

The Tar's Farewell

STEPHEN ADAMS

Moderato con energia

1. When forced to bid fare - well to Loo, Pull a-way, my boys, pull a-way, I
 2. But then if false should prove my fair, Pull a-way, my boys, pull a-way, I'd

did not know what I should do, pull a-way, pull a-way, I
 burn this lit - tle lock of hair, pull a-way, pull a-way, If

left her weep-ing on the quay, She said she would be true to me, As we
 she be false and I be free, I'll sail a - gain to the south-ern sea, Where

sailed a - way to the south - ern sea, Pull a-way, my boys, pull a -
 there are plen - ty as good as she, Pull a-way, my boys, pull a -

rall.

p cantabile

way, pull a-way, pull away, pull a - way. For the wind must

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *rall.* and the dynamic marking is *p cantabile*. The lyrics are: "way, pull a-way, pull away, pull a - way. For the wind must". The piano part includes dynamic markings *p* and *pp*.

blow, and the ship must go, And lov - ing souls must part, But the ship will

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "blow, and the ship must go, And lov - ing souls must part, But the ship will". The piano part features a steady accompaniment with dynamic markings *p* and *pp*.

tack and the Tar come back, To the first love of his heart, For the wind must

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "tack and the Tar come back, To the first love of his heart, For the wind must". The piano part includes a dynamic marking *f*.

blow, and the ship must go, And lov - ing souls must part, And the ship will

The fourth system of the musical score, which concludes the piece. It continues the vocal line and piano accompaniment. The lyrics are: "blow, and the ship must go, And lov - ing souls must part, And the ship will". The piano part features a dynamic marking *pp* and a fermata over the final notes.

tack and the Tar come back, To the first love of his heart, To the first love

of his heart. . . To the first love of his heart. . .

p *f*

2 ad lib.

colla voce. *ff*

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line starts with a first ending bracket over the first two measures. The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte). The second system includes a *2 ad lib.* (second ending ad libitum) marking and a *colla voce.* (colla voce) instruction. The piano part ends with a *ff* (fortissimo) marking.

Rocked in the Cradle of the Deep

Mrs. EMMA WILLARD

JOSEPH PHILIP KNIGHT

1. Rocked in the cra-dle of the deep, . . . I lay me down . . . in peace to
2. And such the trust that still were mine . . . Tho' storm-y winds . . . swept o'er the

sleep; Se-cure I rest up-on the wave, . . For thou, O! Lord, hast pow'r to
brine, Or tho' the tempest's fiery breath . Rous'd me from sleep to wreck and

p *pp*

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The vocal line includes two verses of lyrics. The piano accompaniment includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The piano part features a steady rhythmic accompaniment with chords.