

THE TEMPEST ACT I scene i

on a ship at sea during a storm

John Webber

200701

Menacingly, $\text{d} = 60$

CURTAIN

Piano I

I

I

II

10

Mast.

Bo-sun!

Bos.

Here, mas - ter: what cheer?

I

II

13

Mast.

Good, speak to the ma - ri - ners: fall _____ to't, yare - ly,

I

II

15 *Exit: Master*

Mast. or we run our selves a ground: bes tir, be-stir.

I

II

Bos. Heigh, my hearts! cheer - ly, cheer - ly, my hearts!

I

II

21

Bos.

yare, yare! Take in the top - sail. Tend to the mas - ter's

I

II

This section contains four staves. The first staff is for the Bassoon (Bos.), which has two measures of rests followed by a melodic line. The second staff is for Violin I, which has a continuous melodic line. The third staff is for Violin II, which also has a melodic line. The fourth staff is for Cello/Bass, which has two measures of rests followed by a melodic line. The vocal line "yare, yare! Take in the top - sail. Tend to the mas - ter's" is distributed between the Violin I and Cello/Bass parts.

24

Alon.

Good

Bos.

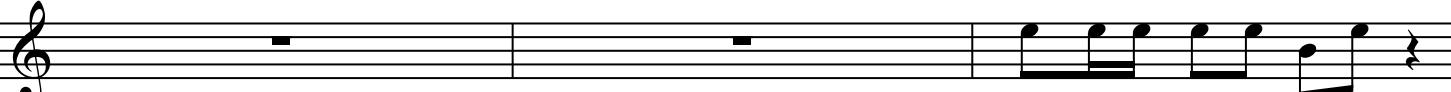
whist - le. Blow, — till thou burst thy wind, if room e-nough!

I

II

This section contains four staves. The first staff is for the Bassoon (Bos.), which has three measures of rests followed by a melodic line. The second staff is for Violin I, which has a melodic line. The third staff is for Violin II, which has a melodic line. The fourth staff is for Cello/Bass, which has three measures of rests followed by a melodic line. The vocal line "Good whist - le. Blow, — till thou burst thy wind, if room e-nough!" is distributed between the Violin I and Cello/Bass parts.

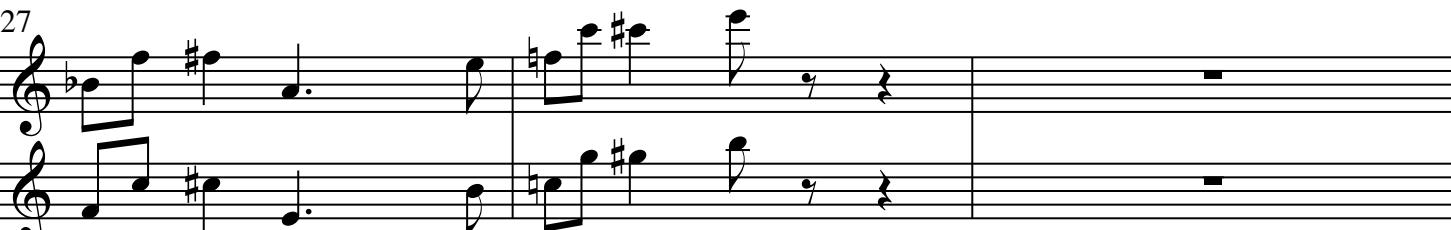
27

Ant.  Where is the mas ter, bo sun?

Alon.  bo sun, have care. Where's the mas - ter?

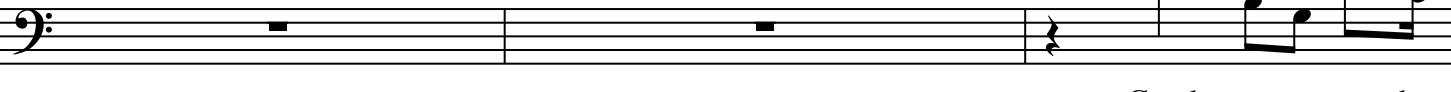
Bos.  I pray now, keep be - low.

