



LAUREL EDITION

# The Wreck of the Hesperus

Cantata  
FOR  
Mixed Voices

Text by  
HENRY WADSWORTH LONGFELLOW

Music by  
C. H. MILLS

Made in U. S. A.



C. C. BIRCHARD & CO.  
BOSTON





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Price 65 Cents

*TIME OF PERFORMANCE, TWENTY MINUTES*

C. C. BIRCHARD & COMPANY

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Mixed Voices

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## C. C. BIRCHARD & CO.

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221 COLUMBUS AVENUE - - BOSTON, MASS.

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250 St. C. C. Birchard #65

**Allegro moderato** TENOR *f*

Chorus BASS *f*

It

It

**Allegro moderato**

Piano

was the schooner Hes-per-us, That sailed the win-try sea; — And the.

was the schooner Hes-per-us, That sailed the win-try sea; — And the.

*mf*

skip-per has tak-en his lit - tle daugh-ter, To bear him com-pa-ny,— To

skip-per has tak-en his lit - tle daugh-ter, To bear him com-pa-ny,— To

bear him com-pa-ny.

bear him com-pa-ny.

**Più Moderato**  
SOPRANO

*mp* Blue were her eyes as the fair - y flax, Her cheeks — *cresc.*

**CONTRALTO**

*mp* Blue were her eyes as the fair - y flax, Her *cresc.*

*mp* *cresc.*

like the dawn of day, And her bos - om white as the  
 cheeks like the dawn of day, And her bos - om white as the  
 TENOR  
 BASS  
 And her bos - om white as the  
 And her bos - om white as the

haw-thorn buds, and her bos - om white as the haw-thorn buds.  
 haw-thorn buds, and her bos - om white as the haw-thorn buds.  
 haw-thorn buds, and her bos - om white as the haw-thorn buds.  
 haw-thorn buds, and her bos - om white as the haw-thorn buds. That  
 haw-thorn buds, and her bos - om white as the haw-thorn buds. That

That ope in the Month of May. *rall.*  
 That ope in the Month of May. *rall.*  
 That ope in the Month of May. *rall.*  
 ope in the Month of May. *rall.*  
 ope in the Month of May. *rall.*

Her cheeks like the dawn of

*pp* *atempo* *cresc.*  
 Blue were her eyes as the fair - y flax, Her cheeks like the  
*pp* *atempo* *cresc.*  
 Blue were her eyes as the fair - y flax, Her cheeks like the  
*pp* *atempo* *cresc.*  
 Blue were her eyes as the fair - y flax, Her cheeks Her cheeks like the dawn like the  
 Blue were her eyes, Her cheeks like the dawn of

*pp* *atempo*

day,  
 dawn of day, And her bos - omwhite as the haw - thorn buds That  
 dawn of day, And her bos - omwhite as the haw - thorn buds That  
 dawn of day, And her bos - omwhite as the haw - thorn buds That  
 day, And her bos - omwhite as the haw - thorn buds That

*molto rit. e dim.* *pp*  
 ope in the month of May.  
*molto rit. e dim.* *pp*  
 ope in the month of May.  
*molto rit. e dim.* *pp*  
 ope in the month of May.  
*molto rit. e dim.* *pp*  
 ope in the month of May.

*molto rit.* *atempo* *mp*



BASS *f*

The skip-per he stood be

side the helm, His pipe was in his mouth, \_\_\_\_\_ And he

watched how the veer-ing flaw did blow The smoke now west, now

TENOR *mf*

south. \_\_\_\_\_ Then up and spake an old

*mp*

sail - or, Had sailed the Span - ish Main, —

*poco agitato*  
 "I pray thee, put in - to yon - der port, For I fear a

*cresc.*

*f mp* *cresc.*

*poco accel*  
 hur - ri - cane. — Last night the moon had a gold - en ring,

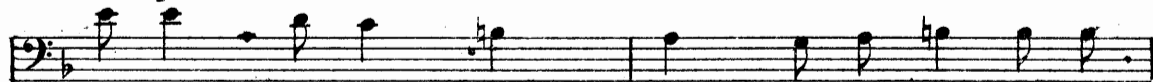
*mf poco accel*

And to - night — no moon we see!"

