

“Break, break, break.”

“BREAK, BREAK, BREAK!”

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

Oh, well for the fisherman's boy
That he shouts with his sister at play!
Oh, well for the sailor lad
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But oh for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

BREAK, BREAK, BREAK.

GEORG HENSCHEL.

VOICE. *Not too fast.*

PIANO. *Not too fast.*

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

Ped. * *Ped.* *

mf *p*

Ped. * *Ped.*

molto agitato. *f*

Break, break,

ff *f*

Ped. *

BREAK, BREAK, BREAK.

break, On thy cold gray stones, . . . O

Sea! And I would that my tongue could

ut - ter The thoughts that a - rise in

me, that a - rise

BREAK, BREAK, BREAK.

in me.

p. *Ped.*

Detailed description: This system contains the first two measures of the piece. The vocal line consists of two dotted quarter notes, 'in' and 'me.'. The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. A piano dynamic marking (*p.*) and a pedaling instruction (*Ped.*) are present.

dim.

Detailed description: This system contains measures 3 and 4. The vocal line is silent. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand. A *dim.* (diminuendo) marking is placed over the final measure.

O well for the fish - er - man's boy, That he

p. *Ped.*

Detailed description: This system contains measures 5 and 6. The vocal line begins with 'O well for the fish - er - man's boy, That he'. The piano accompaniment includes a piano dynamic marking (*p.*) and a pedaling instruction (*Ped.*). There are 'x' marks above the piano part in measures 5 and 6.

shouts with his sis - ter at play! O well for the sail - or lad, That he

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'shouts with his sis - ter at play! O well for the sail - or lad, That he'. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

BREAK, BREAK, BREAK.

sings . . in . . his boat . . on . . the bay! . . .

cres - - - cen - - - do.

This system features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *cres.* and *cen.* and uses a variety of note values and rests.

And the state - ly ships go on To their ha - ven un - der the

dim. *p* *Ped.* L.H.

The piano accompaniment in this system includes a *dim.* marking and a *p* dynamic. The left hand (L.H.) has a *Ped.* marking. The vocal line continues with the lyrics.

hill; But O for the touch of a van - ish'd hand, . .

p *Ped.* *

This system includes a *p* dynamic marking and a *Ped.* marking with an asterisk. The piano part features a complex texture with many sixteenth notes.

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

f *p* *mf* *Ped.*

The piano accompaniment in this system includes dynamic markings for *f*, *p*, and *mf*, along with a *Ped.* marking. The vocal line concludes with the lyrics.

BREAK, BREAK, BREAK.

pp
of a voice that is still!

pp

* *2* *Ped.* *

f
Break, break,

ff *f*

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

f

Sea! But the ten - - der grace of a

BREAK, BREAK, BREAK.

day that is dead . . . Will nev - er come back to

cres

me, will nev - er come back . . . to me . . .

ritard.

ritard.

colla voce.

cen . . . *do.*

p

Ped. *

p

pp

pp

Ped. *

Ped.

pp

Ped. *