27

I 

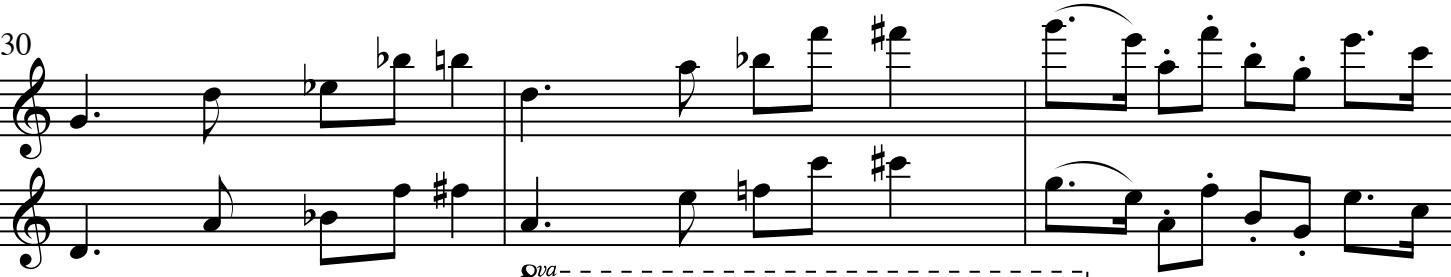
II 

30

Gonz.  Good, yet re mem-ber

Bos.  Do you not hear him? You mar our la-bour: keep your ca bins:

30

I  8va-----,

II  8va-----

33

Gonz.

whom thou hast a - board.

Bosun: Exit

Bos.

None that I more love than my - self.

33

I

II

35

Gonz.

I have great com - fort _____ from this

I

II

37

Gonz.

fel - low: me-thinks he hath no drown ing mark u - pon him; his com-

I

II

37

40

Gonz.

ple xion is per - fect gal lows. Stand fast, good Fate,

I

II

40

43

Gonz.

to his hang - ing: make the rope of his des - ti ny our cab - le,

I

43

II

43

Gonz.

for our own doth lit-tle ad - van-tage. *Exeunt: Alonso, Gonzalo,
Sebastian, Antonio
Re-enter: Bosun*

Bos.

Down with the top - mast!

I

46

II

49

Bos.

yare! lo - wer, lo - wer! Bring her to try with main - course.

49

I

II

mf f

49

51 *A cry within*

Bos.

A plague u-pon this how ling! they are lou-der than the

51

I

II

*Re-enter Sebastian
Antonio & Gonzalo*

Bos. 54 wea - ther or our of - fice. Yet a - gain! what

I 54

II 54

Bos. 56 do you here? Shall we give o'er and drown? Have you a mind to sink?

I 56

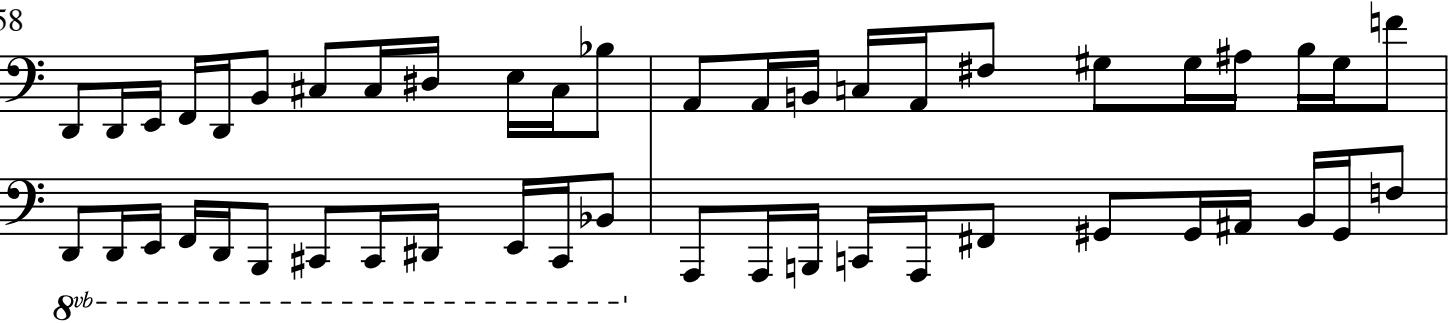
II 56

58

Ant. 

