

SONGS OF THE FLEET

FOR

Baritone Solo and Chorus

THE POEMS

BY

HENRY NEWBOLT

Set to Music

BY

CHARLES V. STANFORD

OP. 117.

№ 1. SAILING AT DAWN | № 3. THE MIDDLE WATCH
№ 2. THE SONG OF THE SOUTH-WESTER | № 4. THE LITTLE ADMIRAL
№ 5. FAREWELL

№ 1. SAILING AT DAWN. № 2. THE SONG OF THE SOUTH-WESTER AND № 4. THE LITTLE ADMIRAL
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SONGS OF THE FLEET.

(HENRY NEWBOLT.)

SAILING AT DAWN.

—:0:—

ONE by one the pale stars die before the day now,
 One by one the great ships are stirring from their sleep,
 Cables all are rumbling, anchors all a-weigh now,
 Now the fleet's a fleet again, gliding towards the deep.

*Now the fleet's a fleet again, bound upon the old ways,
 Splendour of the past comes shining in the spray;
 Admirals of old time, bring us on the bold ways!
 Souls of all the sea-dogs, lead the line to-day!*

Far away behind us town and tower are dwindling,
 Home becomes a fair dream faded long ago;
 Infinitely glorious the height of heaven is kindling,
 Infinitely desolate the shoreless sea below.

Now the fleet's a fleet again, &c.

Once again with proud hearts we make the old surrender,
 Once again with high hearts serve the age to be,
 Not for us the warm life of Earth, secure and tender,
 Ours the eternal wandering and warfare of the sea.

Now the fleet's a fleet again, &c.

II.

THE SONG OF THE SOU' WESTER.

—:—:—

THE sun was lost in a leaden sky,
And the shore lay under our lee;
When a great Sou' Wester hurricane high
Came rollicking up the sea.
He played with the fleet as a boy with boats
Till out for the Downs we ran,
And he laughed with the roar of a thousand throats
At the militant ways of man:

*Oh! I am the enemy most of might,
The other be who you please!
Gunner and guns may all be right,
Flags a-flying and armour tight,
But I am the fellow you've first to fight—
The giant that swings the seas!*

A dozen of middies were down below
Chasing the X they love,
While the table curtseyed long and slow
And the lamps were gidly above.
The lesson was all of a ship and a shot,
And some of it may have been true,
But the word they heard and never forgot
Was the word of the wind that blew:

Oh! I am the enemy most of might, &c.

The Middy with luck is a Captain soon,
With luck he may hear one day
His own big guns a-humming the tune
" 'Twas in Trafalgar's Bay."
But wherever he goes, with friends or foes,
And whatever may there befall,
He'll hear for ever a voice he knows
For ever defying them all:

Oh! I am the enemy most of might, &c.

III.

THE MIDDLE WATCH.

—:0:—

IN a blue dusk the ship astern
Uplifts her slender spars,
With golden lights that seem to burn
Among the silver stars.
Like fleets along a cloudy shore
The constellations creep,
Like planets on the ocean floor
Our silent course we keep.

*And over the endless plain,
Out of the night forlorn
Rises a faint refrain,
A song of the day to be born,—
Watch! Oh watch, till ye find again
Life and the land of morn!*

From a dim West to a dark East
Our lines unwavering head,
As if their motion long had ceased
And Time itself were dead.
Vainly we watch the deep below,
Vainly the void above;
They died a thousand years ago,—
Life and the land we love.

But over the endless plain, &c.

IV.

THE LITTLE ADMIRAL.

—:—

STAND by to reckon up your battleships
Ten, twenty, thirty, there they go.
Brag about your cruisers like Leviathans—
A thousand men a-piece down below.
But here's just one little Admiral,
We're all of us his brothers and his sons,
And he's worth, O he's worth at the very least
Double all your tons and all your guns.

Stand by, &c.

See them on the forebridge signalling—
A score of men a-hauling hand to hand,
And the whole fleet flying like the wild geese
Moved by some mysterious command.
Where's the mighty will that shows the way to them
The mind that sees ahead so quick and clear?
He's there, Sir, walking all alone there—
The little man whose voice you never hear.

Stand by, &c.

There are queer things that only come to sailormen ;
They're true, but they're never understood ;
And I know one thing about the Admiral,
That I can't tell rightly as I should.
I've been with him when hope sank under us,—
He hardly seemed a mortal like the rest,
I could swear that he had stars upon his uniform,
And one sleeve pinned across his breast.

Stand by, &c.

