

# 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.)

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## SAILING AT DAWN.

—:o:—

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.

—:o:—

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 giddy 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.

—:o:—

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.

—:0:—

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* One by one the pale stars

PIANO. *p*

*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.

Bobby

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

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

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

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

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

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

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Lead the line, Lead the line — to- / Souls of all the sea - dogs, → *S* 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-". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "- day! / - day! / - day! / - day! / - day!". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, ending with a *dim.* (diminuendo) marking.

**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!

*cresc.*



*f* 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-

- 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

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

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

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

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

*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,

Lead the line,

Lead the line,

Lead the line,

Lead the line,

Lead the line,

dim. dim.

*mf* lead the line \_\_\_\_\_ *dim.* to - day.

lead the line \_\_\_\_\_ *dim.* to - day.

lead the line \_\_\_\_\_ *dim.* to - day.

lead the line \_\_\_\_\_ *dim.* to - day.

lead the line \_\_\_\_\_ *dim.* to - day.

*p*

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are 'lead the line \_\_\_\_\_ to - day.' with a dynamic marking of *mf* and a *dim.* instruction.

Lead the line, \_\_\_\_\_ *p*

Lead the line, \_\_\_\_\_ *p*

Lead the line, \_\_\_\_\_ *p*

Lead the line, \_\_\_\_\_ *p*

8

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are 'Lead the line, \_\_\_\_\_' with a dynamic marking of *p* and an 8-measure rest in the piano part.

*p*  
Lead the line \_\_\_\_\_ lead the line to-

*pp* → *ppp*  
Lead the line \_\_\_\_\_ to

*pp* → *ppp*  
3 4 Lead the line \_\_\_\_\_ to

*pp* → *ppp*  
Lead the line \_\_\_\_\_ to

*pp* → *ppp*  
Lead the line \_\_\_\_\_ to

8  
*dim.*

- day. \_\_\_\_\_

- day. \_\_\_\_\_

- day. \_\_\_\_\_

- day. \_\_\_\_\_

- day. \_\_\_\_\_

8  
*pp*

# The Song of the Sou' Wester.

Words by  
HENRY NEWBOLT.

Music by  
C. V. STANFORD.

SOLO.

PIANO.

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

*mp*

The sun was lost in a lead - en sky, And the

*mf*

shore lay un - der our lee; When a great Sou' West - er

*A* *f*

hur - ri - cane 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 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. -*

Bubbling



en - e - my most of might, The 9 - 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

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

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

- 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

*f* *f* *f* *f*

22

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

seas.  
seas.  
seas.  
seas.

*ff*

*dim.*

The first system shows a piano introduction. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The word "dim." is written below the piano part.

*mf*

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

*p*

The second system begins with a vocal line in the treble clef staff, starting with a common time signature 'C'. The lyrics "A dozen of middies were down be-low Chasing the X they" are written below the notes. The piano accompaniment is in the grand staff below, starting with a piano marking '*p*'. The key signature remains two flats.

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

The third system continues the vocal line with the lyrics "love, While the ta - ble curtseyed long and slow And the". The piano accompaniment continues in the grand staff below.

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

The fourth system continues the vocal line with the lyrics "lamps were gid-dy a - bove. \_\_\_\_\_ The les-son was all \_\_\_\_\_". The piano accompaniment continues in the grand staff below.

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

The fifth system concludes the vocal line with the lyrics "\_\_\_\_\_ of a ship and a shot, And some of it may have been true, \_\_\_\_\_". The piano accompaniment continues in the grand staff below.

*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

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

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

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

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

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

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

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

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

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

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

fight The  
fight The  
fight The  
fight 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 " 'Twas 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

U.S!

B

**F**  
 all. \_\_\_\_\_

Oh! \_\_\_\_\_  
 Oh! \_\_\_\_\_  
 Oh! \_\_\_\_\_  
 Oh! \_\_\_\_\_

*p* \_\_\_\_\_  
*p* \_\_\_\_\_  
*p* \_\_\_\_\_  
*p* \_\_\_\_\_

*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

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

*cresc.* *f*

fel - low you've first to fight. —————> T The

fel - low you've first to fight. —————> T The

fel - low you've first to fight. —————> T The

fel - low you've first to fight. —————> T 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 - - - - -

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "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 - - - - -".