Seb. 

I 

II 

60

Ant. 

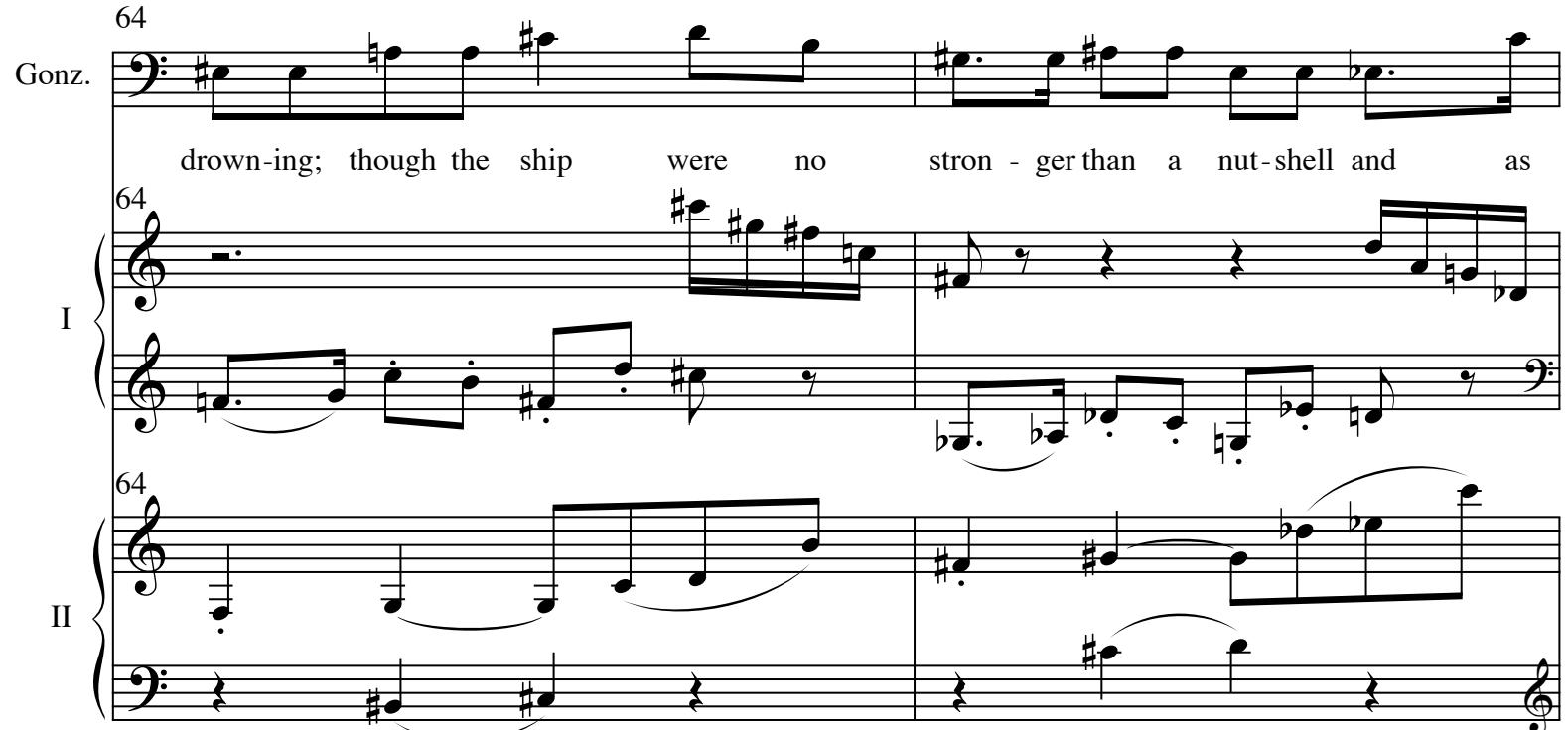
Bos. 