*BASS*  
 The

*cresc.* *mf*

Tempo I

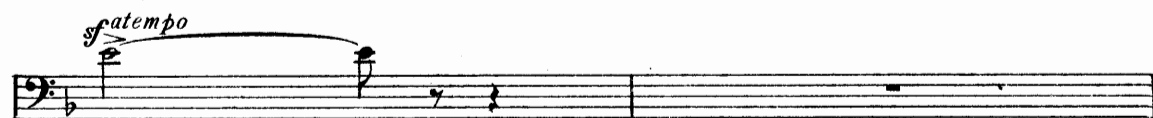


skip - per he blew a whiff from his pipe, And a

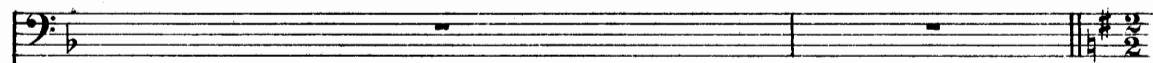
Tempo I



scorn - ful laugh laugh'd he, ——— And a scorn - ful laugh laugh'd



he.



Allegro  $\text{♩} = \text{♩}$   
SOPRANO

Cold - er and loud - er blew the wind, \_\_\_\_\_ A

## ALTO

Cold - er and loud - er blew the wind, \_\_\_\_\_ A

## TENOR

*mp* Cold - er and loud - er blew the wind, \_\_\_\_\_

## BASS

*mp* Cold - er and loud - er blew the wind, \_\_\_\_\_

Allegro  $\text{♩} = \text{♩}$ 

*mp*

gale from the North - - east; \_\_\_\_\_ *p* The

gale from the North - - east; \_\_\_\_\_ *p* The

- A gale from the North - - east; \_\_\_\_\_

- A gale from the North - - east; \_\_\_\_\_

*mp*

snow fell hissing in the brine, \_\_\_\_\_ And the  
 snow fell hissing in the brine, \_\_\_\_\_ And the  
 The snow fell hissing in the brine, \_\_\_\_\_  
 The snow fell hissing in the brine, \_\_\_\_\_

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. Dynamics include *sf* and *cresc.*

*p*

The piano accompaniment for the first system is shown on two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p*.

bil-lows froth'd like yeast. \_\_\_\_\_  
 bil-lows froth'd like yeast. \_\_\_\_\_  
 And the bil-lows froth'd like yeast. \_\_\_\_\_  
 And the bil-lows froth'd like yeast. \_\_\_\_\_

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. Dynamics include *mf cresc.* and *f*.

*cresc.*

The piano accompaniment for the second system is shown on two staves. It continues the accompaniment from the first system with more complex rhythmic patterns and triplets. Dynamics include *cresc.*

Four staves of music, all containing rests, indicating a silent introduction for the instruments.

*molto cresc. e accel*  
*f*  
 Musical notation for the piano introduction, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand.

**Allegro con fuoco**

Down came the storm, and  
 Down came the storm, and  
 Down came the storm, and  
 Down came the storm, and

**Allegro con fuoco**

Musical notation for the piano accompaniment, featuring triplets and a steady rhythmic pattern.

smote a - main The ves - sel in its  
 smote a - main The ves - sel in its  
 smote a - main The ves - sel in its  
 smote a - main The ves - sel in its

Musical notation for the piano accompaniment, featuring triplets and a steady rhythmic pattern.

*(quasi recit.)*

strength; She shud-der'd and paus'd,

strength; Sheshud-der'd and paus'd,

strength; She shud-der'd and paus'd,

strength; Sheshud-der'd and paus'd,

*a tempo*

paus'd like a fright-ed steed, Then leaped

paus'd like a fright-ed steed, Then leaped

paus'd like a fright-ed steed, Then leaped

paus'd like a fright-ed steed, Then leaped

her ca-ble's length.

her ca-ble's length.

her ca-ble's length.

her ca-ble's length.

*furiioso*

*rit.*

*espressivo*

BASS *mf*

"Come



## Allegro moderato

hith - er! Come hith-er! my lit - tle daugh - ter, And

*mp*

do not trem ble so; For

*f*

## Robusto

I can weath-er the rough-est gale That ev-er wind did

*mf*

blow, ——— For I can weath-er the rough - est gale that

ev - er wind did blow."

*cresc.*

**CONTRALTO**  
*mp*

He wrapped her warm in his sea-man's coat

**TENOR**  
*mp*

He wrapped her warm in his sea-man's coat

*f* *p*

A - gainst the chill - ing blast; He cut a

A - gainst the chill - ing blast; He cut a

*sf* *mf* *mf* *p*

rope — from a bro - ken spar, And bound her to the.

rope — from a bro - ken spar, And bound her to the

*f*

Allegro agitato

SOPRANO

mast. "O

mast.