- - ant! That swings \_\_\_\_\_

- - ant, That swings \_\_\_\_\_

- - ant, That swings, \_\_\_\_\_ ✓ That

- - ant, That swings, \_\_\_\_\_ ✓ That

*mf* *cres*

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: "- - ant! That swings \_\_\_\_\_", "- - ant, That swings \_\_\_\_\_", "- - ant, That swings, \_\_\_\_\_ ✓ That", and "- - ant, That swings, \_\_\_\_\_ ✓ That". The piano accompaniment includes dynamic markings *mf* and *cres*. There are handwritten circles around the notes for "That swings" in the vocal lines.

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

*cen - do* *ff*

seas. → 5  
 seas.  
 seas.  
 seas.

No 3.

# The Middle Watch.

Words by  
HENRY NEWBOLT.

*Serenely*

Music by  
C. V. STANFORD.

Andante molto tranquillo. (♩ = 116) *pp legatissimo*

SOPRANO. *In a pp legatissimo*

ALTO. *In a pp legatissimo*

TENOR. *In a pp legatissimo*

BASS. *In a pp legatissimo*

PIANO. *pp sempre*

*(Stagger)*

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, ————— *S* With gold - en lights that  
*sempre pp*  
 spars, ————— *S* With gold - en lights that  
*sempre pp*  
 spars, ————— *S* With gold - en lights that  
*sempre pp*  
 spars, ————— *S* With gold - en lights that

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

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

*alleg.*

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

*alleg.*

**B** **SOLO.**  
 And

course we keep.  
 course we keep.  
 course we keep.  
 course we keep.

*alleg.*



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

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in both hands. The lyrics are: "ov-er the end - less plain, Out of the night for -" followed by "And ov - er the end - - less" for all parts.

*poco cresc.*

-lorn Ris - es a faint re - frain\_\_\_\_\_ A

*poco cresc.*

plain, *poco cresc.* Ris - es a faint re - frain\_ ✓

plain, *poco cresc.* Ris - es a faint re - frain\_ ✓

plain, *poco cresc.* Ris - es a faint re - frain\_ ✓

plain, *poco cresc.* Ris - es a faint re - frain\_ ✓

The second system of the musical score continues the vocal and piano parts. It includes the instruction "poco cresc." above the vocal staves. The lyrics are: "-lorn Ris - es a faint re - frain\_\_\_\_\_ A" followed by "plain, *poco cresc.* Ris - es a faint re - frain\_ ✓" for all parts. The piano accompaniment continues with the same rhythmic pattern.





— 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 four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics: "— till ye find a - gain Watchtill ye find a -", "watch, till ye find a gain, Watch", "watch, till ye find a - gain, Watch", and "watch, till ye find a - gain, Watch". The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

-gain. Life and the land of  
 — till ye find Life and the land of  
 — till ye find Life and the land of  
 — till ye find Life and the land of  
 — till ye find Life and the land of

The second system of the musical score continues with five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp. They contain the lyrics: "-gain. Life and the land of", "— till ye find Life and the land of", "— till ye find Life and the land of", and "— till ye find Life and the land of". The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It continues the rhythmic pattern from the first system.

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 staves are in G major (one sharp) and 4/4 time. The first vocal staff has the lyrics 'morn.' and 'From a'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The tempo marking 'alleg.' is placed below the piano part.

dim West to a dark East Our

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'dim West to a dark East Our'. The piano accompaniment continues with the eighth-note pattern in the right hand. The tempo marking 'alleg.' is also present.

lines un - way - er - ing head,

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'lines un - way - er - ing head,'. The piano accompaniment continues with the eighth-note pattern in the right hand. The tempo marking 'alleg.' is also present.

