

COMPOSED FOR AND SUNG BY
MR. PLUNKET GREENE.

SONGS OF THE SEA,

THE POEMS BY

HENRY NEWBOLT,

SET TO MUSIC

FOR SOLO VOICES (AND MALE CHORUS *AD LIB.*)

BY

C. VILLIERS STANFORD.

(OP. 91.)

PRICE FOUR SHILLINGS.

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SONGS OF THE SEA.

(HENRY NEWBOLT.)

DRAKE'S DRUM.

DRAKE, he's in his hammock, and a thousand mile away,
(Captain, art thou sleeping there below ?)
Slung atween the round shot in Nombre Dios Bay,
And dreaming all the time of Plymouth Hoe.
Yonder lumes the island, yonder lie the ships,
With sailor lads a-dancing heel-an'-toe,
And the shore-lights flashing, and the night-tide dashing,
He sees it all so plainly as he saw it long ago.

Drake, he was a Devon man, and ruled the Devon seas,
(Captain, art thou sleeping there below ?)
Roving tho' his death fell, he went with heart at ease,
And dreaming all the time of Plymouth Hoe.
"Take my drum to England, hang it by the shore,
Strike it when your powder's running low ;
If the Dons sight Devon, I'll quit the port of Heaven,
And drum them up the Channel as we drummed them long ago."

Drake, he's in his hammock till the great Armadas come,
(Captain, art thou sleeping there below ?)
Slung atween the round shot, list'ning for the drum,
And dreaming all the time of Plymouth Hoe.
Call him on the deep sea, call him up the Sound,
Call him when ye sail to meet the foe ;
Where the old trade's plying and the old flag flying,
They shall find him ware and waking, as they found him long ago !

This poem, as originally written, and as published in "Admirals All" and "The Island Race," contained indications of West-Country dialect, which for musical purposes are here eliminated.

II.

OUTWARD BOUND.

DEAR Earth, near Earth, the clay that made us men,
The land we sowed,
The hearth that glowed,—
O Mother, must we bid farewell to thee?
Fast dawns the last dawn, and what shall comfort then
The lonely hearts that roam the outer sea?

Gray wakes the daybreak, the shivering sails are set.
To misty deeps
The channel sweeps,—
O Mother, think on us who think on thee!
Earth-home, birth-home, with love remember, yet
The sons in exile on the eternal sea.

III

DEVON, O DEVON, IN WIND AND RAIN.

DRAKE in the North Sea grimly prowling,
Treading his dear Revenge's deck,
Watch'd, with the sea-dogs round him growling,
Galleons drifting wreck by wreck.
"Fetter and Faith for England's neck,
Faggot and Father, Saint and chain,—
Yonder the Devil and all go howling,
Devon, O Devon, in wind and rain!"

Drake at the last off Nombre lying,
Knowing the night that toward him crept,
Gave to the sea-dogs round him crying
This for a sign before he slept :—
"Pride of the West! what Devon hath kept
Devon shall keep on tide or main ;
Call to the storm and drive them flying,
Devon, O Devon, in wind and rain!"

Valour of England gaunt and whitening,
Far in a South-land brought to bay,*
Locked in a death-grip all day tight'ning,
Waited the end in twilight gray.
Battle and storm and the sea-dog's way!
Drake from his long rest turn'd again,
Victory lit thy steel with lightning,
Devon, O Devon, in wind and rain!

* Waggon Hill, January 6th, 1900.

IV

HOMeward BOUND.

AFTER long labouring in the windy ways,
On smooth and shining tides
Swiftly the great ship glides,
Her storms forgot, her weary watches past ;
Northward she glides, and thro' the enchanted haze
Faint on the verge her far hope dawns at last.

The phantom sky-line of a shadowy down,
Whose pale white cliffs below,
Thro' sunny mist a-glow,
Like noonday ghosts of summer moonshine gleam—
Soft as old sorrow, bright as old renown,
There lies the home of all our mortal dream.

V

THE "OLD SUPERB."

THE wind was rising easterly, the morning sky was blue,
 The Straits before us opened wide and free ;
 We look'd towards the Admiral, where high the Peter flew,
 And all our hearts were dancing like the sea.
 The French are gone to Martinique with four and twenty sail,
 The "Old Superb" is old and foul and slow ;
 But the French are gone to Martinique, and Nelson's on the trail,
 And where he goes the "Old Superb" must go.

So Westward ho ! for Trinidad, and Eastward ho ! for Spain,
 And "Ship ahoy !" a hundred times a day ;
 Round the world if need be, and round the world again
 With a lame duck lagging all the way.

