

The Mother Who Hath a Child at Sea

Poetry by
Eliza Cook

Music by
Henry Russell

With Much Expression and Feeling

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The melody in the treble staff is characterized by dotted rhythms and eighth-note patterns. The bass staff provides a steady accompaniment with eighth-note chords. The second system starts at measure 5 and features a melodic phrase in the treble staff that spans across two measures, marked with a slur. The third system starts at measure 9 and continues the accompaniment with some chordal textures. The fourth system starts at measure 13 and concludes the piece with a final cadence in the bass staff.

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18 E E B7(omit 3)

I. There's an eye that looks on the swell - ing cloud Fold - ing the moon in a fun'-ral

22 E E E

shroud, That watch - es the stars dy - ing one by one, Till the

25 B/F# F#7 B7(omit 3)

whole of heav-en's calm light hath gone. There's an ear that list-ens to the

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28 E B7(omit 3) E

hiss - ing surge, As the mourn - er turns to the an - them dirge. That

31 E Am E A E E7 F#m/A E

eye! that ear! oh, whose can they be, But a moth-er's who hath a child at sea?

35

40

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44 E E B7(omit 3)

2. There's a cheek that is get-ting ash - y_ white, As the to - kens of storm come on with the

48 E E E

night; There's a form that's fixed on the lat - tice pane, To

51 B/F# F#7 B7(omit 3)

mark how the gloom gath-ers o'er the main, While the yeast - y bil - lows

54 E B7(omit 3) E

lash the shore, With loft - i - er sweep and hoars - er__ roar. That

57 E Am E A E E7 F#m/A B7(omit 3) E

cheek, that form, oh! whose can they be, But a moth-er's, who hath a__ child at__ sea.

61

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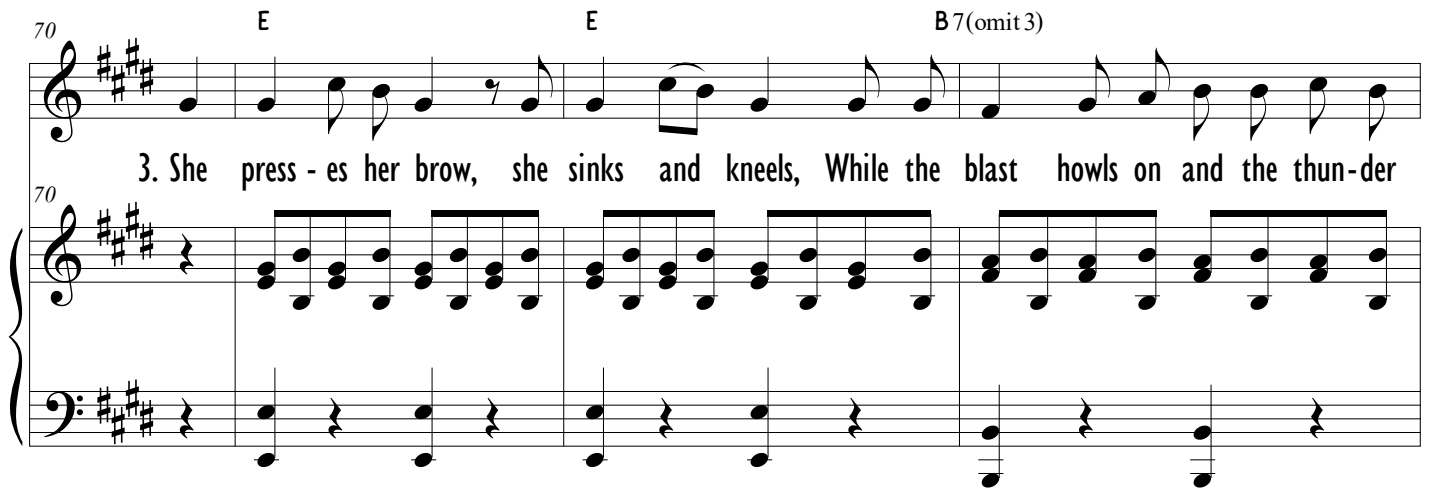
66



