

Edward Elgar

Sea Pictures

A Cycle of Five Songs

op. 37

1. Sea Slumber Song *Words by* The Hon. Roden Noel
2. In Haven (Capri) *Words by* C. A. Elgar
3. Sabbath Morning at Sea *From a Poem by* Mrs. Browning
4. Where Corals Lie *Words by* Richard Garnett
5. The Swimmer *From a Poem by* Adam Lindsay Gordon

Contralto and Piano

Boosey & Hawkes
Music Publishers Limited

London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York

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 might
Breathes good-night,
Good-night!"

HON. RODEN NOEL.

(By permission of Mr. Elkin Mathews.)

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 stoled 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.

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.

THE SWIMMER.

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.)

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 forbidder,
Where no light wearies and no love wanes.

From a poem by A. LINDSAY GORDON.

SEA SLUMBER-SONG

Words by
Hon. RODEN NOEL.*

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

Andantino. (♩ = 50.)

VOICE.

PIANO.

pp espress.

3

dim.

p

pp

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

cresc.

pp

ppp

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

By permission of Mr Elkin Mathews.
Copyright 1899 by Boosey & Co.

Copyright renewed 1926 in U. S. A. by Boosey & Co. Ltd.

H. 2670.

The Public Performance of any parodied version
of this composition is strictly prohibited

All rights reserved
Printed in England

ossia.

shad - ow - y sand Of this elf -

shad - ow - y sand Of this elf -

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

Tranquillo. (♩=40.) *pp*

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

ppp

Due Ped.

gva bassa

cresc. *dim.*

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

cresc. *dim.*

gva bassa

pp *dim.*

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

ppp *accel.*

gva bassa *loco*

rit.

f *sf* *p* *rit. pp* *ten.*

ten. * *ten.* *

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 glimmers faint - ly, faint - - ly white Up - -

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

rit. - - - al

fp *dim. molto*

Tempo primo.

p

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

pp

slum - ber woos and wins, I

pp

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

ppp

Ped. * Ped. *

ossia.

slum - ber - song, Leave woes, and

slum - ber - song, Leave woes, and

Ped. * Ped. *

Molto tranquillo. (♩ = 40.)

wails, and sins,

ppp

Due Ped. *gva bassa*

p *dim.*

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

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.*

3

Ped. *

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;

cresc. *p*

... Love a lone will

stand.

fp

dim.

...

pp

ped.

p

Close - ly cling, for waves beat fast,

pp

ped.

cresc.

Foam flakes cloud the hur - - rying blast.

ped.

... Love a lone will

cresc.

p

And. *

last.

fp

dim.

And. *

...

And. *

And. *

Kiss my lips and soft - - ly say.

pp

And. *

And. *

cresc.

"Joy sea - swept, may fade to - day

This system contains the first two measures of the piece. The vocal line begins with the lyrics "Joy sea - swept, may fade to - day". The piano accompaniment features a rising melodic line in the right hand and a steady bass line in the left hand. A *cresc.* (crescendo) marking is placed above the first measure. The piano part includes several *ped.* (pedal) markings and asterisks indicating specific performance points.

... Love a - lone will

cresc. *p*

This system contains the next two measures. The vocal line continues with the lyrics "Love a - lone will". The piano accompaniment continues with a similar texture. A *cresc.* marking is above the first measure, and a *p* (piano) marking is above the second measure. The piano part includes *ped.* markings and asterisks.

stay"

fp *dim.*

This system contains the next two measures. The vocal line ends with the lyrics "stay". The piano accompaniment features a more active texture with chords and moving lines. A *fp* (fortissimo) marking is above the first measure, and a *dim.* (diminuendo) marking is above the second measure. The piano part includes *ped.* markings and asterisks.

...

ppp 6

This system contains the final two measures. The piano accompaniment features a complex texture with a sixteenth-note run in the right hand, marked with a "6" and *ppp* (pianissimo) marking. The vocal line is mostly silent. The piano part includes *ped.* markings and asterisks.