The "Old Superb" was barnacled and green as grass below,
 Her sticks were only fit for stirring grog ;
 The pride of all her midshipmen was silent long ago,
 And long ago they ceased to heave the log.
 Four year out from home she was, and ne'er a week in port,
 And nothing save the guns aboard her bright ;
 But Captain Keats he knew the game, and swore to share the sport,
 For he never yet came in too late to fight.

So Westward ho ! &c.

"Now up, my lads," the Captain cried, "for sure the case were hard
 If longest out were first to fall behind ;
 Aloft, aloft with studding-sails, and lash them on the yard,
 For night and day the Trades are driving blind."
 So all day long and all day long behind the fleet we crept,
 And how we fretted none but Nelson guessed ;
 But ev'ry night the "Old Superb," she sail'd while others slept,
 Till we ran the French to earth with all the rest.

O 'twas Westward ho ! &c.

SONGS OF THE SEA.

N^o. 1. Drake's Drum.

Words by
HENRY NEWBOLT.

Music by
C. V. STANFORD. Op. 91.

Tempo di marcia moderato.

VOICE.

PIANO.

p

mf

Drake, he's in his hammock and a thousand mile a - way,-----

p

(Cap_tain, art thou sleeping there be_low?)

pp

p

N.B. A chorus is not essential for the performance of these songs. N^{os} 1 & 5 are provided with an alternate ending when they are sung by the Solo Voice only.

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H. 4404.

mf

Slung a - tween the round shot in Nom - bre Di - os Bay, And

p

dream - ing all the time of Ply - mough Hoe.

Yon - der lumes the is - land, yon - der lie the ships, With

1 *cresc.* *mf*

sai - lor lads a - dan - cing heel - an' - toe, And the

sf

shore - lights flash.ing, and the night - tide dash.ing, He

p *sf* *p* *pp*

sees it all so plain - - - ly as he saw it long a -

- go. Drake he was a De- von man, and

p

ruled the Devon seas,..... (Captain, art thou sleeping there be..

pp *sf* *pp*

Dons sight De - von, I'll quit the port of Hea - ven, And

drum them up the Chan - nel as we drummed them long a -

- go." Drake he's in his

f largamente

hammock till the great Ar - ma - das come,

Chorus. (ad lib.)

3

(Cap - tain, art thou sleep - ing there be -

TEN. *p*

(Cap - tain, art thou sleep - ing there be -

BASS *p*

3

mf

- low?) Slung atween the round shot, list'ning for the drum, And

- low?) And dream - ing

pp

pp

dream - - ing all the time of Plymouth Hoe.

all the time of Plymouth Hoe.

mf

p

Call him on the deep sea, Call him up the Sound,
 Call him up the
 Call him on the deep sea,

mf

cresc.

Call him when ye sail to meet the foe; Where the old trade's plying and the
 Sound, when ye sail to meet the foe; Where the old trade's plying and the
 Call him when ye sail to meet the foe;

cresc. **4** *cresc.* *f*

cresc. *mf* *cresc.* *sf*

old flag fly ing, They shall find him ware and wa - king, As they
 old flag fly ing, They shall find him ware and wa - king, As they

rall. *rall.*

rall.

** a tempo*

found him long a - go!

found him long a - go! *mf dim.* As they found him long a -

mf dim.

** a tempo*

- go!

p rall. *pp*

long..... a - go!

pp

rall.

* Ending when there is no Chorus.

a tempo

- go!

mf dim. *pp*

* In the orchestral score and parts there is an additional bar here.

Nº 2. Outward bound.

Andante espressivo.

VOICE. *mp* >

Dear Earth, near Earth, the

PIANO. *p*

clay... that made us men, The land we sowed, The hearth that glowed,—

mf

O Mo - ther, must we bid... fare - well..... to

Chorus. (ad lib.)

5

thee? Fast dawns the

TEN. *p* Must..... we bid fare - well..... to thee? *pp* Fast.....

BASS. *p* Must..... we bid fare - well..... to thee? *pp* Fast.....

5

mf *pp*

last dawn,.... and what..... shall com - fort then The lone - ly

dawns..... the last dawn,

mf *p*

hearts that roam..... the out - er sea?.....

pp What shall

pp

6

Gray wakes the
com - - - fort then the lone - - ly hearts?

poco

pp

day - break, the shiv - 'ring sails..... are set, To

mis - ty deeps..... The chan - nel sweeps,— 0

mf

mf

Mo - - ther, think on us.... who think on

7

thee!

pp Think..... on us who think..... on

pp

mf

mf

cresc.

