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(SECOND SERIES.)

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BY MODERN COMPOSERS.

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G. C. DE ZOUCHE,

MUSIC PUBLISHER

MONTREAL

# BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA

A FOUR-PART SONG.

WORDS BY A. TENNYSON.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

*Andante espressivo.*

1st TREBLE. *sf*  
Break, break, break on thy cold grey stones, O sea, And I

2nd TREBLE. *sf*  
Break, break, break on thy cold grey stones, O sea, And I

TENOR, (8ve. lower.) *sf*  
Break, break, break, break, And I

BASS. *sf*  
Break, break, break on thy cold grey stones, O sea, And I

ACCOMP. *Andante espressivo.*  
*p sf*  
♩ = 112.

would that my tongue could ut-ter The thoughts that a-rise in me. Break, . .

would that my tongue could ut-ter The thoughts that a-rise in me. And I

would that my tongue could ut-ter The thoughts that a-rise in me. And I

would that my tongue could ut-ter The thoughts that a-rise in me. And I

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "And I would that my tongue could utter The thoughts . . . would that my tongue could utter The thoughts that a - rise in me. Oh well for the fish-erman's boy, That he . . . shouts with his sis - ter at play; Oh well for the fish - er-man's boy, That he . . . oh well, . . . oh well That he . . . oh well, That he . . . oh well, That he . . . shouts . . . at play; Oh well for the fish - er-man's boy, oh well, well,"

Dynamic markings include *cres.*, *f*, *dim.*, *mf*, *p*, and *pp*. The piano accompaniment includes a variety of rhythmic patterns and textures, often mirroring the vocal lines.

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA

shouts with his sis - ter at play. . .  
with his sis - ter at play. *dolce.* Oh  
with his sis - ter at play. . . *dolce.* Oh well for the sai - lor  
Oh well, *p* Oh well for the sai - lor lad, for the

*dolce.* oh well . . . That he sings in his  
well for the sai - lor lad, That he sings in his boat, in his  
lad, Oh well That he sings  
sai - - lor lad, That he sings in his boat, in his

*cres.* boat on the bay, Oh well that he sings in his  
boat on the bay, Oh well that he sings in his boat  
in his boat on the bay, Oh well that he sings in his boat  
boat on the bay, Oh well that he sings in his boat

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

boat on the bay. Move on, move  
 on the bay. Move on, and the state-ly ships move  
 on the bay. Move on, move  
 on the bay. And the state-ly ships move on, move

on, . . . And the state-ly ships move on To their ha-ven un-der the  
 on, . . .  
 on, . . . And the state-ly ships . . . move on To their ha-ven un-der the  
 on, . . . And the state-ly ships move on To their ha-ven un-der the

hill. And oh . . . for the touch of a va-nish'd hand, for the touch of a  
 And oh . . . for the touch of a va-nish'd hand, for the touch of a  
 hill. And oh for a va-nish'd hand, and oh for a  
 hill. And oh . . . and oh . . .

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

va - nish'd hand, And the sound of a voice that is still, and the  
 va - nish'd hand, And the sound of a voice that is still, and the  
 va - nish'd hand, And the sound, . . . . . And the  
 And the sound, . . . . .

sound of a voice that is still, and the sound of a voice that is  
 sound of a voice that is still, and the sound of a voice that is  
 sound of a voice that is still, still, . . . . . that is  
 that is still, that is

still, still, . . . . . that is still, still,  
 still, . . . . . and the sound of a voice that is still, . . . . . still,  
 still, and the sound of a voice that is still, still, . . . . . still,  
 still, that is still, still,

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The piece is characterized by its repetitive, rhythmic accompaniment in the piano part, which consists of eighth-note chords. The vocal line is sparse, with long rests and a few notes that emphasize the lyrics. Dynamics range from *pp* (pianissimo) to *p* (piano), with several instances of *cres.* (crescendo) markings. The lyrics are repeated throughout the score, creating a sense of a continuous, haunting melody.

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

still, still, still. Break, break, break, At the foot of thy crags, O  
 still, still, still. Break, break, break, At the foot of thy crags, O  
 still, still, still. Break, break, break,  
 still, still, still. Break, break, break, At the foot of thy crags, O

sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to  
 sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to  
 break, But the ten-der grace of a day that is dead, will ne-ver re-turn to  
 sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to

me: break, . . . but the ten-der grace will ne-ver re-turn, . . .  
 me; but the ten-der grace will ne-ver, will ne-  
 me; but the ten-der grace will ne-ver, will ne- - - ver re-  
 me; but the ten-der grace will ne-ver, will ne- - - ver re-

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

The musical score is arranged in three systems, each with four vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamic markings such as *f*, *dim.*, *p*, *pp*, *sf*, and *cres.*. The lyrics are: "re - turn to me: break, . . . But the grace of a ver re - turn to me: break, . . . But the grace of a - - turn to me: break, . . . of a - - turn to me: break, . . . But the grace of a day that is dead, will ne - ver re - turn, ne'er re - turn . . . to day that is dead, will ne - ver re - turn, ne'er re - turn . . . to day that is dead, will ne - ver re - turn, ne'er re - turn . . . to day that is dead, will ne'er . . . me, . . . will ne-ver, will ne-ver re - turn . . . to me. . . . me, will ne-ver, will ne-ver re - turn . . . to me. . . . me, will ne-ver, will ne-ver re - turn . . . to me. . . . will ne-ver re - turn, will ne-ver re - turn . . . to me. . . .".

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