

Nicholas Korth

The Forsaken Merman

for baritone voice

9 natural horns

and 4 harps

All pitches in this work relate to the natural harmonic series.

The notation is an approximation.

The general pitch is A = 440 Hz.

Arrows above or below accidentals indicate pitch alterations of approximately a quartertone.

**The natural intonation of the horns should not be altered other than when indicated by
a marking for fully hand stopped: +
or partially hand stopped: ⊕**

The horns are crooked as follows:

**horns 1 and 2 in F
horns 3 and 4 in A^b alto plus 14 cents
horns 5 and 6 in B[♯] (H) basso plus 28 cents
horns 7 and 8 in D plus 42 cents
horn 9 in F plus 56 cents**

**The horns are thus tuned sharp by degrees and should match the tuning of their
written* middle C's to the harps, as follows:**

**horns 1 and 2 with the F of harp 1
horns 3 and 4 with the A^b of harp 2 (which is 14 cents sharp)
horns 5 and 6 with the B[♯] of harp 3 (which is 28 cents sharp)
horns 7 and 8 with the D of harp 4 (which is 42 cents sharp)
horn 9 with the F of harp 4 (which is 56 cents sharp)**

**Each harp is tuned specifically and no pedal changes are utilised.
The exact tunings are shown in the parts which are also notated correctly for harp technique.
In this score the harps are notated as sounding (apart from most harmonics
which sound an octave higher than written).**

The singer should follow the intonation of the harps and horns.

Duration: c.11'30"

*as notated in the parts (the score is written in C)

The Forsaken Merman

Nicholas Korth

(Matthew Arnold)

2021

$\text{♩} = c.45$

Musical score for the first system, featuring Horns 1,2, 3,4, 5,6, 7,8, 9, Harp 1, 2, 3, 4, and Baritone voice. The score is in 4/4 time with a tempo of $\text{♩} = c.45$. Horns 1,2 play a sustained note starting at p and ending at pp . Horns 3,4, 5,6, 7,8, and 9 have various melodic lines. Harp 1 and 2 play complex arpeggiated figures with glissandos and fingerings (10, 15, 6, 6, 7). Harp 3 and 4 play simpler accompaniment. The Baritone voice part is mostly silent.

Musical score for the second system, featuring Horns 5,6, 7,8, 9, Harp 3, 4. The score is in 3/4 time. Horns 5,6 play a sustained note starting at p . Horns 7,8 play a sustained note starting at pp . Horn 9 plays a melodic line starting at p . Harp 3 and 4 play complex arpeggiated figures with glissandos and fingerings (15). The Baritone voice part is mostly silent.

*sounding A, a 12th above the written D

1 Faster ♩ = c.70

Hns. 1,2
Hns. 3,4
Hns. 5,6
Hp.1
Hp.2
Hp.3
Bar.

Come, _____ dear



11

Hns. 1,2
Hns. 3,4
Hp.1
Hp.2
Bar.

chil - dren, let us a - way; Down and a - way be - low.

14

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hp.1

Hp.2

Hp.3

Bar.

mp

cresc.

mf cresc.

cresc.

Now my bro - thers call from the bay; Now the great winds shore - wards blow;

16

Hns. 5,6

Hns. 7,8

Hn.9

Hp.2

Hp.3

Hp.4

Bar.

mf

mf

mf

f senza sord.

f

mf

f

Now the salt tides sea - wards flow; Now the wild white hor - ses play,

18

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hp. 1

Hp. 2

Hp. 3

Bar.

Champ and chafe and toss in the spray. Chil - - dren



21

Hns. 1,2

Hns. 3,4

Hp. 1

Bar.

dear, let us a - way. This way, this way.

2 Tempo 1 (♩ = c.45)

Hns. 1,2
Hns. 3,4
Hns. 5,6
Hns. 7,8
Hp. 1
Hp. 2
Hp. 3

30

Hns. 3,4
Hns. 5,6
Hns. 7,8
Hn. 9
Hp. 2
Hp. 3
Hp. 4

*sounding A, a 12th above the written D

3 **Faster** ♩. = c.70

Hns. 1,2
Hns. 3,4
Hns. 5,6
Hp.1
Hp.2
Bar.

3 **Faster** ♩. = c.70
mf

Come, _____ dear chil- dren, come a-way



Hns. 1,2
Hns. 3,4
Hp.1
Hp.2
Bar.

down. Call no more. _____

38

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hp.1

Hp.2

Hp.3

Hp.4

Bar.

One last look at the white-wall'd town, And the li-ttle grey church on the win-dy shore.

40

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hp.1

Hp.2

Bar.

