

1847

The Mother Who Hath a child at Sea

Henry Russell

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Recommended Citation

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THE MOTHER WHO HATH A CHILD AT SEA.

"She sees her boy with lank drench'd hair,
Clinging on to the wreck with a cry of despair!"



Engr. of G.W. Lewis 130. No. 1005 '57.

"She presses her brow! she sinks and kneels
Whilst the blast howls on and the thunder peals"

A BALLAD.

As sung with great applause by

MISS ELLEN LEWIS.

The music composed and respectfully dedicated to his friend.

JOHN HENRY SHARPE ESQ.

BY

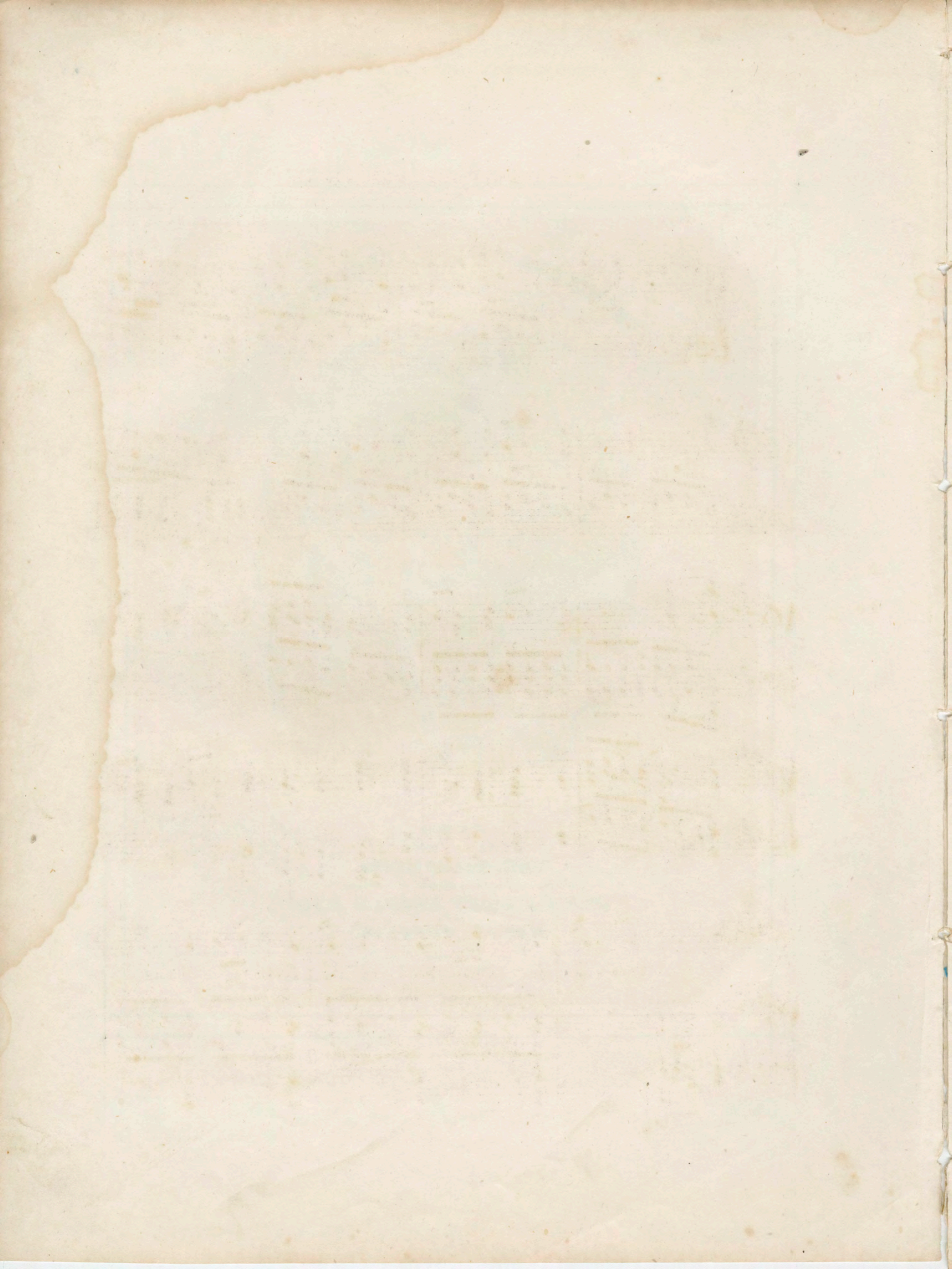
HENRY RUSSELL.