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*

how'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. *mf* *più mosso* The new sight, the new won'd'rous

mf

sight! The wa - - ters a - round me,

sf

piu tranquillo

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

p *fp* *p colla parte*

dim. *pp* **Tempo primo**

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.*

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

p poco meno mosso

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

Vocal line and piano accompaniment for the first system. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef with triplets and chords.

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

Vocal line and piano accompaniment for the second system. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef with chords and melodic lines.

cresc. *pp tranquillo*

hymn un - al - ter'd, And

Vocal line and piano accompaniment for the third system. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef with chords and melodic lines.

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

Come prima.

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.)

f

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,

p

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 *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 *rit.*

God-head's burn - ing

f *p* *f*

dim. *pp* *ff*

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

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 beginning of the piece. The voice line is a single staff with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of two sharps (D major). The tempo is marked 'Allegretto, ma non troppo' with a quarter note equal to 56 beats per minute. The piano part starts with a piano (*p*) dynamic and includes a decrescendo (*dim.*) marking.

The second system continues the piano accompaniment with a pianissimo (*pp*) dynamic and includes the instruction 'con Ped.' (with pedal). The vocal line enters with the lyrics 'The deeps have music soft and'.

The third system continues the piano accompaniment and the vocal line with the lyrics 'low. When winds awake the airy spry,'. The piano part features a steady eighth-note accompaniment.

With the Author's kind permission.
Copyright 1899 by Boosey & Co

Copyright renewed 1926 in U. S. A. by Boosey & Co. Ltd.

H. 2670

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*

mu-sic seeks and finds me still, And tells me where the cor-als 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 sun - set

dim.

glow, Thy smile is like a morn - ing

pp

sky, Yet

dim. *colla parte*

allarg.

cresc. leave me, leave me, let me go *a tempo dim.* And see the land where corals lie,...

con Ped. *a tempo*

... The land, the

ppp *mf*

land where corals lie.

p *a tempo*

pp rit. *ppp*

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*

f *sf p*

a tempo *Recit.*

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

sf a tempo

a tempo

south - ward far as the sight can roam, *a tempo*

p colla parte *sf p*

sempre f

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

p *con Ped.*

seas that climb and the surfs that comb.

rf 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.

sf *ff*

dim. *p* *A*

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

cresc. *p*

shores trod sel - dom by feet of men -

sf p *pp*

p *molto cresc.*

Where the bat - ter'd hull and the brök - 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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with an accent (^) over the first note. The piano accompaniment consists of chords and moving lines in both hands.

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

cresc. *dim.* *dim.*

p molto espress. *dolce* *pp*

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as *cresc.*, *dim.*, *p molto espress.*, *dolce*, and *pp*. The piano accompaniment features a *p molto espress.* section followed by a *dolce* section.

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

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

poco rall. *colla parte*

The third system includes dynamic and tempo markings: *poco rall.*, *f espress.*, *rit.*, and *dim.* with a triplet of three notes. The piano accompaniment includes a *colla parte* instruction.

lit - tle then. The

p dim. *a tempo* *p*

a tempo

The fourth system concludes the page with dynamic markings *p dim.*, *a tempo*, and *p*. The piano accompaniment includes an *a tempo* section.

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 -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "sil - ver and glam - our of gold -". The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Sheen of sil - ver and

The second system continues the vocal line with the lyrics "Sheen of sil - ver and". The piano accompaniment continues with similar harmonic and melodic patterns.

pp glam - our of gold.

The third system features the lyrics "glam - our of gold." with a piano dynamic marking of *pp* at the beginning. The piano accompaniment includes a *pp* marking in the lower register.

cresc. e accel. *f*

The fourth system shows the piano accompaniment with a dynamic marking of *f* and the instruction *cresc. e accel.* (crescendo and acceleration). The system concludes with a double bar line and a key signature change to two sharps.

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*

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

cresc. molto *pp*

allargando dealt by a dim sun That 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

p

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

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



p
... 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,

sf

... I uld 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.