As if their mo - tion long had ceased And

Time — it-self were dead.

**E**

*alleg.*

Vain - ly we watch the deep — be-

- low, — Vain - ly the void — a-bove;

They died — a thousand years a-go,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "They died — a thousand years a-go,". The piano accompaniment is in a bass clef and features a complex, flowing melody with many sixteenth and thirty-second notes, creating a sense of movement and texture. The music is written in a common time signature.

Life and the land we love.

**F**

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Life and the land we love." The piano accompaniment continues with its intricate, flowing melody. A dynamic marking of **F** (forte) is placed above the vocal line at the end of the system. The music maintains the same key signature and time signature as the first system.

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,

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "But ov - er the end - less plain,". The piano accompaniment continues with its intricate, flowing melody. There are several dynamic markings of *pp* (pianissimo) scattered throughout the system, indicating a very soft volume. The music maintains the same key signature and time signature as the previous systems.

*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, ✓

born, Watch, \_\_\_\_\_ O

Watch, \_\_\_\_\_ O

*pp*

*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

*poco cresc.*

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

*pp*







No 4.

# The Little Admiral.

Words by  
HENRY NEWBOLT.

Music by  
C.V. STANFORD.

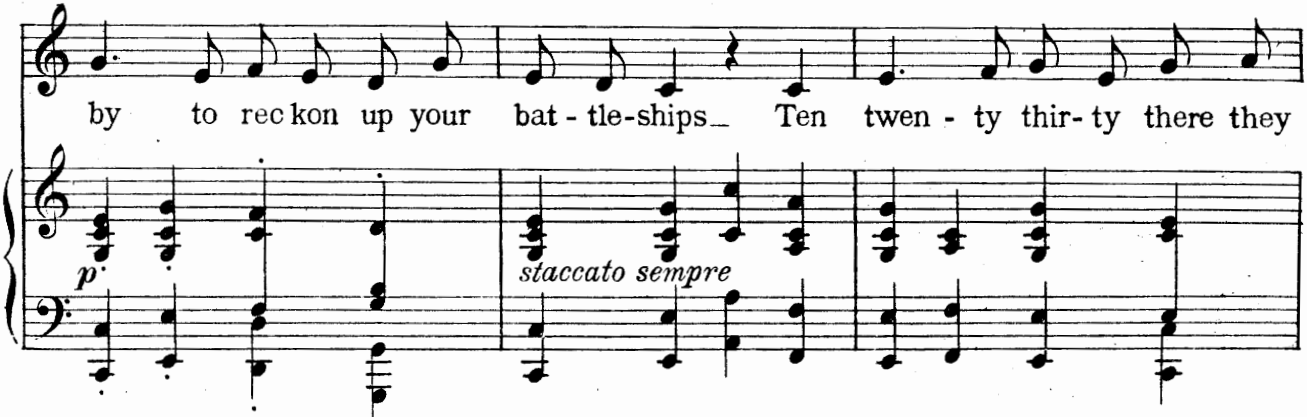
Allegro vivace. (♩=96)

SOLO. 

PIANO. 