NEW-YORK.

Published by ATWILL, 201 Broadway.

Entered, according to Act of Congress in the year 1846 by J.F. Atwill, in the Clerk's Office of the Southern District of New York.

Price 5 Cts per Copy.



“THE MOTHER WHO HATH A CHILD AT SEA.”

The Music by

HENRY RUSSELL.

With much
Expression
and
Feeling.

The first system of the piano accompaniment, consisting of two staves (treble and bass clef). It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system of the piano accompaniment, continuing the two-staff format. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The music concludes this system with a double bar line.

The third system of the piano accompaniment. The right hand features more complex rhythmic patterns, including some sixteenth notes. The left hand continues with the eighth-note accompaniment.

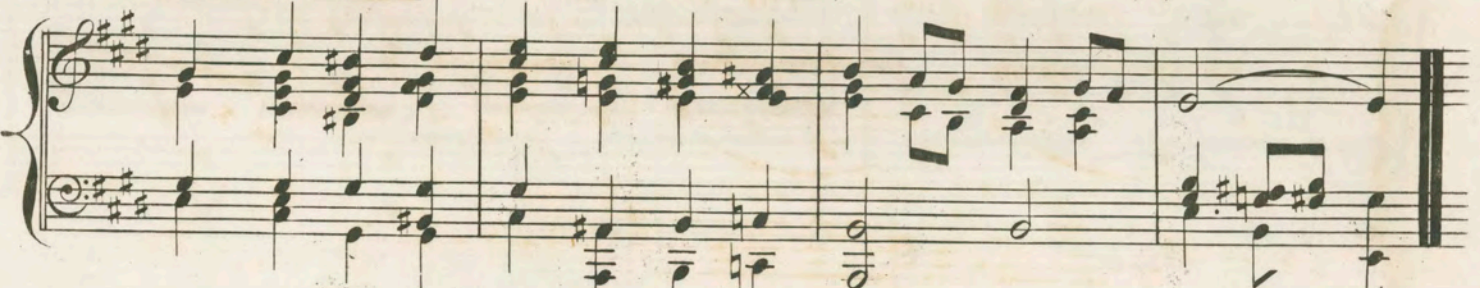
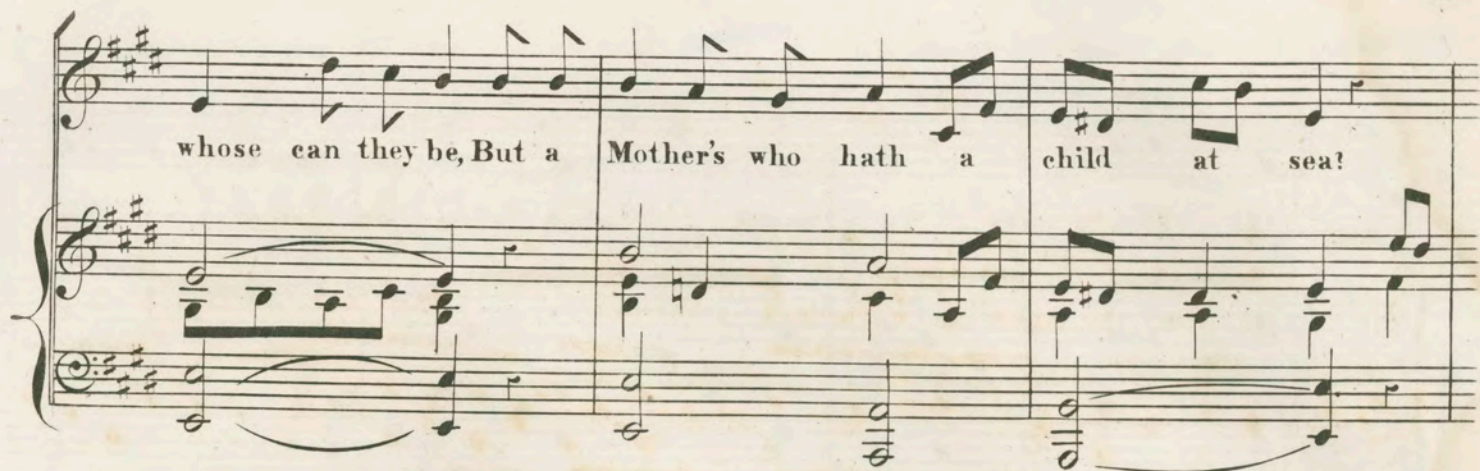
The fourth system of the piano accompaniment. The right hand plays chords and moving lines, while the left hand continues the accompaniment. The system ends with a double bar line.