Earth - home, birth - home, with

thee!..... Earth - home,.....

pp

pp

cresc.

love..... re - mem - ber yet The sons..... in

poco

birth - home!

poco

mf

p

rall. *a tempo*

ex - - ile on th'e - ter - - nal sea.....

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'ex' followed by a dotted half note 'ile', then a quarter note 'on', a quarter note 'th'e', a quarter note 'ter', a quarter note 'nal', and a dotted half note 'sea'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. The tempo markings 'rall.' and 'a tempo' are placed above the vocal line.

mp

Re - mem - ber yet the sons..... in ex - ile

The second system continues the musical score. The vocal line starts with a half note 'Re', a dotted half note 'mem - ber', a quarter note 'yet', a quarter note 'the', a dotted half note 'sons', a quarter note 'in', and a dotted half note 'ile'. The piano accompaniment continues with chords and melodic lines. The dynamic marking 'mp' is present above the vocal line.

ppp *rit.*

on th'e - - ter - - - - - nal sea.....

ppp *rit.*

pp

The third system concludes the musical score. The vocal line has a half note 'on', a dotted half note 'th'e', a dotted half note 'ter', a dotted half note 'nal', and a dotted half note 'sea'. The piano accompaniment features chords and melodic lines. Dynamic markings 'ppp' and 'rit.' are used throughout the system.

Nº 3. Devon, O Devon, in wind and rain.

Allegro con fuoco. *mf*

VOICE. *mf*

Drake in the North Sea grimly prowling,

PIANO. *p*

Tread - ing his dear Re - ven - ge's deck, Watch'd, with the sea - dogs

round him growling, Gal - leons drift - ing wreck by wreck.

f

f

"Pet-ter and Faith for England's neck, Faggot and Fa-ther, Saint and chain,-

Yon-der the De-vil and all..... go howl - - ing,

f *stacc.*

De-von, O De-von, in wind and rain!"

TEN. *mf*

De-von, O De-von, in wind and rain!.....

BASS. *mf*

Chorus. (*ad lib.*)

mf

p

Drake at the last off Nom-bre ly-ing,

p *pp*

Know - ing the night..... that toward him crept,

Gave to the sea_dogs round him cry_ing This for a sign be -

-fore he slept:- *9^f* "Pride of the West! What

De_von hath kept De_von shall keep on tide or main;

Call to the storm..... and drive..... them fly - - ing,

Call to the storm and drive..... them fly - - ing,

sf

p

f

De_von, O De_von, in wind and rain!".....

De_von, O De_von, in wind and rain!.....

3

3

3

10 *mp*

*Va - lour of Eng - land gaunt.... and white - ning,

p

pp

+ Waggon Hill. January 6, 1900.

Far in a South-land brought to bay, Locked in a death-grip

all..... day..... tight - 'ning, Wait - ed the end in

rit.

twi - light gray. Battle and storm and the

accel. ***ff*** *a tempo*

sea-dog's way! Drake from his long rest turn'd a-gain, Vic - try lit thy

ff

steel with light - ning,

Vic - try lit thy steel with light - ning,

ff

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *ff* is present. A circled section of the piano accompaniment shows a more active melodic passage.

De - von, O De - von, in wind and

De - von, O De - von, in wind and

ff *rall.*

This system contains the second vocal line and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The piano part features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *ff* is present. A *rall.* (rallentando) marking is placed over the vocal lines and the piano accompaniment.

sf a tempo rain!

sf rain!

sf *ff a tempo*

This system contains the third vocal line and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The piano part features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *sf* (sforzando) and *a tempo* is present. A *ff* (fortissimo) marking is present in the piano accompaniment.

mf Swift - ly the great ship glides, *p* Her

storms for - got, her wea - ry watch - es past;

TEN. Her storms for - got, her

BASS.

pp

pp

Chorus. (*ad lib.*)

13 Northward she glides..... and thro' th'en -

wea - ry watch - es past; Northward she glides

13 Northward she glides

pp
- chant - - - ed haze
pp
and thro' th'en - chant - - - ed haze
pp

The first system of music features three staves. The top staff is a vocal line with lyrics: "- chant - - - ed haze". The middle staff is another vocal line with lyrics: "and thro' th'en - chant - - - ed haze". The bottom staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *pp* (pianissimo) is present at the beginning of each staff.

Faint on the verge,-----
pp
Faint on the
pp

The second system of music features three staves. The top staff is a vocal line with lyrics: "Faint on the verge,-----". The middle staff is another vocal line with lyrics: "Faint on the". The bottom staff is a piano accompaniment. The dynamic marking *pp* is present. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

cresc.
faint on the verge her far hope
pp
verge, faint,----- her far hope
pp

The third system of music features three staves. The top staff is a vocal line with lyrics: "faint on the verge her far hope". The middle staff is another vocal line with lyrics: "verge, faint,----- her far hope". The bottom staff is a piano accompaniment. The dynamic marking *cresc.* (crescendo) is above the top staff, and *pp* (pianissimo) is below the middle staff. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

14

dawns at last.....

dawns at last.....