*f* *p* *Allegro agitato*

This system shows the beginning of the piece. The Soprano part starts with a rest followed by the note "O". The piano accompaniment begins with a forte (*f*) dynamic, then softens to piano (*p*) with a trill-like figure. The tempo is marked "Allegro agitato".

*cresc.*  
fa - ther! I hear the church - bells ring, O

*cresc.*

This system continues the vocal line with the lyrics "fa - ther! I hear the church - bells ring, O". The piano accompaniment features triplet patterns in the right hand and a steady bass line. A crescendo (*cresc.*) is indicated above the vocal line.

BASS *mf*  
say, what may it be?" "'Tis a

This system introduces the Bass part with the lyrics "say, what may it be?" and "'Tis a". The piano accompaniment continues with a complex, rhythmic texture. A mezzo-forte (*mf*) dynamic is marked for the Bass part.

fog - bell on a — rock - bound coast!"

*cresc.*

This system concludes the vocal line with the lyrics "fog - bell on a — rock - bound coast!". The piano accompaniment features a prominent triplet pattern in the right hand. A crescendo (*cresc.*) is indicated above the piano part.

CONTRALTO *mf*

SOPRANO *mf*

And he steered for the o - pen sea. "O

TENOR *mf*

And he steered for the o - pen sea.

fa - ther! I hear the sound of guns, O say what may it

*cresc.*

be?" "Some ship in dis-tress, that can-not live. In such an

BASS

an - gry seal!" "O fa - ther! I see a

SOPRANO *f* *poco accel.*

*mp* *poco accel.*

*cresc.* *ff*

gleam - ing light, O say, what may it

*cresc.* *f*

be?"

*Adagio* *ff* *ppp*

SOPRANO *pp*

ALTO *pp*

TENOR *pp*

BASS *pp*

But the fa - ther answered nev - er a word,

*p*

*ppp*  
A fro - zen corpse was he.

*ppp*  
A fro - zen corpse was he.

*ppp*  
A fro - zen corpse was he.

*ppp*  
A fro - zen corpse was he.

*(quasi funebre)*

*p*  
Lashed to the helm, all stiff and stark, with his face turned to the

*p*  
Lashed to the helm, all stiff and stark, with his face turned to the

*p*  
Lashed to the helm, all stiff and stark, with his face turned to the

*p*  
Lashed to the helm, all stiff and stark, with his face turned to the

skies, The lan-tern gleamed through the gleam - ing snow on his

skies, The lan-tern gleamed through the gleam - ing snow on his

skies, The lan-tern gleamed through the gleam - ing snow on his

skies, The lan-tern gleamed through the gleam - ing snow on his

fixed and glass - y eyes.

fixed and glass - y eyes.

fixed and glass - y eyes.

fixed and glass - y eyes.

**Andante**  
*mp*

Then the maid - en clasped her hands and prayed that sa - ved she might

Then the maid - en clasped her hands and prayed that sa - ved she might

Then the maid - en clasped her hands and prayed that sa - ved she might

Then the maid - en clasped her hands and prayed that sa - ved she might

*cresc.*

be; And she thought of him, who stilled the wave On the Lake of Gal - i -

*cresc.*

be; And she thought of him, who stilled the wave On the Lake of Gal - i -

*cresc.*

be; And she thought of him, who stilled the wave On the Lake of

be; And she thought of him, who stilled the wave On the Lake, the Lake of

*mf* *p* *dim e rall.*

lee, And she thought of him, who stilled the wave On the Lake of

*mf* *p* *dim e rall.*

lee, And she thought of him, who stilled the wave On the Lake of

*mf* *p* *dim e rall.*

Gal - i - lee, And she thought of him, who stilled the wave On the Lake of

*mf* *p* *dim e rall.*

Gal - i - lee, And she thought of him, who stilled the wave On the Lake of

*pp* **Allegro con fuoco**

Gal - i - lee.

*pp* **Allegro con fuoco**

Gal - i - lee.

*pp* **Allegro con fuoco**

Gal - i - lee.

*pp* **Allegro con fuoco**

Gal - i - lee.