The fifth system of the music, which includes the vocal line and the piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clef). The lyrics "There's an eye that looks on the swelling cloud," are written below the vocal staff. The piano accompaniment begins with a piano (*p*) dynamic. The system concludes with a double bar line.

Folding the moon in a fun'ral shroud, That watches the stars
dying one by one, 'Till the whole of heav'n's calm light hath
gone, There's an ear that lists to the hissing surge, As the
mourner turns to the Anthem dirge. That eye! that ear! oh,

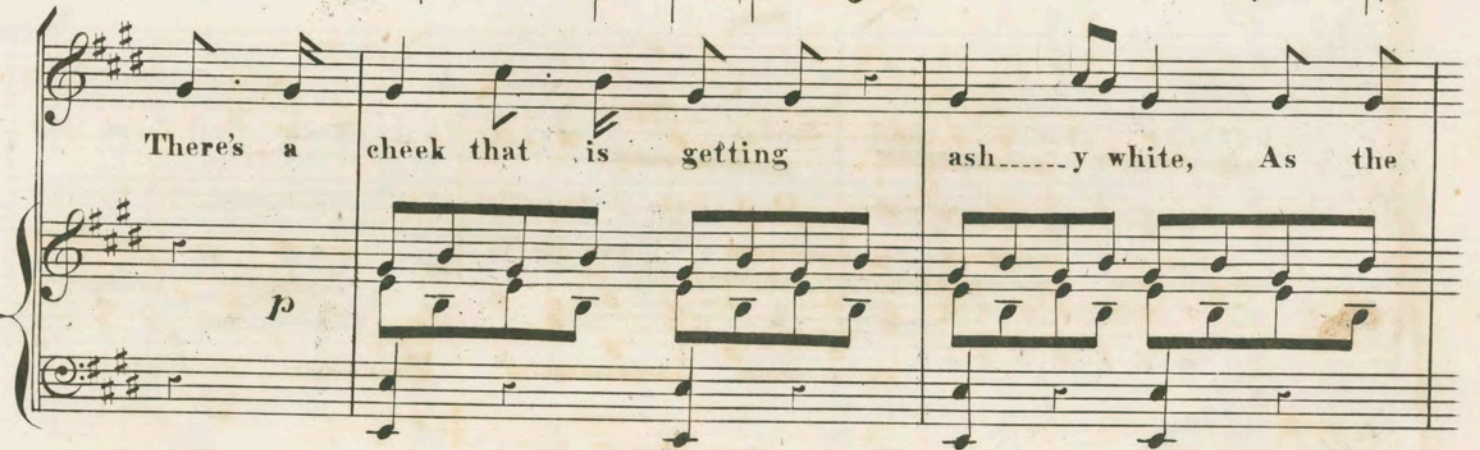
The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal line is in a treble clef with a key signature of two sharps (D major or F# minor). The lyrics are printed below the vocal line, with some words underlined or in italics. The score is on aged, slightly stained paper.

whose can they be, But a Mother's who hath a child at sea?