Then come down. She will not come though you call all day. Come a-way,

43

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hp.1

Hp.3

Bar.

p *pp* *ppp* *bis.* *ppp*

Come a - way.

48

Tempo 1 (♩ = c.45) (sub-divide)

Hns. 5,6

Hns. 7,8

Hns. 9

Hp.3

Hp.4

Bar.

p *pp* *mp*

Chil-

*sounding C, a 12th above the written F

52

Hns. 7,8

Hn. 9

Hp. 4

Bar.

p *pp* *p* *mp*

3 3 3 3 5

-dren dear, — was it yes - ter - day_ (Call yet once) — that she went a - way? Once —

55

Hns. 5,6

Hns. 7,8

Hn. 9

Bar.

pp *pp* *3*

— she sate — with you and me, — On a red gold throne in the heart of the

57

Hns. 7,8

Hn. 9

Hp. 3

Hp. 4

Bar.

p *p* *p*

3 3 3 3 3 3 3 3

sea, — And the young - est sate on her knee. She

59

Hns. 5,6

Hns. 7,8

Hn.9

Hp.3

Bar.

comb'd its bright hair, and she ten - ded it well, When



61

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hp.1

Hp.2

Bar.

down swung the sound of a far - off bell. She

63 *con sord.*

Hns. 3,4 *p*

Hns. 5,6 *con sord.* *p*

Hp.1

Hp.2 *p*

Hp.3 *p*

Bar.

sigh'd, she look'd up through the clear green sea.

65

Hns. 3,4 *pp* *ppp*

Hns. 5,6 *pp* *ppp*

Hp.3 *pp* *loose trem.* *sotto voce, gentile*

Bar. *pp* *sotto voce, gentile*

She said: "I must go, for my kin - folk pray In the

67

Hns. 1,2

Hns. 3,4

Hns. 7,8

Hp.1

Hp.3

Bar.

con sord. *p*

con sord. *p*

con sord. *p*

p loose trem.

p

li - ttle grey church on the shore to - day. 'Twill be Eas - ter - time in the



70

Hns. 1,2

Hns. 3,4

Hp.1

Bar.

con sord.

world - ah me! And I lose my poor soul, Mer - man, here with thee."

73

Hns. 1,2 *pp* senza sord. *mf*

Hns. 3,4 *mp* senza sord. *mf*

Hp.1 *mp* *mf*

Bar. *mp* *mf*

I said: "Go up, dear heart, through the

75

Hns. 1,2 *p*

Hns. 3,4 *p*

Hns. 5,6 *mf* senza sord. *p*

Hp.1 *mf*

Hp.2 *mf* loose trem. *p*

Bar. *p*

waves; Say thy prayer, and come back to the kind sea - caves." She

77

Hns. 5,6

Hns. 7,8

Hp.1

Hp.3

Bar.

senza sord.

p

3

pp

loose trem.

p

3

3

smil'd, she went up through the surf on the bay.



79

Hns. 1,2

Hp.1

Bar.

con sord.

pp

con sord.

pp

3

ppp

ppp

senza sord.

p

ppp

pp

3

6 Faster ♩ = c.70

6 Faster ♩ = c.70

Chil- dren dear, was it yes- ter- day?

83 senza sord.

Hns. 1,2 *mp*

Hns. 3,4 *p mp mf*

Hns. 5,6 *mf*

Hns. 7,8 *mf f mf*

Hns. 9 *mf f mf*

Hp.1 *p mp*

Hp.2 *mf*

Hp.3 *mf*

Hp.4 *mf f*

gliss. 13

Hns. 1,2 *mp*

Hns. 3,4 *mf mp*

Hp.1 *mf*

Hp.2 *mf*

Bar. *mf*

Come a - way, chil - dren, call no more.

91 rall.

Hns. 3,4 *mp*

Hns. 5,6 *mp* *p*

Hns. 7,8 *mp* *p*

Hn.9 *p*

Hp.1 *loco*

Hp.2 *loco*

Hp.3 *mf* *mp*

Hp.4 *p*

Bar. *p* rall.

Come a - way, come down, call no more.

96 G.P.

Slower ♩ = c.60

Hns. 3,4 *pp* *ppp*

Hns. 5,6 *pp* *ppp*

Hns. 7,8 *pp* *ppp*

Hn.9 *pp* *ppp*

Hp.2 *p* *8va*

Hp.3 *p*

Hp.4 *p*

Bar. *p* G.P.

Down, down, down. Down to the depths of the sea.

104 **7** Slower ♩ = c.45

Hns. 1,2

Hns. 3,4

R.H. près de la table

L.H. legato

ord.

loco

Bar.