I 

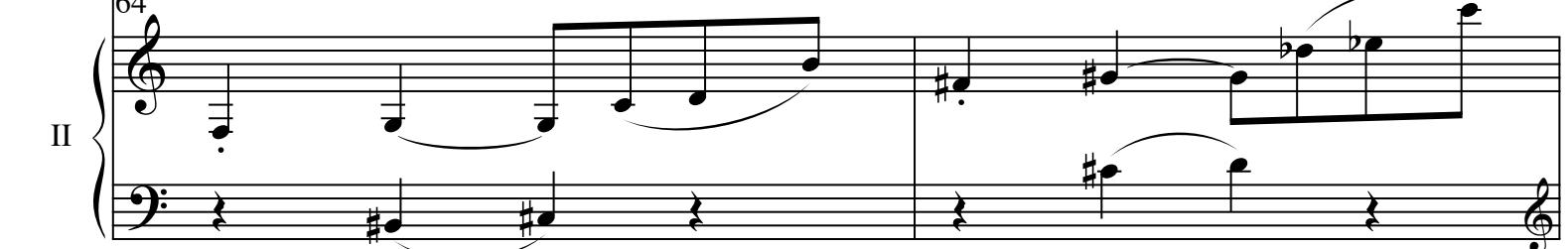
II 

62

Ant. 

Gonz. 

I 

II 

66

Gonz.

leak - y as an un stanch ed wench.

Bos.

Lay her a - hold, a - hold! set her two

66

I

II

66

69

Bos.

cour - ses off to sea a-gain; lay her off.

I

II

69

71

I

II

71

73

Ant.

73

All lost! to

Seb.

73

All lost! to

Gonz.

73

All lost! to

Mast.

73

All lost! to

Alon.

73

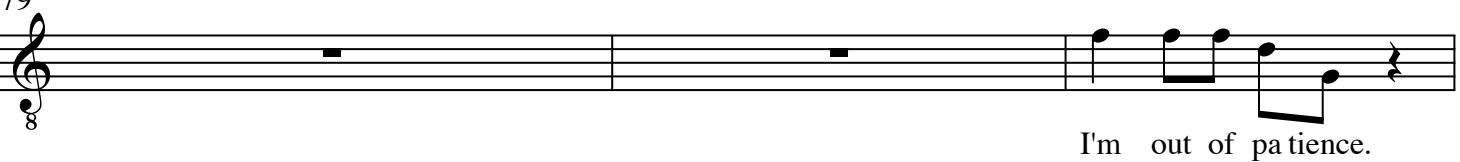
All lost! to

I

73

II

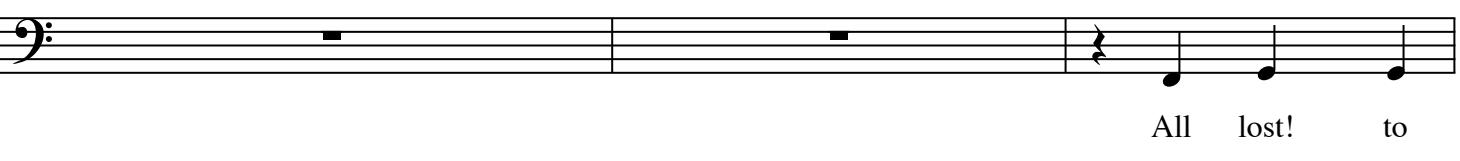
79

Seb. 

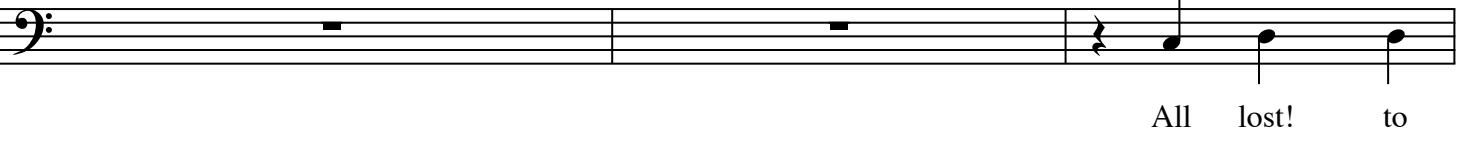
I'm out of patience.