Some day we're bound to sight the enemy,
He's coming, tho' he hasn't yet a name.
Keel to keel and gun to gun he'll challenge us
To meet him at the Great Armada game.
None knows what may be the end of it,
But we'll all give our bodies and our souls
To see the little Admiral a-playing him
A rubber of the old Long Bowls!

Stand by, &c.

v.

FARE WELL.

—:0:—

MOTHER, with unbowed head
Hear thou across the sea
The farewell of the dead,
The dead who died for thee.
Greet them again with tender words and grave.
For, saving thee, themselves they could not save.

To keep the house unharmed
Their fathers built so fair,
Deeming endurance armed
Better than brute despair,
They found the secret of the word that saith
'Service is sweet, for all true life is death.'

So greet thou well thy dead
Across the homeless sea,
And be thou comforted
Because they died for thee.
Far off they served, but now their deed is done
For evermore their life and thine are one.

No 1.

Sailing at Dawn.

Words by
HENRY NEWBOLT.

Music by
C. V. STANFORD. Op. 117.

Andante molto tranquillo. (♩ = 72)

SOLO. *p*

PIANO. *p*

One by one the pale stars

cresc.

die before the day now, One by one the great ships are stir-ring from their sleep,

cresc.

mf

Ca-bles all are rum-bling, anchors all a - weigh now, Now the fleet's a fleet a - gain,

mf *p* *mf* *p*

A

gli - ding towards the deep.

SOP. *mf*
 Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

ALTO. *mf*
 Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

TEN. *mf*
 Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

BASS. *mf*
 Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

mf
 shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

mf
 shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

mf
 shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

mf
 shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

cresc.

Lead the line, Lead the line — to-
Souls of all the sea - dogs, Lead the line — to-
Souls of all the sea - dogs, Lead the line — to-
Souls of all the sea - dogs, Lead the line, Lead the line — to-
Souls of all the sea - dogs, Lead the line, Lead the line — to-

f

- day!
- day!
- day!
- day!
- day!

dim.

B *p*

Far away behind us town and tower are dwindling, Home becomes a fair dream

mf

fa - ded long a - go; In - fi - nite - ly glo - rious the

poco rit.

height of heav'n is kind - ling, In - fi - nite - ly des - o - late the

colla parte *p*

C *a tempo*

shore - less sea be - low..

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

f Lead the line, Lead the line _____ to-

f Souls of all the sea - dogs, Lead the line _____ to-

f Souls of all the sea - dogs, Lead the line _____ to-

f Souls of all the sea - dogs, Lead the line, Lead the line _____ to-

f Souls of all the sea - dogs, Lead the line, Lead the line _____ to-

- day!

- day!

- day!

- day!

- day!

dim. *cresc.*

D *f*

Once again with proud hearts we make the old sur-ren - der,

Once again with high hearts serve the age to be,

Not for us the warm life of Earth, secure and ten - der,

Ours th'e-ter - nal wan - der-ing and war - fare of the

E

sea.

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

Now the fleet's a fleet again, bound up-on the old ways, Splen-dour of the past comes

mf *f*

shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi-ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

shi - ning in the spray; Ad - mi-rals of old time, bring us on the bold ways!

mf *f* *cresc.*

F

Souls _____ of all the sea - dogs, Lead the line,
 Souls _____ of all the sea - dogs, Lead the line,
 Souls _____ of all the sea - dogs, Lead the line,
 Souls _____ of all the sea - dogs, Lead the line,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *f* and *sf*.

Lead the line,
 Lead the line,
 Lead the line,
 Lead the line,
 Lead the line,

The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *dim.*.

mf lead the line _____ to - day. *dim.*

lead the line to - day. *dim.*

lead the line to - day. *dim.*

lead the line to - day. *dim.*

lead the line to - day. *dim.*

Lead the line, _____ *p*

Lead the line, _____ *p*

p
Lead the line _____ lead the line to-

pp
Lead the line _____ to

pp
Lead the line _____ to

pp
Lead the line _____ to

pp
Lead the line _____ to

pp
Lead the line _____ to

8

dim.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "Lead the line _____ lead the line to-". The piano accompaniment features a melodic line in the right hand with a *dim.* marking and a rhythmic accompaniment in the left hand. The key signature has two flats and the time signature is 3/4.

- day. _____

- day. _____

- day. _____

- day. _____

- day. _____

8

pp

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts end with the lyrics "- day. _____". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature and time signature remain the same as in the first system.