She sits at her wheel in the



107

Hns. 1,2

Hns. 3,4

Hp. 1

Hp. 2

R.H. près de la table

L.H. legato

Bar.

humm - ing town, Sing - ing most joy - fu - lly. —

Hark, what she sings;

110

Hns. 3,4
Hns. 5,6
Hp.2
Hp.3
Bar.

"O joy, O joy, For the humm - ing street, and the child with its

113

Hns. 5,6
Hns. 7,8
Hp.2
Hp.3
Bar.

$\text{♪} = \text{♪}$
2+2+3

pp
pp
p
pp

R.H. près de la table

L.H. legato

$\text{♪} = \text{♪}$
2+2+3

toy. For the priest, and the bell, and the ho - ly well.

116

Hns. 7,8

Hn.9

Hp.3

Hp.4

Bar.

For the wheel where I spun, And the ble - ssed light of the sun."

118

Hns. 7,8

Hn.9

Hp.3

Hp.4

Bar.

And so she sings her fill, Sing - ing most joy - fu - lly,

120

Hp.4

Bar.

Free
Spoken dramatically:
Till the shuttle falls from her hand,
And the whizzing wheel stands still.

131

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hn.9

Hp.2

Hp.3

Hp.4

Bar.

bisch.

loco

p

pp

p

mp

mp

sigh, And a-non there drops a tear, From a so - row - coud - ed eye, — And a

134

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hn.9

Hp.2

Hp.3

Hp.4

Bar.

p

p

mp

mp

mp

bisch.

p

pp

p

mf

p

mf

heart so - row - la - den, A long, long sigh, For the cold strange eyes — of a

138

Hns. 5,6 *mp* *pp* *pp* *ppp* *p cresc.*

Hns. 7,8 *pp* *ppp*

Hn.9 *pp*

Hp.3 *p* *pp* *bisb.*

Hp.4 *pp* *p*

Bar. *p* *Faster ♩ = c.60 accel.*

li-ttle Mer-maid-en, And the gleam of her gold-en hair.

142

Hns. 1,2 *mf* *f* *ff*

Hns. 3,4 *mf* *f* *ff*

Hns. 5,6 *f*

Hns. 7,8 *mp cresc.* *p cresc.* *mf*

Hn.9 *mp* *mf*

Hp.1 *ff*

Hp.2 *mf* *f*

Hp.3 *ppp* *p*

Hp.4 *mp* *mf*

Faster ♩ = c.70

146 **9**

Hns. 1,2 *mf* *mp*

Hns. 3,4 *mf* *mp*

Hns. 5,6 *mp* *mp*

Hp.1 *mf*

Hp.2 *mf*

Hp.3 *mf*

9

Bar. *mf*

Come a - way, a - way, chil - dren. Come chil - dren, come down. The

150

Hns. 3,4

Hns. 5,6 *mp* *mf*

Hns. 7,8 *mf*

Hp.1

Hp.2 *cresc.*

Hp.3 *cresc.*

Hp.4 *mf*

Bar. *cresc.*

hoarse wind blows cold-er; Lights shine in the town. She will start from herslum- ber When

Hns. 5,6

Hns. 7,8

Hn. 9

Hp. 3

Hp. 4

Bar.

gusts shake the door; She will hear the winds howl- ing, Will hear the waves roar.

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hp. 2

Hp. 3

Bar.

We shall see, while a - bove us The waves roar and whirl, A

Hns. 1,2

Hns. 3,4

Hp. 1

Bar.

ceil - of am - ber, A pave - ment of pearl. Sing - ing,

10

159 Slower ♩ = c.45

Musical score for measures 159-160. The score includes staves for Hns. 1,2; Hns. 5,6; Hp. 1; and Hp. 2. The tempo is marked "Slower ♩ = c.45". Dynamics include *p* and *mp*.

10

Slower ♩ = c.45

Bass line for measures 159-160.

"Here comes a mor - tal, But faith - less was she. And a -



161

Faster ♩ = c.70

Musical score for measures 161-164. The score includes staves for Hns. 3,4; Hns. 5,6; Hns. 7,8; Hn. 9; Hp. 3; Hp. 4; and Bar. The tempo is marked "Faster ♩ = c.70". Dynamics include *mp*, *mf*, *f*, and *ff*. The score includes various musical notations such as *loco*, *tr*, and triplets.

lone dwell for e - ver The kings of the sea."

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hn.9

Hp.2

Hp.4

Hns. 1,2

Hns. 3,4

Hns. 5,6

Hns. 7,8

Hp.1

Hp.2

Hp.3

Hns. 1,2

Hns. 3,4

Hp.1