stri - king for re -

RECIT.

lease and for re - venge. This key, won from the sleeping Mos - lem's

hold, un - locks our chain. A stout

stroke does the rest.

## No. 8. CHORUS OF CHRISTIAN CAPTIVES.

*Andante maestoso.*

PIANO.

*p* TENOR.

With a will, oh, bro - thers, with one will for all, Think of wives and

*p* BASS,

With a will, oh, bro - thers, with one will for all, Think of wives and

*p* Unison.

mo - thers, as the oars rise and fall. Hea - vy hearts make wea - ry hands, and

*p* Unison.

mo - thers, as the oars rise and fall. Hea - vy hearts make wea - ry hands, and

*dim.*

hea - vy ours should be, Toil - ing for the In - fi - del,

*dim.*

hea - vy ours should be, Toil - ing for the In - fi - del,

*p* far out at sea. But there is com-fort, bro - thers, in  
*p* far out at sea. But there is com-fort, bro - thers, in

*il Basso stacc.*

life and in death, Hold to christian man - hood,  
 life and in death, Hold to christian man - hood,

*Unison.*  
 firm in chris-tian faith. Faith - ful hearts make fear - less hands, and  
*Unison.*  
 firm in chris-tian faith. Faith - ful hearts make fear - less hands, and  
*Sva. ....*

faith - ful hearts have we, The chris - tian 'gainst the In - fi - del,  
 faith - ful hearts have we, The chris - tian 'gainst the In - fi - del,  
*Sva. .... loco.*

*dim. ....*

Chain'd though we be. Pass the word, my

Chain'd though we be. Pass the word, my

*p* *pp*

*p* *pp*

*p* *pp*

bro - thers, pass it light and low, Oars will break to

bro - thers, pass it light and low, Oars will break to

*f* *p*

wea - pons, chains will weight a blow; Man - ly hearts make

wea - pons, chains will weight a blow; Man - ly hearts make

*f* *f*

*cresc.* *f*



migh - ty hands, it is but one to three, Then up and on the  
migh - ty hands, it is but one to three, Then up and on the

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has two flats and the time signature is 3/4.

In - fi - del— a blow, and we are free.  
In - fi - del— a blow, and we are free.

*Sva.* ..... *loco.*  
*sf sf f f f ff*

Ped. \*

This system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *sf*, *f*, and *ff*. There are also performance instructions like *Sva.* and *loco.* with a dotted line indicating a change in tempo or articulation. A pedal point is marked with "Ped. \*".

*sf sf sf sf sf sf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

This system is primarily piano accompaniment. It features a series of chords in the right hand, each marked with *sf*. The left hand provides a steady accompaniment. The system concludes with a series of seven "Ped. \*" markings, indicating a sustained pedal point.

*sempre. ff sf sf sf sf* dam - m - uen - do.

This system continues the piano accompaniment. It begins with *sempre. ff* and includes several *sf* markings. The lyrics "dam - m - uen - do." are written below the notes. The piano part consists of chords in the right hand and a melodic line in the left hand.

No 9.

RECITATIVE E DUETTO.

*L'istesso tempo.* IL MARINAJO.

VOICE. Hark, on the night the

PIANO. *pp*

clash of fall-ing chains, The rush of sud-den feet and desperate hands that make or mas-ter

*cresc.*

*f*

wea-pons, Smite nor spare! The gal-ley's ours!

*f ff*

'Bout ship and steer for home.

*f ff*

No. 9.

DUETTO.

(ON SHORE.)

*Allegro vivace e con passione.* LA SPOSINA.

VOICE. Here on thy heart, where I

PIANO. *staccato.*  
*f dim. . . . p sempre staccato.*

*cres.*

ne'er hoped to rest The weight of my brow, and the woe of my

*cres.*

breast. Here on the heart of my love let me lie.

*p*

Here in my joy, let one live, let me die! Here on the

*p*

*cres.*

heart of my love let me lie. Here in my joy, let me

*cres.* *sf*

live,..... let me live and die!

*f* *staccato.* *dim.*

IL MARINAJO.

Come to the heart that ne'er thought to find rest, In the chain of thy

arms, on the wave of thy breast, The lash and the oar as a

*p*

*cres.*

dream are gone by, The lash and the oar as a dream are gone

*cres.* *f*

Ped. \*

*rall. dim.*

by, While thus in the clasp of my true love I lie.

*rall. p*

*LA SPOSINA. a tempo.*

Here on thy heart, Where I ne'er hop'd to rest The weight of my

*IL MARINAJO.*

Come to the heart that ne'er thought to find rest In the chain of thy

*p a tempo.*

brow, and the woe of my breast. Here on the heart of my

arms, on the wave of thy breast,

love let me lie, Here let me live . . . . . and

The lash and the oar as a dream are gone

die! Here in my joy let me live,..... let me  
by, While thus in the clasp of my true love I

*cres.* *f*  
*cres.*  
*cres.*

live, . . . let me live and die, Here in my  
lie, In the clasp of my love I lie, Here in my

*f* *p*  
*f* *p* *pp*

joy Here in my joy, Let  
joy, Here in my joy, Let

*f* *f*  
*cres* *ff*  
Ped. \*

..... me live and die!  
..... me live and die!

