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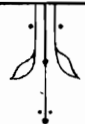
# Four Sea Songs

The Poems by  
**John Masefield**

The Music by  
**Paul Corder**



1. Hell's Pavement.
2. The Turn of the Tide.
3. The Emigrant.
4. Captain Stratton's Fancy.



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# FOUR SEA SONGS.

## I. Hell's Pavement.

Poem by  
JOHN MASEFIELD.

Music by  
PAUL CORDER.

*Allegro.*

Piano. *p*

*simile.*

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamics are 'Piano.' with a 'p' marking. The music consists of several measures of chords and moving lines in both hands, with a 'simile.' marking at the end of the first system.

Detailed description: This block shows the piano accompaniment for the first system of the vocal line. It continues the grand staff notation with chords and melodic fragments in both hands.

*p*

When I'm discharged in Liv-er-pool an' draws my bit o'

Detailed description: This block contains the first system of the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on a grand staff. The dynamics are marked 'p'. The lyrics are 'When I'm discharged in Liv-er-pool an' draws my bit o''. The music is in 2/4 time with a key signature of one sharp.

*f* pay, I won't come to sea an - y more. *p* I'll

*f* *dim.*

Detailed description: This block contains the second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'pay, I won't come to sea an - y more. I'll'. The piano accompaniment features a 'f' marking and a 'dim.' marking. The music concludes with a final chord in the piano part.

court a pret - ty lit - tle lass and have a wed - din' day, And set - tle

*p* *f*

some-where down a - shore. I'll nev - er fare to sea a-gain a -

*p poco cresc.*  
*dim.* *p poco cresc.*

- tempt - in' Da - vy Jones, A - heark - 'nin' to the cru - el sharks a -

*cresc.*  
*mf cresc.*

hun - g'rin' for my bones, — I'll run a blush - in' dai - ry farm or

*f*

*dim.*  
 go a - crack-in' stones, Or — buy an' keep a lit - tle li- quor

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'go a - crack-in' stones, Or — buy an' keep a lit - tle li- quor'. A *dim.* (diminuendo) marking is placed above the vocal line. The piano accompaniment includes a *dim.* marking in the bass line.

*riten.* - - - *(free.)* - - -  
 store, (so he said.) Or buy and keep a lit - tle li- quor

*colla voce* *cresc.* *f*

The second system continues the musical piece. The vocal line includes the lyrics 'store, (so he said.) Or buy and keep a lit - tle li- quor'. Above the vocal line, there are markings for *riten.* (ritardando) and *(free.)* (ad libitum). The piano accompaniment features a *colla voce* marking, a *cresc.* (crescendo) marking, and a *f* (forte) dynamic marking.

store. ———

The third system shows the vocal line with the word 'store.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with various chords and melodic lines.

*p*  
 They

*marc.* *dim.*

The fourth system begins with the vocal line and the word 'They' in a *p* (piano) dynamic. The piano accompaniment includes a *marc.* (marcato) marking and a *dim.* marking.

towed her in - to Liv - er - pool, we made the hooker fast, And the cop - per - bound of -

*p* *mf*

- fic - ials paid the crew. And Bil - ly drew his mon - ey, but the

*dim* *p*

mon - ey did - n't last, For he paint - ed the a - long - shore blue.

*f* *sec.*

*mf* (declamatory) *rall.* *p*

It was rum for Poll, and rum for Nan, and gin for jolly Jack. He

*p* *lightly.* *rall.*

*cresc e stringendo.*

*poco cresc.*

shipped a fort-night lat - er in the clothes upon his back, He — had to pinch a

*cresc. e stringendo* *cresc.*

lit - tle straw, he had to beg a sack To sleep on when his watch was

*f (free)* *rall.*

through, (So he did) To sleep on when his watch was through. —

*f* *colla voce*

*p* *sotto voce* *fff* *fff*

# II. The Turn of the Tide.

Poem by  
JOHN MASEFIELD.

Music by  
PAUL CORDER.

**Molto tranquillo.**

Piano.

*ppp*      *pp distant*

*pp sempre*

*pp*

An' Bill can have my sea-boots, Nigger Jim can have my knife; You can

*dim.*      *pp*

div - vy up the dungarees an' bed; An' the ship can have my



*poco cresc.* *dim.*

bless-ing an'the Lord can have my life, An' sails an'fish my bo-dy when I'm

*poco cresc* *mf* *dim.* *poco pesante*

*pp*

dead. An' dream - in'down be - low there in the tangled greens an'

*p* *dim.* *pp*

blues, Where the sun-light shudders gold - en round a - bout, I shall

*cresc.* *p*

hear the ship com - plain - in, an' the cur - sin' of the crews; An' be

*p cresc.* *mf* *p*

sor-ry when the watch is tumbled out. *Poco più mosso.*

*p*  
I shall

hear them hil-ly-hol-lying the weather cro-jick brace, An' the

*p*  
suck-ing of the wash a-bout the hull; When they  
*poco cresc.*

*f* chan - ty up the top - sail I'll be haul - in' in my place *cresc.* For my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "chan - ty up the top - sail I'll be haul - in' in my place" followed by a long note and the word "For my". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking towards the end of the system.

soul will fol - low sea - wards like a gull

The second system continues the vocal line with the lyrics "soul will fol - low sea - wards like a gull" and a long note. The piano accompaniment features a forte (*f*) dynamic and includes a *cresc.* (crescendo) and *marc.* (marcato) marking.