**Allegro con fuoco**



mp mf cresc.

f And f And f And

fast through the mid - night dark and drear, Through the  
fast through the mid - night dark and drear, Through the  
fast through the mid - night dark and drear, Through the  
fast through the mid - night dark and drear, Through the

whist - ling sleet and snow, Like a

whist - ling sleet and snow, Like a

whist - ling sleet and snow, Like a

whist - ling sleet and snow, Like a

sheet - ed ghost the ves - sel swept T'wards the

sheet - ed ghost the ves - sel swept T'wards the

sheet - ed ghost the ves - sel swept T'wards the

sheet - ed ghost the ves - sel swept T'wards the

reef of Nor - man's woe. And

reef of Nor - man's woe. And

reef of Nor - man's woe. And

reef of Nor - man's woe. And

ev-er the fit - ful gusts be - tween A

ev-er the fit - ful gusts be - tween A

ev-er the fit - ful gusts be - tween A sound

ev-er the fit - ful gusts be - tween A sound

sound came from the land; It was the

sound came from the land; It was the

came from the land; It was the

came from the land; It was the

sound of the tramp-ling surf on the rocks and the hard sea -

sound of the tramp-ling surf on the rocks and the hard sea -

sound of the tramp-ling surf on the rocks and the hard sea -

sound of the tramp-ling surf on the rocks and the hard sea -

sand. \_\_\_\_\_ *ff* The break - ers were right be - neath her  
 sand. \_\_\_\_\_ *ff* The break - ers were right be - neath her  
 sand. \_\_\_\_\_ *ff* The break - ers were right be - neath her  
 sand. \_\_\_\_\_ *ff* The break - ers were right be - neath her

bows, \_\_\_\_\_ She drift - ed \_\_\_\_\_ a drear - y  
 bows, \_\_\_\_\_ She drift - ed \_\_\_\_\_ a drear - y  
 bows, \_\_\_\_\_ She drift - ed \_\_\_\_\_ a drear - y  
 bows, \_\_\_\_\_ She drift - ed \_\_\_\_\_ a drear - y

wreck, \_\_\_\_\_ And a whoop-ing bil-low swept the crew like

wreck, \_\_\_\_\_ And a whoop-ing bil-low swept the crew like

wreck, \_\_\_\_\_ And a whoop-ing bil-low swept the crew like

wreck, \_\_\_\_\_ And a whoop-ing bil-low swept the crew like

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting, with each voice part having the same lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests. There are dynamic markings like *sf* and *f* throughout the system.

i - ci-cles from her deck. \_\_\_\_\_ She

i - ci-cles from her deck. \_\_\_\_\_ She

i - ci-cles from her deck. \_\_\_\_\_ She

i - ci-cles from her deck. \_\_\_\_\_ She

The second system continues with four vocal staves and piano accompaniment. The lyrics are 'i - ci-cles from her deck. \_\_\_\_\_ She'. The piano accompaniment includes a *furioso* marking and continues with a more active bass line. Dynamic markings like *sf* and *f* are present.

struck where the white and fleec - y waves Looked

struck where the white and fleec - y waves Looked

struck where the white and fleec - y waves Looked

struck where the white and fleec - y waves Looked

soft as card - ed wool, But the

soft as card - ed wool, But the

soft as card - ed wool, But the

soft as card - ed wool, But the

cru - el rocks they gored her side Like the

cru - el rocks they gored her side Like the

cru - el rocks they gored her side Like the

cru - el rocks they gored her side Like the

horns of an an - gry bull. Her

horns of an an - gry bull. Her

horns of an an - gry bull. Her

horns of an an - gry bull. Her

horns of an an - gry bull. Her

rat-tling shrouds, all sheathed in ice, Her rat-tling shrouds, all

rat-tling shrouds, all sheathed in ice, Her rat-tling shrouds, all

rat-tling shrouds, all sheathed in ice, Her rat-tling shrouds, all

rat-tling shrouds, all sheathed in ice, Her rat-tling shrouds, all

rat-tling shrouds, all sheathed in ice, Her rat-tling shrouds, all

sheathed in ice, with the masts went by the board, Like a

sheathed in ice, with the masts went by the board, Like a

sheathed in ice, with the masts went by the board, Like a

sheathed in ice, with the masts went by the board, Like a

ves-sel of glass she stove and sank: *fff* Ho! Ho! Ho!  
ves-sel of glass she stove and sank: *fff* Ho! Ho! Ho!  
ves-sel of glass she stove and sank: *fff* Ho! Ho! Ho!  
ves-sel of glass she stove and sank: *fff* Ho! Ho! Ho!

The first system features four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment consists of two staves. The lyrics are "ves-sel of glass she stove and sank: Ho! Ho! Ho!". The music includes dynamic markings such as *fff* (fortissimo) and *f* (forte), and a fermata over the final notes.