The Song of the Sou' Wester.

Words by
HENRY NEWBOLT.

Music by
C. V. STANFORD.

Allegro non troppo, ma con fuoco. (♩ = 112)

SOLO.

PIANO.

The sun was lost in a lead - en sky, And the
shore lay un - der our lee; When a great Sou' West - er
hur - ri - cane high Came rollicking up the sea. He

mf *p* *mf* *p* *staccato* *mp* *mf* *f*

played with the fleet as a boy with boats Till

out for the Downs we ran, And he laugh'd with the roar of a

thou - sand throats At the mil - i - tant ways of man

B

SOP. *p* Oh! *f* I am the

ALTO. *p* Oh! *f* I am the

TEN. *p* Oh! *f* I am the

BASS. *p* Oh! *f* I am the

cresc. - *f* *8*

en - e - my most of might, — The o - ther be who you

en - e - my most of might, — The o - ther be who you

en - e - my most of might, — The o - ther be who you

en - e - my most of might, — The o - ther be who you

mf please! Gun-ner and guns may all be right, *cresc.* Flags a -

mf please! Gun-ner and guns may all be right, *cresc.* Flags a -

mf please! Gun-ner and guns may all be right, *cresc.* Flags a -

mf please! Gun-ner and guns may all be right, *cresc.* Flags a -

please! Gun-ner and guns may all be right, Flags a -

- fly - ing and ar - mour tight, *f* But I am the fel - low you've first to

- fly - ing and ar - mour tight, *f* But I am the fel - low you've first to

- fly - ing and ar - mour tight, *f* But I am the fel - low you've first to

- fly - ing and ar - mour tight, *f* But I am the fel - low you've first to

fight The gi - ant, The
fight The gi - ant, The
fight The gi - ant, The
fight The gi - ant, The

ff

gi - ant, The gi - ant that swings the
gi - ant, The gi - ant that swings the
gi - ant, The gi - ant that swings the
gi - ant, The gi - ant that swings the

ff

seas.
seas.
seas.
seas.

ff

dim.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *dim.* is placed above the first few measures.

C *mf*

A dozen of middies were down be-low Chasing the X they

The vocal line begins with a common time signature 'C'. The piano accompaniment features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand. The dynamic marking *mf* is placed above the vocal line.

love, While the ta - ble curtseyed long and slow And the

The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with a melodic line in the right hand and a supporting line in the left hand.

lamps were gid-dy a - bove. The les-son was all

The vocal line continues. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand.

of a ship and a shot, And some of it may have been true,

The vocal line concludes with the lyrics. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand.

cresc. **D**

But the word they heard and ne - - ver for - got _____

Was the word _____ of the wind that blew _____

cresc. sempre.

p Oh! _____ *f* I am the

p Oh! _____ *f* I am the

p Oh! _____ *f* I am the

p Oh! _____ *f* I am the

cresc. - *f* 8

en - e - my most of might, The o - ther be who you

en - e - my most of might, The o - ther be who you

en - e - my most of might, The o - ther be who you

en - e - my most of might, The o - ther be who you

mf please! Gun - ner and guns may all be right, *cresc.* Flags a -

mf please! Gun - ner and guns may all be right, *cresc.* Flags a -

mf please! Gun - ner and guns may all be right, *cresc.* Flags a -

mf please! Gun - ner and guns may all be right, *cresc.* Flags a -

mf please! Gun - ner and guns may all be right, *cresc.* Flags a -

- fly - ing and ar - mour tight, But I am the fel - low you've first to

- fly - ing and ar - mour tight, But I am the fel - low you've first to

- fly - ing and ar - mour tight, But I am the fel - low you've first to

- fly - ing and ar - mour tight, But I am the fel - low you've first to

fight fight fight fight

The The The The

ff

gi - ant, The gi - ant, The gi - ant that swings

gi - ant, The gi - ant, The gi - ant that swings

gi - ant, The gi - ant, The gi - ant that swings

gi - ant, The gi - ant, The gi - ant that swings

ff

the seas.

the seas.

the seas.

the seas.

ff

dim.

mf E

The Middy with luck is a Cap-tain soon, With luck he may hear one

p stacc.

day — His own big guns a - humming the tune "I was in Tra - fal-gar's

Bay." But wher - ev - er he goes, — with friends or

mf

foes, And what - ev - er may there be - fall, He'll hear for ev - er a

cresc.

cresc.

voice he knows For ev-er de-fy-ing them

F

all. _____

p Oh! _____

p Oh! _____

p Oh! _____

p Oh! _____

Oh! _____

cresc.