*sf* *rf* *rf* *rf*

No. 10.

FINAL CHORUS.

*Allegro tempo di marcia.*

PIANO. *f*



*f Soprano.*  
Sink and scat - ter clouds of war,

*f Alto.*  
Sink and scat - ter clouds of war,

*f Tenor.*  
Sink and scat - ter clouds of war,

*f Bass.*  
Sink and scat - ter clouds of war,

*f*

Ped. \* Ped. \*



Sun of peace shine full and far!

Sun of peace shine full and far!

Sun of peace shine full and far!

Sun of peace shine full and far!

*f*

Ped. \* Ped. \*



Sink and scat - ter clouds of war!

Sink and scat - ter clouds of war!

Sink and scat - ter clouds of war!

Sink and scat - ter clouds of war!

Sink and scat - ter clouds of war!

Sink and scat - ter clouds of war!

Sun of Peace shine full and far!

Sun of Peace shine full and far!

Sun of Peace shine full and far!

Sun of Peace shine full and far!

Sun of Peace shine full and far!

*marcato.*



*f*  
Sink and scat - ter clouds of war!  
Sink and scat - ter clouds of war!  
Sink and scat - ter clouds of war!  
Sink and scat - ter clouds of war!

Sun of Peace shine full and far,  
Sun of Peace shine full and far,  
Sun of Peace shine full and far,  
Sun of Peace shine full and far,

Sun of Peace shine full and far, shine  
Sun of Peace shine full and far, shine  
Sun of Peace shine full and far, shine  
Sun of Peace shine full and far, shine

full and far.

full and far.

full and far.

full and far.

*sf*

ALTI. *Dolce ma con energia.*

Why should na - tions

*f dim. p*

slay... and .. spoil, With hearts to love and

hands to..... toil, Where - fore turn to

mu - tual ill..... God - given strength and



SOPRANI. *dolce ma con energia.*

skill? Why should na - tions



slay..... and..... spoil with hearts to love and



hands to.... toil? Where - fore turn to mu - tual



ill..... God - gi - ven strength and skill?

*dim.* *p*



*p* TREBLE.

Blest the Prince whose peo - ple's choice, Bids the land in peace re - joice,

*p* ALTO.

Blest the Prince whose peo - ple's choice, Bids the land in peace re - joice,

*p* TENOR.

Blest the Prince whose peo - ple's choice, Bids the land in peace re - joice,

*p* BASS.

Blest the Prince whose peo - ple's choice, Bids the land in peace re - joice,

*pp*

Blest the land whose Prince is wise, Peace - - - ful pro-gress to de - vise.

*pp*

Blest the land whose Prince is wise, Peace - - - ful pro-gress to de - vise.

*pp*

Blest the land whose Prince is wise, Peace - - - ful pro-gress to de - vise.

*pp*

Blest the land whose Prince is wise, Peace - - - ful pro-gress to de - vise.

*pp*

*Marcato.*

*cres* *sf*

*sf* *cres* *do.* *f*

*f* Why should na - tions  
*f* Why should na - tions  
*f* Why should na - tions  
*ff* Why should na - tions

slay and spoil with hearts to  
 slay and spoil with hearts to  
 slay and spoil with hearts to  
 slay and spoil with hearts to

love and hands to..... toil? Clos'd the bra-zen

love and hands to..... toil? Clos'd the bra-zen

love and hands to..... toil? Clos'd the bra-zen

love and hands to..... toil? Clos'd the bra-zen

gates of Mars. Peace her gold - en gates un-bars, Clos'd the bra-zen gates of Mars,

gates of Mars, Peace her gold - en gates un-bars, Clos'd the bra-zen gates of Mars,

gates of Mars, Peace her gold - en gates un-bars,

gates of Mars, Peace her gold - en gates un-bars,

Peace her gold - en gates..... un -

Peace..... her gold - en gates..... un -

Peace her gold - en gates..... un -

Peace her gold - en gates..... un -

- bars. *ff* Let the na-tions hear her  
- bars. *ff* Let the na-tions hear her  
- bars. *ff* Let the na-tions hear her  
- bars. *ff* Let the na-tions hear her

call, *sf* En - - - ter,  
call, *sf* En - - - ter,  
call, *sf* En - - - ter,  
call, *sf* En - - - ter,

wel-come, en - ter, wel - come, one . . . and all!  
wel-come, en - ter, wel - come, one . . . and all!  
wel-come, en - ter, wel - come, one . . . and all!  
wel-come, en - ter, wel - come, one . . . and all!

*ff* *sf* *sf* *sf* *sf* *sf* *rall.* *ff*