Gonz. 

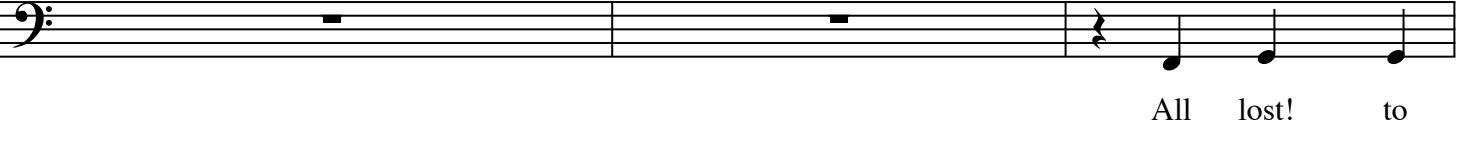
king and prince at prayers! let's as - sist them, All lost! to

Mast. 

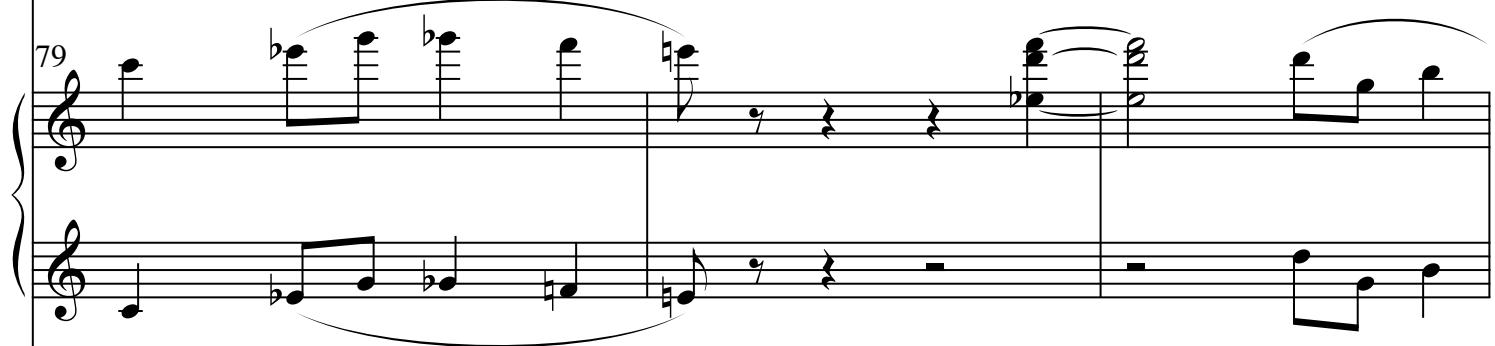
All lost! to

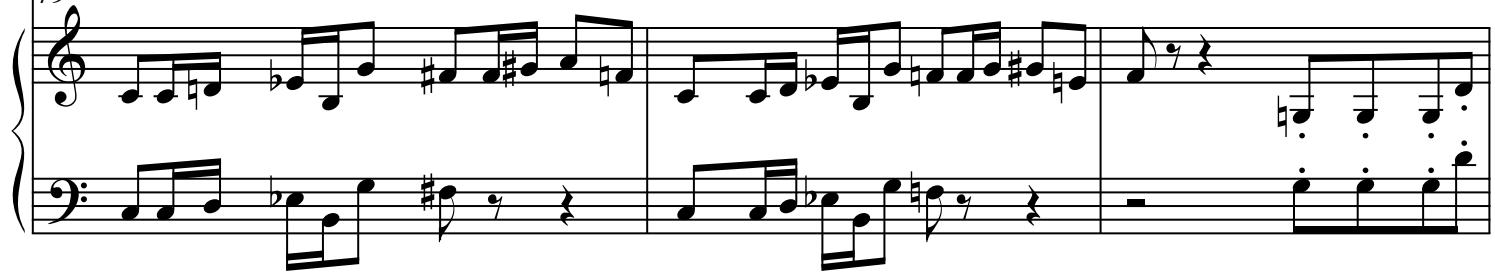
Alon. 