f I am the en-e-my most of might, The

f I am the en-e-my most of might, The

f I am the en-e-my most of might, The

f I am the en-e-my most of might, The

f I am the en-e-my most of might, The

f 8

o - ther be who you please! Gun - ner and guns may all be

o - ther be who you please! Gun - ner and guns may all be

o - ther be who you please! Gun - ner and guns may all be

o - ther be who you please! Gun - ner and guns may all be

mf *cresc.*

right, Flags a - fly - ing and ar - mour tight, But I am the

right, Flags a - fly - ing and ar - mour tight, But I am the

right, Flags a - fly - ing and ar - mour tight, But I am the

right, Flags a - fly - ing and ar - mour tight, But I am the

right, Flags a - fly - ing and ar - mour tight, But I am the

cresc. *f*

fel-low you've first to fight. The

fel-low you've first to fight. The

fel-low you've first to fight. The

fel-low you've first to fight. The

fel-low you've first to fight. The

ff

G

The gi - - - - ant.

gi - ant, the gi - ant, the gi - - - -

gi - ant, the gi - ant, the gi - - - -

gi - ant, the gi - ant, the gi - - - -

gi - ant, the gi - ant, the gi - - - -

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, primarily using eighth and quarter notes.

- ant! That swings _____

- ant, That swings _____

- ant, That swings, _____ That

- ant, That swings, _____ That

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *cres*.

that swings the
 that swings the
 swings, swings the
 swings, swings the

cen - *do* *ff*

seas.
 seas.
 seas.
 seas.

No 3. The Middle Watch.

Words by
HENRY NEWBOLT.

Music by
C. V. STANFORD.

Andante molto tranquillo. ($\text{♩} = 116$) *pp legatissimo*

SOPRANO. In a *pp legatissimo*

ALTO. In a *pp legatissimo*

TENOR. In a *pp legatissimo*

BASS. In a *pp legatissimo*

PIANO. In a

pp sempre

blue dusk the ship_ a - stern Up - lifts her slen - der

blue dusk the ship_ a - stern Up - lifts her slen - der

blue dusk the ship_ a - stern Up - lifts her slen - der

blue dusk the ship a - stern Up - lifts her slen - der

sempre pp

spars, — With gold - en lights that

sempre pp

spars, — With gold - en lights that

sempre pp

spars, — With gold - en lights that

sempre pp

spars, — With gold - en lights that

seem to burn — a - mong the sil - ver stars. **A.**

seem to burn — a - mong the sil - ver stars.

seem to burn — a - mong the sil - ver stars.

seem to burn — a - mong the sil - ver stars.

Like fleets — a - long a clou - dy shore The

Like fleets — a - long a clou - dy shore The

Like fleets — a - long a clou - dy shore The

Like fleets — a - long a clou - dy shore The

con - stel - la - tions creep, Like plan - ets on the
 con - stel - la - tions creep, Like plan - ets on the
 con - stel - la - tions creep, Like plan - ets on the
 con - stel - la - tions creep, Like plan - ets on the

allegro

o - cean floor Our si - lent
 o - cean floor Our si - lent
 o - cean floor Our si - lent
 o - cean floor Our si - lent

allegro

B **SOLO.**

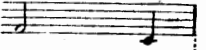
course we keep. And

course we keep.

course we keep.

course we keep.

allegro

ossia 

ov - er the end - less plain, Out of the night for -

And ov - er the end - - less

And ov - er the end - - less

And ov - er the end - - less

And ov - er the end - - less



poco cresc.

- lorn Ris - es a faint re - frain_ A

poco cresc.

plain, Ris - es a faint re - frain_

poco cresc.

plain, Ris - es a faint re - frain_

poco cresc.

plain, Ris - es a faint re - frain_

poco cresc.

plain, Ris - es a faint re - frain_



C

song of the day to be born, _____ Watch, _____ O

pp Watch, _____ O watch, _____ a song of the day to be

pp Watch, _____ O watch, _____ a song of the day to be

pp Watch, _____ O watch, _____ a song of the day to be

pp Watch, _____ O watch, _____ a song of the day to be

pp Watch, _____ O watch, _____ a song of the day to be

watch _____ Watch _____

born. _____ Watch, _____ O

born. _____ Watch, _____ O

born. _____ Watch, _____ O watch, _____ O

born. _____ Watch, _____ O

— till ye find a - gain Watchtill ye find a -

watch, _____ till ye find a gain, Watch _____

watch, _____ till ye find a - gain, Watch _____

watch, _____ till ye find a - gain, Watch _____

watch, _____ till ye find a - gain, Watch _____

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "— till ye find a - gain Watchtill ye find a -". Below it are four staves, likely representing different vocal parts or a choir, each with the lyrics: "watch, _____ till ye find a gain, Watch _____". The bottom two staves are a piano accompaniment, with a treble clef staff containing a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment.

