

# Break, Break, Break

Tennyson

Reppert

$\text{♩} = 70$

Soprano

Alto

Tenor

Bass

Piano

$\text{♩} = 70$

*pp*

*And.*

4

S.

A.

T.

B.

Pno.

*p*

Break, —

Break, —

Break, —

Break, —

Break, —

Break, —

*p*

Break, —

Break, —

*p*

Break, —

Break, —

*(And.)*

7 *cresc.*

S. Break, Break, on thy cold gray

A. *cresc.* Break, Break, Break,

T. *cresc.* Break, Break, Break, *cresc.*

B. Break, Break, Break,

Pno. (Ped.)

10 *mp*

S. stones, O Sea! on thy cold gray stones, O Sea!

A. *mp* Break, on thy cold gray stones, O Sea!

T. *mp* Break, on thy cold gray stones, O Sea!

B. *mp* Break, on thy cold gray stones, O Sea!

Pno. (Ped.)

13

S. *mf* *p*  
And I would that my tongue could ut - ter the thoughts that a-rise in

A. *mf* *p*  
And I would that my tongue could ut - ter the thoughts that a-rise in

T. *mf* *p*  
And I would that my tongue could ut - ter the thoughts that a-rise in

B. *mf* *p*  
And I would that my tongue could ut - ter the thoughts that a-rise in

Pno. *p*  
*with pedal*

(Red.)

18

S. *mf*  
me. O well for the fish-er-man's boy that he

A. *mf*  
me. O well for the fish-er-man's boy that he

T. *mf*  
me. O well for the fish-er-man's boy that he

B. *mf*  
me. O well for the fish-er-man's boy that he

Pno.

22

S. *p*  
shouts with his sis - ter at play! the sail - or

A.  
shouts with his sis - ter at play!

T.  
shouts, that he shouts with his sis - ter at play! O well for the sail - or

B.  
shouts, that he shouts with his sis - ter at play! O well for the sail - or

Pno.

25

S.  
lad

A. *p*  
The sail - or lad \_\_\_\_\_ and the ships go to their

T. *mp*  
lad that he sings in his boat on the bay! And the state - ly ships go on to their

B. *mp*  
lad that he sings in his boat on the bay! And the state - ly ships go on to their

Pno.

30

S. *f* But O But O *mf* for the

A. *f* hav - - en. *f* But O But O *mf* for the

T. *f* ha-ven un-der the hill. But O But O

B. *f* ha-ven un-der the hill. But O But O

Pno. *f* *mf*

35

S. *p* touch of a van-ished hand, and the sound of a voice that is still.

A. *p* touch of a van-ished hand, and the sound of a voice that is still.

T. *mf* *p* touch of a van-ished hand, and the sound of a voice that is still.

B. *mf* *p* touch of a van-ished hand, and the sound of a voice that is still.

Pno. *p*

39

S. *Break, Break,*

A. *Break, Break, Break,*

T. *Break, Break, Break, Break,*

B. *Break, Break, Break,*

Pno. *as before pp*

42

S. *Break, at the foot of the crags, O Sea! mf*

A. *Break, Break, Break, mf*

T. *Break, Break, Break, mf*

B. *Break, Break, Break, mf*

Pno. *mf*

45

S. *mp* But the ten - der grace of a *mf*

A. *mp* But the ten - der grace of a *mf*

T. *mp* But the ten - der grace of a *mf*

B. *mp* But the ten - der grace of a *mf*

Pno.

48

S. *p* day that is dead will ne - ver come back to me

A. *p* day that is dead will ne - ver come back to me

T. *p* day that is dead will ne - ver come back to me

B. *p* day that is dead will ne - ver come back to me

Pno.

51

S.

A.

T.

B.

Pno.

The musical score is for a voice and piano ensemble. It is in G minor (one flat) and 3/4 time. The score is divided into five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The vocal parts (S., A., T., B.) are mostly silent, with a final measure containing a fermata. The piano part (Pno.) has a melodic line in the right hand and a bass line in the left hand. The piano part starts with a half rest in the first measure, followed by a melodic phrase in the second measure, and continues with a rhythmic pattern in the third measure. The piano part ends with a fermata in the final measure.