70

E E B7(omit 3)

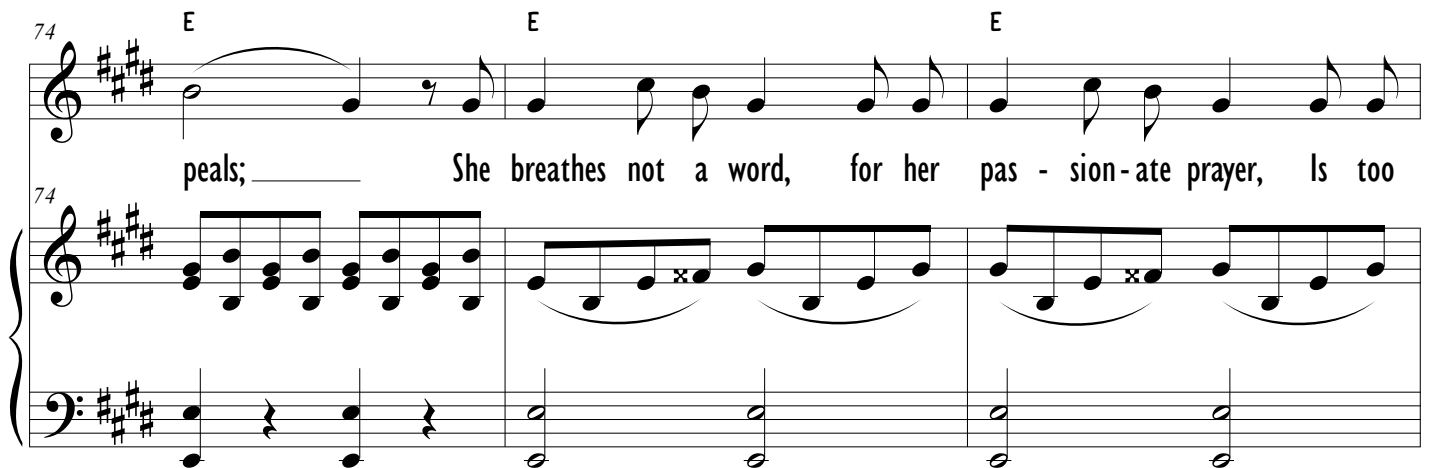
3. She press - es her brow, she sinks and kneels, While the blast howls on and the thun-der



74

E E E

peals; _____ She breathes not a word, for her pas - sion-ate prayer, Is too



77 B/F# F#7 B7(omit 3)

fer - vent and deep for the lips to bear. It is poured in the long con-

80 E B7(omit 3) E

vul - sive sigh, In the strain - ing glance of an up - turned eye, And a

p

83 E Am E A E E7 F#m/A B7(omit 3) E

ho - li - er off'r - ing can - not be, Than a moth - er's pray'r for her child at sea.

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8
87

92

96

E E B7(omit 3)

4. Oh I love the winds when they spurn con-trol, For they suit my own bond hat-ing

100

E E E

soul; I like to hear them sweep - ing past Like the

103 B/F# F#7 B7(omit 3)

ea - gle's pin - ions, free and fast. But a pang will rise, with a

106 E B7(omit 3) E

sad al-loy, To sof - ten my spir - it and sink my joy, When I

109 E Am E A E E7 F#m/A B7(omit 3) E

think how dis-mal their voic - es must be To a moth - er who hath a child at sea.

113

Musical score for measures 113-117. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Measure 113 starts with a treble clef, a key signature of one sharp, and a common time signature. The piece concludes with a double bar line at the end of measure 117.

118

Musical score for measures 118-122. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Measure 118 starts with a treble clef, a key signature of one sharp, and a common time signature. The piece concludes with a double bar line at the end of measure 122.