*mp* I shall hear the blocks a - gruntin' in the bumpkins o - ver - side,

The third system begins with a mezzo-piano (*mp*) dynamic. The vocal line contains the lyrics "I shall hear the blocks a - gruntin' in the bumpkins o - ver - side,". The piano accompaniment includes a *poco dim.* (poco decrescendo) marking, followed by a mezzo-forte (*mf*) dynamic and a sixteenth-note scale in the bass line.

*mf* *cresc.* An' the slat - ting of the storm - sails on the stay,

The fourth system starts with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. The vocal line has the lyrics "An' the slat - ting of the storm - sails on the stay,". The piano accompaniment includes a *tr.* (trill) marking and a forte (*f*) dynamic.

*f*  
An' the rip - pling of the cats - paw at the

*mf*

*stringendo*  
mak - ing of the tide, An' the swirl an' splash of

*f* *cresc.*

por - pois - es at play.

*ff* *f* *dim.* *ritenuto* *Ped.*

*Tempo I.*  
*mf* *dim.* *p* *dim.*

*p*  
An' Bill can have my sea-boots, Nigger Jim can have my

*rall.* - - - *ppp* *p*

*mf*  
knife, You can div - vy up the whack I have-n't scofft, An' the

*dim.* *rall.*  
ship can have my blessing and the Lord can have my life, for it's time I

*mf* *dim.* *p* *rall.*

*pp*  
quit the deck and went a - loft.

*pp* *ppp* *pp* *rall.* *ppp*

# III. The Emigrant.

Poem by  
JOHN MASEFIELD.

Music by  
PAUL CORDER.

**Allegro.**

Piano *mp hard.*

*p*

Go-ing by Dal-y's shan-ty I

*dim.* *p*

heard the boys with-in

*cresc.*

Danc - ing the Span-ish

*mf* *cresc.*

horn - pipe to Dris-col's vi - o - lin,

*mp*

*fp* *cresc.* *f* *dim.*

heard the sea-boots shak-ing the rough planks of the floor, But

*poco rall.* *p*

*p* *poco rall.*

I was go-ing west-ward, I had-n't heart

*rall poco.* *p*

*pp rall.*

for more.

*a tempo.* *f*

*dim.* *p*

*p*

All down the wind - y vil - lage the noise rang in my ears,

*pp (muffled.)*

2 Pedals

Old sea boots stamp - ing, shuff - ling; It

*p* *mf marc:* *p*

brought the bit - ter tears. The

*sf*

old tune piped and quav - er'd, the lilt came clear and strong, But

*p* *poco rall.*



I was go-ing west - ward, I could-n't join

*p*

*poco marc.*

I could-n't join the song.

*cresc.*

*f*

*dim.*

*smorz:*

*pp*

*rall.*

## Andante moderato.

*p* There were the grey stone houses, the night-wind blowing keen, The

*p*

*cresc.* hill-sides pale with moon-light, the young corn springing green; The hearth-nooks lit and

kind-ly, with dear friends good to see, But I was go-ing west-ward,

*cresc.* *p* *p* *(follow)*

and the ship wait-ed me.

*pp* *sotto voce.* *p rall.*

# IV. Captain Stratton's Fancy.

Poem by  
JOHN MASEFIELD.

Music by  
PAUL CORDER.

Moderato.

Piano. *f*

Oh, some are fond of Span-ish wine, and some are fond of French, And

some 'll swal-low tay and stuff fit on-ly for a wench, But I'm for right Ja-mai-ca till I

roll be-neath the bench, Says the old, bold mate of Hen-ry Mor-gan.

Oh,

*p*  
some are for the li - ly and some are for the rose, But I am for the sug-ar cane that

in Ja-mai. ca grows, For it's that that makes the bon-ny drink to warm my cop-per nose, Says the

*cresc.*

old, bold mate of Hen-ry Mor - gan.

*p*  
Oh, some that's good and god-ly ones they

*serious.*  
*mf* *dim.* *p*

hold that it's a sin To troll the jol-ly bowl a-round and make the dol-lars spin; But

*poco a poco animando.*  
I'm for tol-er-a-tion and for drink-ing at an inn, Says the old, bold mate of Hen-ry

*poco a poco animando.* *cresc.*

Mor - gan.

*f* *tr*

Oh some are fond of dance-ing, and

*mf dim.* *p dim.* *pp*

some are fond of dice, And some are all for red lips and pret - ty lass-es'eyes, But a

right Ja-mai-ca puncheon is a fin - er prize To the old, bold mate of Hen-ry

Mor - gan.

*f* *tr*

Meno mosso (andante.)

Oh, some are sad and wretched folks that

go in silk-en suits, And there's a mort of wick-ed rogues that live in good re-putes, But

*poco a poco animando.*  
I'm for drink-ing hon-est-ly and dy-ing in my boots, Like an old, bold mate of Hen-ry

*cresc e animando.* *rall. - -*

Mor - gan.

*ff*

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# "The Fringes of the Fleet."

4.

## The Sweepers.

Song.

Words by  
RUDYARD KIPLING.

Music by  
EDWARD ELGAR.

Moderato. (♩ = circa 80.)

VOICE.

PIANO.

The first system of the musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The piano part is marked *f risoluto*. The music is in 4/4 time and begins with a rest for the voice.

*Lento.*  
*f Quasi recit.*

*a tempo*

*rit.*

Dawn off the Fore - land — the young flood mak-ing Jumb-led and short and steep —

The second system of the musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The piano part is marked *f colla parte* and *mf a tempo*. The music is in 4/4 time and begins with a rest for the voice.

*rit.*

*f a tempo*

*poco rit.*

Black in the hol-lows and bright where it's break-ing— Awk-ward wa - ter to sweep.

The third system of the musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The piano part is marked *f con Sed.*. The music is in 4/4 time and begins with a rest for the voice.

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