Ho! the break-ers roared!  
Ho! the break-ers roared!  
Ho! the break-ers roared!  
Ho! the break-ers roared!

Ho! *f* the break-ers roared!

The second system continues the vocal parts and piano accompaniment. The lyrics are "Ho! the break-ers roared!". The vocal parts have long, sustained notes. The piano accompaniment includes a section marked *furioso* (furious) in the bass line, featuring a series of eighth notes. Dynamic markings include *f* and *ff*.

The third system shows the continuation of the vocal parts and piano accompaniment. The vocal parts are mostly sustained notes. The piano accompaniment continues with rhythmic patterns in the bass line. The system concludes with a final cadence in both the vocal and piano parts.



## Andante e molto tranquillo

mp

p

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics range from mezzo-piano (mp) to piano (p).

SOPRANO *p*

CONTRALTO *p*

At day - break, on the

At day - break, on the

The vocal staves for Soprano and Contralto enter with the lyrics "At day - break, on the". The piano accompaniment continues with arpeggiated chords and moving lines. Dynamics are marked piano (p).

bleak sea - beach A fish - er - man stood a - ghash, To

bleak sea - beach A fish - er - man stood a - ghash, To

The vocal staves continue with the lyrics "bleak sea - beach A fish - er - man stood a - ghash, To". The piano accompaniment features arpeggiated chords and moving lines. Dynamics are marked piano (p).

*cresc.*

see the form of a maid - en fair Lashed

*cresc.*

see the form of a maid - en fair Lashed

*cresc.*

The vocal staves continue with the lyrics "see the form of a maid - en fair Lashed". The piano accompaniment features arpeggiated chords and moving lines. Dynamics are marked *cresc.* (crescendo).

close to a drift - ing mast. The

close to a drift - ing mast.

*mp*

*dim.*

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in a soprano and alto register, both in a key with two flats (B-flat major or D-flat minor). The lyrics are 'close to a drift - ing mast. The'. The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with triplets and slurs, while the left hand plays a steady accompaniment of eighth notes, also with triplets. A dynamic marking of *mp* (mezzo-piano) is placed above the first vocal staff, and *dim.* (diminuendo) is placed above the piano accompaniment.

salt sea was fro - zen on her breast, The

The salt sea was fro - zen on her breast,

Detailed description: This system contains the second two lines of music. The top two staves are vocal lines. The lyrics are 'salt sea was fro - zen on her breast, The' and 'The salt sea was fro - zen on her breast,'. The piano accompaniment continues with similar melodic and harmonic patterns as the first system, including triplets and slurs. The key signature remains two flats.

salt tears in her eyes, And he

The salt tears in her eyes, And he

Detailed description: This system contains the final two lines of music. The top two staves are vocal lines. The lyrics are 'salt tears in her eyes, And he' and 'The salt tears in her eyes, And he'. The piano accompaniment concludes with a final cadence, featuring a long note in the right hand and a final chord in the left hand. The key signature remains two flats.

*dim. e rall.*

saw — her hair, like the brown sea - weed, On the bil - lows fall and

*dim. e rall.*

*rall. pp*

*pp*

rise.

*pp*

*p atempo*

*rall.*

**Lento**

**SOPRANO**

*pp* Such was the wreck of the Hes - per - us, In the mid - night and the

**CONTRALTO**

*pp* Such was the wreck of the Hes - per - us, In the mid - night and the

**TENOR**

*pp* Such was the wreck of the Hes - per - us, In the mid - night and the

**BASS**

*pp* Such was the wreck of the Hes - per - us, In the mid - night and the

snow! God save us all,  
 snow! God save us all,  
 snow! God save us all,  
 snow! God save us all,

*p molto cresc.*  
*cresc.*

God save us all from a death like  
 God save us all from a death like  
 God save us all from a death like  
 God save us all from a death like

*ff*  
*sf*

*sf* *molto marc.* *rall.* *sf* *fff*  
 this, On the reef of Nor - man's woel

*sf* *molto marc.* *rall.* *sf* *fff*  
 this, On the reef of Nor - man's woel

*sf* *molto marc.* *rall.* *sf* *fff*  
 this, On the reef of Nor - man's woel

*sf* *molto marc.* *rall.* *sf* *fff*  
 this, On the reef of Nor - man's woel

*sf* *rall.* *fff*

*sf* *sfz*

*sfz*

# The Birchard Publications

## OPERAS — OPERETTAS — CANTATAS

Unchanged or Treble Voices

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