-gain. _____ Life _____ andtheland of

— till ye find _____ Life _____ andthe land of

— till ye find _____ Life _____ andthe land of

— till ye find _____ Life _____ andthe land of

— till ye find _____ Life _____ and the land of

The second system of the musical score continues with five staves. The top staff is a vocal line with lyrics: "-gain. _____ Life _____ andtheland of". Below it are four staves, likely representing different vocal parts or a choir, each with the lyrics: "— till ye find _____ Life _____ andthe land of". The bottom two staves are a piano accompaniment, with a treble clef staff containing a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment.

D

morn. From a

morn.

morn.

morn.

morn.

legato sempre

alleg.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked 'morn.' and the piano part is marked 'legato sempre' and 'alleg.'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand.

dim West to a dark East Our

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are marked 'dim' and the piano part continues with the same accompaniment style as the first system.

lines un - way - er - ing head,

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are marked 'lines un - way - er - ing head,' and the piano part continues with the same accompaniment style.

As if their mo - tion long had ceased And

Time — it-self were dead.

Vain - ly we watch the deep - be -

- low, Vain - ly the void a - bove;

They died — a thousand years a-go,

Life and the land we love.

But ov - er the end - less plain,

pp But ov - er the

pp But ov - er the end - less

pp But ov - er the end - less plain,

pp But ov - er the end - less plain, ———

poco a poco cresc.

Out of the night for - lorn, _____ Ris - es a faint _____ re -
 end - less plain, Out of the night _____ for - lorn.
 plain, Out of the night _____ for - lorn.
 Out of the night for - lorn. _____ Ris - es a
 Out of the night for - lorn. _____

poco a poco cresc.

-frain.
 Ris - es a faint _____ refrain, A song of the day to be
 Ris - es a faint re - frain, _____ A song of the day to be
 faint _____ refrain, A song of the day to be born,
 Ris - es a faint re - frain, A song of the day to be

G

p
 Watch, _____ O watch, _____ A
pp
 born, _____ A song of the day to be born,
pp
 born, _____ A song of the day to be born,
 Watch, _____ O
 born, _____ Watch, _____ O

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a dynamic marking of *p* and contains the lyrics "Watch, _____ O watch, _____ A". The second staff is another vocal line, starting with a dynamic marking of *pp* and containing the lyrics "born, _____ A song of the day to be born,". The third staff is a third vocal line, also starting with *pp* and containing the lyrics "born, _____ A song of the day to be born,". The fourth staff is a vocal line with lyrics "Watch, _____ O" and "born, _____ Watch, _____ O". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a dynamic marking of *pp*. It features a melodic line with a wide interval and a bass line with a similar interval, both spanning across the measures.

poco cresc.
 song of the day to be born.
 Watch, _____ O watch, _____ Watch, _____ O
 Watch, _____ O watch, _____ Watch, _____ O
 watch, _____ Watch, _____ O watch, _____ O
 watch, _____ Watch, _____ O watch, _____ O

The second system of the musical score consists of five staves. The top staff is a vocal line with a dynamic marking of *poco cresc.* and contains the lyrics "song of the day to be born.". The second staff is a vocal line with lyrics "Watch, _____ O watch, _____ Watch, _____ O". The third staff is a vocal line with lyrics "Watch, _____ O watch, _____ Watch, _____ O". The fourth staff is a vocal line with lyrics "watch, _____ Watch, _____ O watch, _____ O". The fifth staff is a vocal line with lyrics "watch, _____ Watch, _____ O watch, _____ O". The sixth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a dynamic marking of *poco cresc.*. It features a melodic line with a wide interval and a bass line with a similar interval, both spanning across the measures.