All lost! to

Bos. 

All lost! to

I 

II 

82

Ant.

Gonz.

Mast.

Alon.

Bos.

I

II

Antonio: Exit

84

Ant. Let's all sink with the king.

84

Seb. Let's take leave of him.

Gonz.

split! All lost! to

Mast.

split! All lost! to

Alon.

split! All lost! to

Bos.

split! All lost! to

I

84

II

84

The musical score consists of six vocal parts (Ant., Seb., Gonz., Mast., Alon., Bos.) and two groups of instruments (I and II). The vocal parts sing a line of lyrics: "Let's all sink with the king.", "Let's take leave of him.", "split! All lost! to", and "split! All lost! to". The instrument groups play a final chord. Group I starts with a melodic line in treble clef, followed by a sustained note in bass clef. Group II starts with a melodic line in treble clef, followed by a sustained note in bass clef. Both groups play a final chord with dynamic markings "ff" (fortissimo).

86

Sebastian Exit

Gonz.

prayers, Farewell, my wife and chil dren!

Mast.

prayers, Farewell, my wife and chil dren!

Alon.

prayers, Farewell, my wife and chil dren!

Bos.

prayers, Farewell, my wife and chil dren!

86

I

86

II

88

Gonz.

Now

88

I

II

88

Gonz.

92

would I give a thou sand fur longs of sea for an ac - re of bar-ren ground,

I

II

This musical score page contains four staves. The top staff is for 'Gonz.' in bass clef, with a key signature of one sharp. The second staff is for 'I' in treble clef, with a key signature of two sharps. The third staff is for 'II' in treble clef, also with a key signature of two sharps. The bottom staff is for a basso continuo part, indicated by a bass clef and a small circle. Measure 88 starts with a rest followed by a dotted half note. Measures 89-90 show 'I' playing eighth-note patterns. Measure 91 shows 'II' playing eighth-note patterns. Measure 92 begins with 'Gonz.' playing eighth notes, followed by a vocal line with lyrics: 'would I give a thou sand fur longs of sea for an ac - re of bar-ren ground,'. The basso continuo part provides harmonic support throughout. Measure 93 shows 'I' continuing its eighth-note pattern, while 'II' has a melodic line. Measure 94 shows 'II' continuing its melodic line with a dynamic marking 'f'.

96

Gonz.

long heath, brown furze, a - ny thing. The

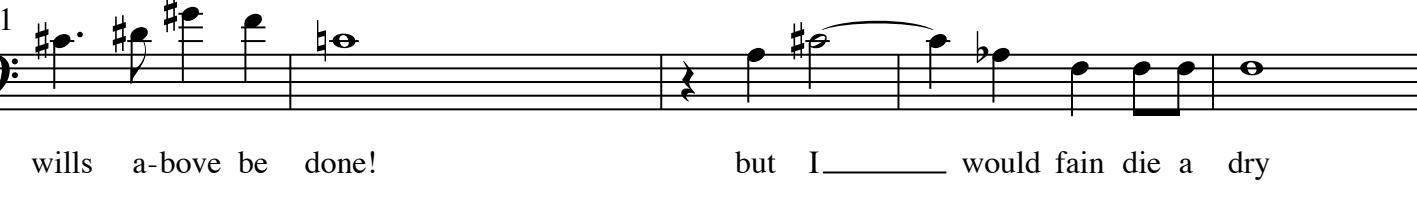
96

I 

II 

96

101

Gonz. 

wills a-bove be done! but I _____ would fain die a dry

101

I 

II 

*Gonzalo: Exit**Scene Change*

106

Gonz.

death.

106

I

106

II

112

I

112

II

117

I

117

II