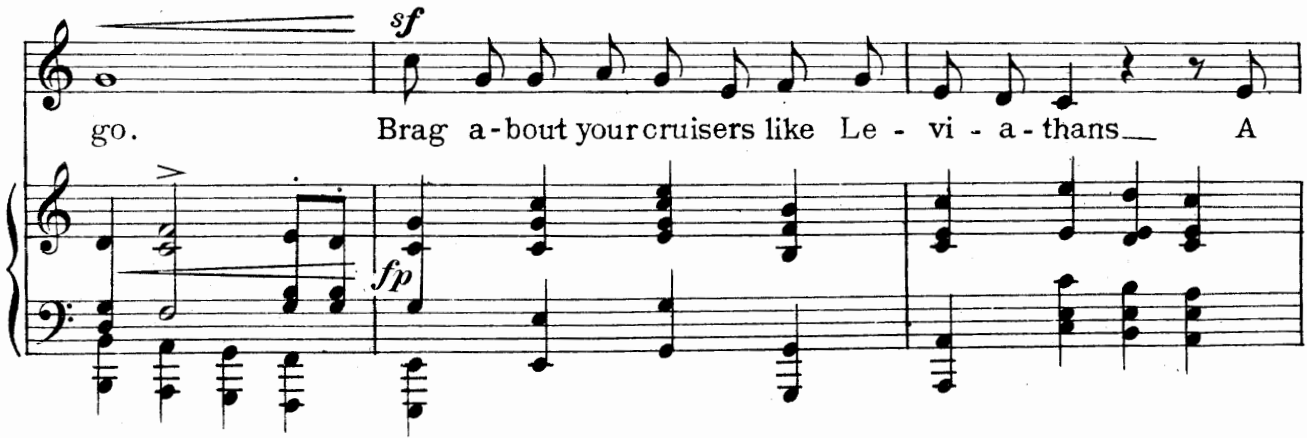
Stand

by to reckon up your bat-tle-ships\_ Ten twen - ty thir-ty there they



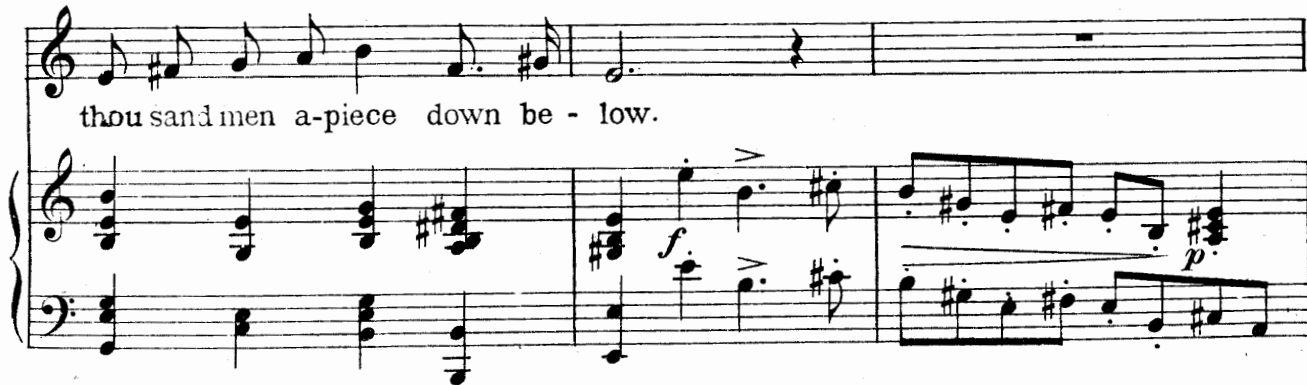
*p.* *staccato sempre*

go. Brag a-bout your cruisers like Le - vi - a - thans\_ A



*sf* *fp*

thou sand 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 cruis - ers like Le - vi - a - thans\_ A thou - sand men a -

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

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-

-mand. Where's the

*D poco meno mosso*

*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

*p*

*dim.*

*pp*

*a tempo*

voice you nev - er hear.

TEN.

BASS.

Stand

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

go.

Brag a - bout your cruiss-ers like Le - vi - a - thans — A



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

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

*G accel. cresc.*

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

*f a tempo cresc.*

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

BASS.

*f f staccato*



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

*mf*

- 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!

name Keel to keel and gun to gun he'll challenge us to

*f* Stand by! →

*f* Stand by! →

*f* *mp*

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

*f* Stand by! →

*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

*a tempo* *p* *cresc.*

SOP. & ALTO.