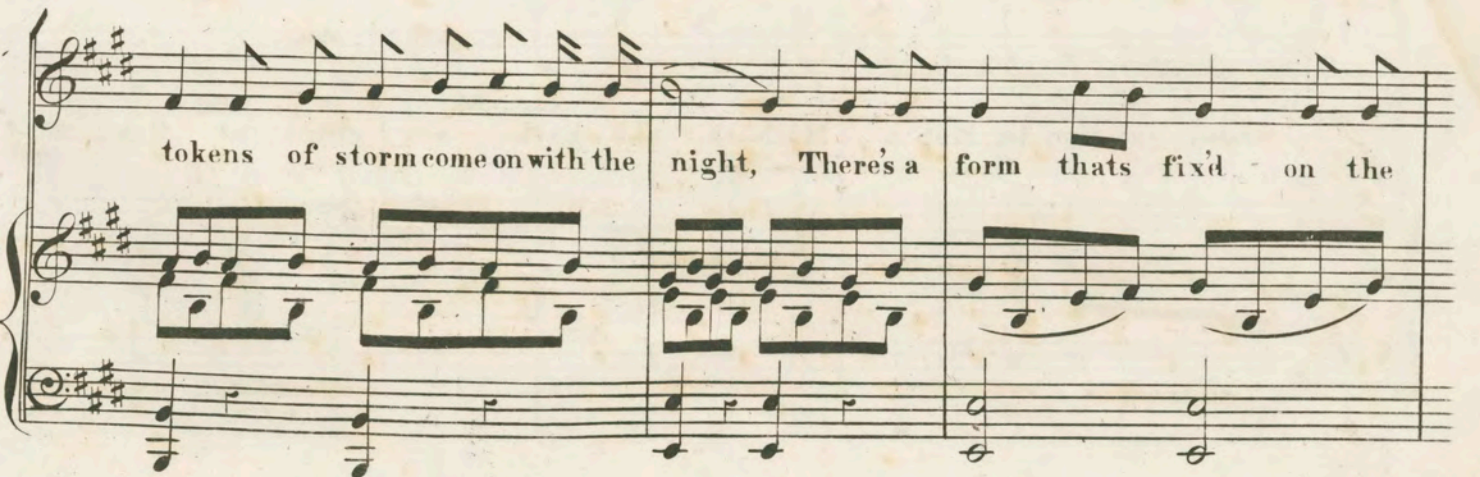


There's a cheek that is getting ash.....y white, As the

p



tokens of storm come on with the night, There's a form that's fix'd on the



lat... tice pane, To mark how the gloom gathers o'er the

main, While the yeast... y bil... lows lash the shore, With

loft...ier sweep and hoars...er roar, That cheek, that form, oh!

whose can they be, But a Mother's, who hath a child at Sea.

Piano introduction musical notation, consisting of two staves (treble and bass clef) with complex chordal and melodic patterns.

Piano introduction musical notation, continuing the complex chordal and melodic patterns from the previous system.

She pres... ses her brow, she sinks and kneels, Whilst the

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady accompaniment of eighth notes.

blast howls on and the thunder peals, She breathes not a word for her

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady accompaniment.

pas... sion... ate prayer, Is too fer... vent and deep for her lips to

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with a steady accompaniment.

hear, It is pour'd in the long con-vul-sive sigh, In the

straining glance of an up-turnd eye, And a ho-lie offer-ing

p

can-not be, Than a Mother's who hath a Child at Sea.



Oh I love the winds when they spurn control, For they



suit my own bondhating soul, ——— I like to hear them



sweeping past, Like the eagle's pinions free and fast, But a



pang will rise with sad alloy, To soften my spirit and



sink my joy. When I think how dismal their



voices must be, To a Mother who hath a Child at Sea