Watch, till ye find a - gain, Watch till ye find a

pp watch, till ye find a - gain, Watch

pp watch, till ye find a - gain, Watch

pp watch, till ye find a - gain, Watch

pp watch, till ye find a - gain, Watch

pp

- gain Life and the

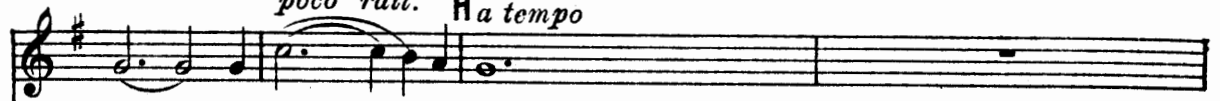
till ye find Life

till ye find Life

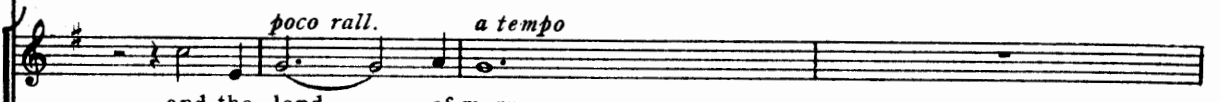
till ye find Life

till ye find Life

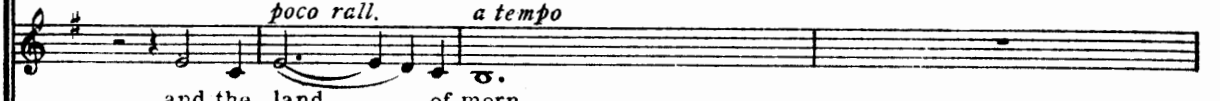
poco rall. **Ha tempo**



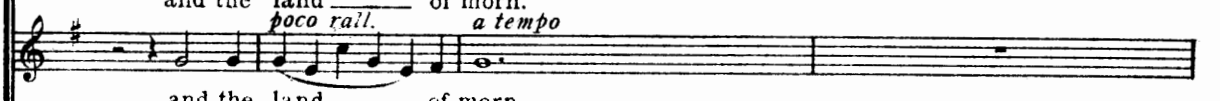
land, the land of morn.



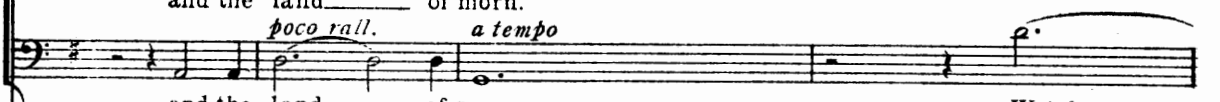
and the land of morn.



and the land of morn.



and the land of morn.



and the land of morn.

Watch,

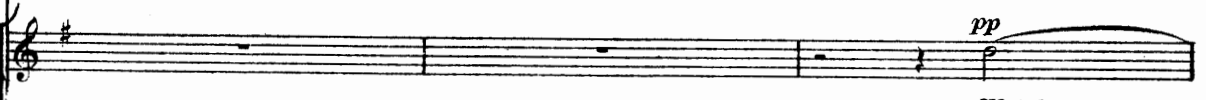


colla parte



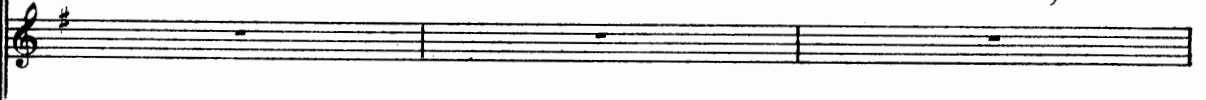
pp

Watch, O watch!



pp

Watch,



O watch!



O watch! Watch! Watch, O watch!

pp

pp

pp

Watch, O watch!

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics "O watch!" and "Watch!". The second and third staves are also vocal lines with lyrics "Watch, O watch!". The fourth staff is a vocal line with lyrics "Watch, O watch!". The fifth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

Watch! Watch! Watch!

pp

pp

pp

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "Watch!". The second and third staves are also vocal lines with lyrics "Watch!". The fourth staff is a vocal line with lyrics "Watch!". The fifth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

No 4.

The Little Admiral.

Words by
HENRY NEWBOLT.

Music by
C.V. STANFORD.

Allegro vivace. ($\text{♩} = 96$)

SOLO.

PIANO.

mf *cresc.* *ff*

Stand

by to reckon up your bat-tle-ships_ Ten twen - ty thir-ty there they

p *staccato sempre*

go. Brag a-bout your cruisers like Le - vi - a - thans_ A

sf *fp*

thousand men a-piece down be - low.

f *p*

A *p*

But here's just one lit-tle Ad-mir-al, Were

cresc.

all of us his brothers and his sons, And he's worth, O he's worth at the

ve-ry least Dou-ble all your tons and all your

B

guns.
TEN.