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

*ff*

*ff*

8

*f*

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

gc ✓ *ff* *poco rall* Brag a - bout your cruis - ers like Le -

*ff* *poco rall.*

18 4

8

SOP. *a tempo*  
 -vi - a - thans\_  
 ALTO.  
 -vi - a - thans\_  
 TEN.  
 -vi - a - thans\_  
 BASS.  
 -vi - a - thans\_

*mf* *cresc.* *a tempo* *cresc. poco a poco*

A thou - sand men a - piece,

*ff* *L*  
 A thou sand  
 A thou sand  
*cresc.* thou - sand men a - piece, *ff* A thou - sand  
 A thou sand

men a - piece  
 men a - piece  
 men a - piece  
 men a - piece

*sf* *sf* *sf*

*f* down be - low! *f*  
*f* down be - low! *f*  
*f* down be - low! *f*  
*f* down be - low! *f*

*ff*

# Fare Well.

Words by  
HENRY NEWBOLT.

Music by  
C.V. STANFORD.

Quasi Adagio. (♩ = 60)

SOLO.

*mf*

Mo - ther, with

SOP.

*ppp*

ALTO.

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

TEN.

*ppp*

BASS.

Quasi Adagio.

PIANO.

*p*

*p*

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "unbowed head Hear thou across the sea The fare-well of the dead, The". The middle staff is a piano accompaniment for the vocal line, showing chords and melodic lines. The bottom staff is a piano accompaniment for the entire system, featuring a complex harmonic structure with many notes and rests.

dead who died for thee. A Greet — them a -

*mp*  
Fare - well, Fare - well, Fare - well!

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

— them - selves they could — not save.

*mp*  
Fare - well, Fare - well, Fare -



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,  
Keep the house un -

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

*mp* Fare - well, ) Fare - well, √ Fare - well, ) Fare -

*ppp*

*pp*

*rall.*

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

- well

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 rest, followed by the lyrics 'sea, And be thou com - for-ted Because they died for'. The tempo is marked 'rall.'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

**D** *a tempo*

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

*pp* Mo - ther! Fare - well, \_\_\_\_\_ Fare - well, \_\_\_\_\_ Fare -

*pp* Mo - ther! Fare - well, \_\_\_\_\_ Fare - well, \_\_\_\_\_ Fare -

*pp* Mo - ther! Fare - well, \_\_\_\_\_ Fare - well, \_\_\_\_\_ Fare -

*pp* Mo - ther! Fare - well, \_\_\_\_\_ Fare - well, \_\_\_\_\_ Fare -

*a tempo*

*rall.*

The second 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 rest, followed by the lyrics 'thee. Far off they served, but now their deed is'. The tempo is marked 'a tempo'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The system concludes with a 'rall.' marking.

Molto Adagio. (♩ = 52)

done For - ev - er - more their  
 - well! For -  
 - well! For -  
 - well! For -  
 - well! For -

*cresc.*  
*mf*

Molto Adagio.

*p* *cres*

life and thine are one.  
 ev - er - more their life and  
 ev - er - more their life and  
 ev - er - more their life and  
 ev - er - more their life and

*cres* *cen*

*cen*

are one.

- do  
thine are one.

- do  
thine are one.

- do  
thine are one.

- do  
thine are one.

- do  
thine are one.

8

ff sf

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 "are one." and "- do thine are one." The piano accompaniment features a complex texture with many sixteenth notes in the bass line and chords in the treble. Dynamics include *ff* and *sf*.

8

*sf*

This system contains five vocal staves and a piano accompaniment. The vocal parts have some notes and rests. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *sf*.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The fifth staff is the piano accompaniment, shown as a grand staff with a treble and bass clef. The piano part features a melodic line in the right hand with a dotted rhythm and a complex, arpeggiated accompaniment in the left hand. The first measure of the piano part includes a forte (*sf*) dynamic marking. The system concludes with a repeat sign.

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each beginning with a treble clef and a key signature of three flats. The fifth staff is the piano accompaniment, shown as a grand staff with a treble and bass clef. The piano part continues with the arpeggiated accompaniment in the left hand and chordal accompaniment in the right hand. The first measure of the piano part includes a forte (*sf*) dynamic marking. The system concludes with a repeat sign.



PRODUCED AT THE BRIGHTON FESTIVAL, 1910

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