14

pp mezza voce.

The phan - tom sky - line

of... a sha - dow - y down,..... Whose pale white

cliffs..... be - low,..... Thro'

15

sun - ny mist... a - glow,..... Like noon - day ghosts of

The first system features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "sun - ny mist... a - glow,..... Like noon - day ghosts of". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes dynamic markings such as *pp* and *mf*, and features a prominent melodic line in the right hand with slurs and accents.

sum - mer moon - shine gleam -

Like noon - day ghosts of sum - mer moon - shine

The second system continues the vocal line with the lyrics "sum - mer moon - shine gleam -" and "Like noon - day ghosts of sum - mer moon - shine". The piano accompaniment continues with similar dynamics and melodic patterns.

This block shows the piano accompaniment for the second system, featuring a right-hand part with a treble clef and a left-hand part with a bass clef. It includes dynamic markings like *pp* and *mf*, and contains a complex melodic line with slurs and accents.

Soft..... as old sor - row,..... bright as old re -

gleam - Soft..... as old sor - row,.....

The third system begins with the vocal line lyrics "Soft..... as old sor - row,..... bright as old re -" and "gleam - Soft..... as old sor - row,.....". The piano accompaniment includes dynamic markings such as *mf* and *cresc.*.

This block shows the piano accompaniment for the third system, featuring a right-hand part with a treble clef and a left-hand part with a bass clef. It includes dynamic markings like *cresc.* and *mf*, and contains a complex melodic line with slurs and accents.

- nown,-----

mf bright as old..... re - nown,

mf

f

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a dotted half note followed by a half note, with the lyrics '- nown,-----'. The second line consists of two staves: a vocal line and a piano accompaniment line. The vocal line starts with a *mf* dynamic and the lyrics 'bright as old..... re - nown,'. The piano accompaniment also starts with a *mf* dynamic. The piano part features a melodic line in the right hand and a more active line in the left hand. A *f* dynamic marking appears in the piano part.

Più lento *p*

There lies the home,----- there lies the

There lies the home,

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef, marked *Più lento* and *p*. The lyrics are 'There lies the home,----- there lies the'. The second line consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues with the lyrics 'There lies the home,'. The piano accompaniment is marked *p* and features a simple harmonic accompaniment.

Più lento *pp*

Detailed description: This system contains the fifth and sixth lines of music, which are piano accompaniment. The top line is in treble clef and the bottom line is in bass clef. Both are marked *Più lento* and *pp*. The piano part features a melodic line in the right hand and a more active line in the left hand, with a *pp* dynamic marking.

16

home The home

there lies the home,

The home

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'home' and 'The home'. The second staff is another vocal line with lyrics 'there lies the home,' and 'The home'. The piano accompaniment is shown in the bottom two staves, with dynamics *mf* and *f* indicated.

16

mf *f* *p*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with various dynamics: *mf*, *f*, and *p*. The music features flowing sixteenth-note patterns in the bass line and chords in the treble.

pp

of all our mor - tal dream.....

pp

of all our mor - tal dream.....

pp

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'of all our mor - tal dream.....'. The second staff is another vocal line with the same lyrics. The piano accompaniment is shown in the bottom two staves, with dynamics *pp* indicated.

pp

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef) with dynamics *pp*. The music features chords and melodic lines in both hands.

Detailed description: This system shows the piano accompaniment for the fifth system. It consists of two staves (treble and bass clef) with various musical notations including slurs and ties.

N^o 5. The Old Superb.

Allegro vivace.

VOICE.

PIANO.

f

mf

The wind was ris - ing east - er - ly, the

p

morn - ing sky was blue, The Straits be - fore us o - pen'd wide and

staccato

free; We look'd towards the Ad - mi - ral, where high the Pe - ter flew, And

17
all our hearts were danc - ing like the sea. The

stacc.

French are gone to Mar - ti - nique with four and twen - ty sail, The

p

"Old Su - perb" is old and foul and slow; But the

cresc.

French are gone to Mar - ti - nique, and Nel - son's on the trail, And

where he goes the "Old Su - perb" must go.

cresc.