BASS.

Stand by to rec-kon up your

sf *f staccato*

bat - tle - ships, Ten twen - ty thir - ty there they go.

Brag a - bout your cruiz - ers like Le - vi - a - thans — A thou - sand men a -

C *meno f*
See — them on the fore - bridge
- piece down be - low.

p

sig-nal-ling — A score of men a haul - ing hand to hand, And the

whole fleet fly-ing like the wild geese Moved by some mys-ter-ious com-

D poco meno mosso
-mand. Where's the
stacc.

nigh-ty will that shows the way to them, The mind that sees a-head so quick and

clear? He's there, Sir, walk-ing all a - lone there — The lit-tle man whose

dim. *pp*

a tempo

voice you nev - er hear.

TEN.

BASS.

Stand

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "voice you nev - er hear." followed by "TEN." The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* (forte) and *sf* (sforzando).

by to rec-kon up your bat - tle-ships, Ten twen - ty thir - ty there they

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are "by to rec-kon up your bat - tle-ships, Ten twen - ty thir - ty there they". The piano accompaniment continues with similar rhythmic patterns and chordal structures. Dynamics include *f* and *sf*.

go. Brag a - bout your cruiz-ers like Le - vi - a - thans — A

Detailed description: This system concludes the vocal line and piano accompaniment. The lyrics are "go. Brag a - bout your cruiz-ers like Le - vi - a - thans — A". The piano accompaniment features more complex chordal textures, including some triads and dyads. Dynamics include *f* and *sf*.

F *mf*

There are
thou-sand men a - piece down be - low.

p

queer things that on - ly come to sai - lor - men, They're true, but they're nev - er un - der -

- stood; And I know one thing a - bout the Ad - mir - al, that I

can't tell right - ly as I should. I've

pp

been with him when hope sank un-der us— He hard-ly seemed a

G accel. cresc.
 mortal like the rest,— I could swear that he had stars up-on his

f a tempo
 un-i-form, And one sleeve pinned a-cross his breast.

TEN.
 BASS. *f* Stand by to rec-kon up your bat-tle-ships, Ten

sf f staccato

twen - ty thir - ty there they go. *sf* Brag a - bout your cruis - ers like Le -

sf

- vi - a - thans_ A thou - sand men a - piece down be -

H *mf* Some

- low.

dim. *p*

day we're bound to sight the en-e-my, He's coming, tho' he has-n't yet a

mp Stand by!

mp Stand by!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'day we're bound to sight the en-e-my, He's coming, tho' he has-n't yet a'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is present in both the vocal and piano parts.

name_ Keel to keel and gun to gun he'll chal lenge us to

f Stand by!

f Stand by!

The second system continues the musical score. The vocal line has the lyrics 'name_ Keel to keel and gun to gun he'll chal lenge us to'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in both the vocal and piano parts.

meet him at the Great Ar-ma - da game.

f Stand by!

The third system concludes the musical score. The vocal line has the lyrics 'meet him at the Great Ar-ma - da game.'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in both the vocal and piano parts.

p

None knows what may be the end of it, But we'll

cresc. poco a poco

all give our bod-ies and our souls to see the lit-tle Ad-mi-ral a-

cresc. poco a poco

rall. ad lib.

-play-ing him A rub-ber of the old Long

p *sf colla parte*

a tempo

Bowls!

SOP. & ALTO.

Stand by to rec-kon up your bat-tle-ships Stand by! Stand

TEN & BASS.

Stand by to rec-kon up your bat-tle-ships

p *a tempo* *cresc.*



SOP. & ALTO.

ff

by! Stand by! Stand by to rec - kon up your

The first system of music features a vocal line for Soprano and Alto and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics "by! Stand by!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* is placed above the vocal line.

ff

The piano accompaniment for the first system, showing the right and left hand parts. It includes a fermata over the first measure and a dynamic marking of *f* in the second measure.

bat - tle - ships, Ten twen - ty thir - ty there they

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "bat - tle - ships, Ten twen - ty thir - ty there they". The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the second system, showing the right and left hand parts with chords and a bass line.

go Brag a - bout your cruis - ers like Le -

sf *poco rall*

sf *poco rall.*

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics "go Brag a - bout your cruis - ers like Le -". The piano accompaniment includes a dynamic marking of *sf* and a tempo marking of *poco rall*. There is a fermata over the first measure of the piano part.

The piano accompaniment for the third system, showing the right and left hand parts with chords and a bass line. It includes a dynamic marking of *sf* and a tempo marking of *poco rall.*

a tempo

-vi - a - thans_

ALTO.

-vi - a - thans_

TEN.

-vi - a - thans_

BASS.

-vi - a - thans_

mf

cresc.

A

A thou - sand men a - piece,

a tempo

mf

cresc. poco a poco

ff

L

A thou - sand

A thou - sand

cresc.

thou - sand men a - piece,

A thou - sand

A thou - sand

men a - piece

men a - piece

men a - piece

men a - piece

down be - low! down be - low! down be - low! down be - low!

Fare Well.

Words by
HENRY NEWBOLT.

Music by
C.V. STANFORD.

Quasi Adagio. (♩ = 60)

mf

SOLO.

Mo - ther, with

SOP. *ppp*

ALTO.

TEN. *ppp*

BASS.

Fare - well, Fare - well, Fare - well!

Quasi Adagio.

PIANO.

p

unbowed head Hear thou across the sea The fare-well of the dead, The

A

dead who died for thee. Greet — them a -

Fare - well, Fare - well, Fare - well!

-gain — with ten - der words and grave, For, sav - ing thee, —

— them - selves they could — not save.

Fare - well, Fare - well, Fare -

B Poco più mosso. (♩ = 72)

To keep the house un-harmed Their fa - thers built so
- well!

Poco più mosso.

fair, Deem - ing en - du - rance armed Bet -

cresc.

- - ter then brute des - pair,
p
Keep the house un -

p

They found the se - cret of the word that

- harmed!

rall. Tempo I. (♩ = 60)

saith, 'Service is sweet, for all true life is

Tempo I.

rall.

C

death.' So greet thou well thy dead Across the home - less

ppp Fare - well, Fare - well, Fare - well, Fare -

ppp

pp

sea, And be thou com - for - ted Because they died for

- well

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "sea, And be thou com - for - ted Because they died for". The tempo marking "rall." is placed above the final notes of the vocal line. The piano accompaniment consists of a single note in the right hand and a single note in the left hand, with rests in between.

rall.

The piano accompaniment for the first system is shown in a grand staff. The right hand plays chords, and the left hand plays a bass line. The tempo marking "rall." is placed above the right-hand staff.

D a tempo

thee. Far off they served, but now their deed is

Mo - ther! Fare - well, Fare - well, Fare -

Mo - ther! Fare - well, Fare - well, Fare -

Mo - ther! Fare - well, Fare - well, Fare -

Mo - ther! Fare - well, Fare - well, Fare -

The second system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats, and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "thee. Far off they served, but now their deed is". The tempo marking "a tempo" is placed above the first note, and "p" (piano) is placed above the second note. The tempo marking "rall." is placed above the final notes of the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics "Mo - ther! Fare - well, Fare - well, Fare -" are repeated four times, each corresponding to a vocal line.

a tempo

rall.

The piano accompaniment for the second system is shown in a grand staff. The right hand plays chords, and the left hand plays a bass line. The tempo marking "a tempo" is placed above the right-hand staff, and "rall." is placed above the final notes of the piano accompaniment.

Molto Adagio. (♩ = 52)

cresc.

done For - ev - er - more their

- well! For -

- well! For -

- well! For -

- well! For -

- well! For -

mf

mf

mf

mf

mf

mf

Molto Adagio.

p

cres

life and thine are one.

cres - - - - *cen* - - - -

ev - er - more their life and

cres - - - - *cen* - - - -

ev - er - more their life and

cres - - - - *cen* - - - -

ev - er - more their life and

cres - - - - *cen* - - - -

ev - er - more their life and

cen

ff

are one.

- do
thine are one.

- do
thine are one.

- do
thine are one.

- do
thine are one.

thine are one.

- do

ff *sf*

sf

The musical score is arranged in two systems. The first system consists of five staves: four for a string quartet (Violin I, Violin II, Viola, and Violoncello) and one grand piano (G-clef and F-clef). The key signature is three flats (B-flat major or D-flat minor). The piano part features a complex accompaniment with sixteenth-note patterns in the left hand and chords in the right hand. The second system also consists of five staves, with the same layout as the first. The piano part continues with similar patterns, ending with a double bar line. The string parts are mostly silent, with some sustained notes in the first system.

PRODUCED AT THE BRIGHTON FESTIVAL, 1910

Soloist—MR H. PLUNKET GREENE

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