18

f

So West - ward ho! for Tri - ni - dad, and

p

East - ward ho! for Spain, And "Ship a - hoy!"..... a

hun-dred times a day; Round the world, if



need be, and round the world a-gain With a



rall. 19 *a tempo*
lame duck lag-ging, lag-ging all the way.



mf
The



"Old Su - perb" was bar - na - cled and green as grass be - low, Her

pp

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a *pp* dynamic marking.

sticks were on - ly fit for stir - ring grog; The

stacc.

This system contains the next two lines of music. The piano accompaniment in the first line is marked *stacc.* (staccato).

pride of all her mid - ship - men was si - lent long a - go, And

This system contains the next two lines of music. The piano accompaniment features long, sweeping melodic lines in both the treble and bass clefs.

long a - go they ceased to heave the log,

This system contains the final two lines of music on the page. The piano accompaniment continues with rhythmic patterns in both hands.

20

Four year out from home she was, and ne'er a week in port, And

p

no - thing save the guns a - board her bright; But

cresc.

Cap.tain Keats he knew the game, and swore to share the sport, For he

cresc.

ne - ver yet came in too late to fight. So

Chorus Bases. (*ad lib.*) *mp*

So

f

West-ward ho! for Tri-ni-dad, and East-ward ho! for

West-ward ho! for Tri-ni-dad, and East-ward ho! for

p

Spain, And "Ship a-hoy!" a hun-dred times a

Spain, And "Ship a-hoy!" a hun-dred times a

21

day; Round the world if

day; Round the world if

need be, and round the world a-gain With a

need be, and round the world a-gain With a

rall. lame duck lag - ging, lag - ging all the way. *a tempo*

rall. lame duck lag - ging, lag - ging all the way.

rall. *f* *a tempo*

"Now

p

up, my lads," the Cap - tain cried, "for sure the case were hard If

22

long - est out were first to... fall be - hind; A -

- loft, a - loft with studdingsails, and lash them on the yard, For

night and day the trades are driv - ing - blind. So

all day long and all day long be - hind the fleet we crept, And

how we fret - ted none but Nel - son guessed; But

cresc.

ev - 'ry night the "Old Su - perb" she sail'd when o - thers slept, Till we

cresc.

ran the French to earth with all the rest.

f

23

f

Chorus. (ad lib.)

TEN. O 'twas West - ward ho! for Tri - ni - dad, and

BASS. O 'twas West - ward ho! for Tri - ni - dad, and

23.

East - ward ho! for Spain, and "Ship a - hoy!" a

East - ward ho! for Spain, and "Ship a - hoy!" a

hun_dred times a day; Round the world if

hun_dred times a day; Round the world if

need be, and round the world a gain, round the world a -

need be, and round the world a gain, round the world a -

Round the world if need be, and round the world a gain,

- gain, With a

round the world a gain, With a

- gain, With a

round the world a gain, With a

*See page 40.

rallentando

lame.... duck, a lame.... duck a - lag - ging, lag - ging,

lame..... duck, a lame..... duck a - lag - ging, lag - ging,

rallentando

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics 'lame.... duck, a lame.... duck a - lag - ging, lag - ging,' and a piano accompaniment in bass clef. The second system repeats the vocal line with lyrics 'lame..... duck, a lame..... duck a - lag - ging, lag - ging,' and the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'rallentando'.

Presto.

lag - ging all the way!.....

lag - ging all the way!.....

Presto.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line in treble clef with lyrics 'lag - ging all the way!.....' and a piano accompaniment in bass clef. The fourth system repeats the vocal line with lyrics 'lag - ging all the way!.....' and the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Presto.'.

Detailed description: This system contains the fifth system of music, which is a piano accompaniment in bass clef. It features a steady eighth-note bass line and chords in the right hand.

*Ending, when there is no Chorus.

rallentando

round the world a - gain, With a lame..... duck, a

rallentando

Detailed description: This system contains the first two measures of the ending. The vocal line begins with a half note 'round', followed by quarter notes 'the', 'world', and 'a - gain,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo is marked 'rallentando'.

lame..... duck a - lag - ging, lag - ging, lag - ging all the

Detailed description: This system contains the next two measures. The vocal line continues with 'lame..... duck a - lag - ging, lag - ging, lag - ging all the'. The piano accompaniment continues with the eighth-note pattern, with some chords in the right hand. The tempo remains 'rallentando'.

Presto.

way!.....

Detailed description: This system is marked 'Presto.' and contains the third measure. The vocal line has a long note for 'way!' followed by a dotted line. The piano accompaniment changes to a sixteenth-note pattern in the right hand and a quarter-note pattern in the left hand.

Detailed description: This system contains the final two measures of the ending. The piano accompaniment continues with the sixteenth-note pattern in the right hand and quarter notes in the left hand, ending with a double bar line.