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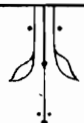
Four Sea Songs

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 clef and a 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' (p). The music consists of a series of chords and melodic lines in both hands, with a 'simile' instruction 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 lines in both hands, maintaining the same key signature and time signature.

p

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

Detailed description: This block contains the first line of the vocal melody and its 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 'piano' (p). The lyrics are 'When I'm discharged in Liv-er-pool an' draws my bit o'.'

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

f *dim.*

Detailed description: This block contains the second line of the vocal melody and its 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 dynamic change from 'f' (forte) to 'dim.' (diminuendo). The lyrics are 'pay, I won't come to sea an - y more. I'll'.

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

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

dim.

dim.

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

riten. - - - - - *(free.)*

colla voce *cresc.* *f*

store. —————

f

p
They

marc. *dim.*

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.* marking at the end.

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.* and *marc.* marking at the end.

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

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

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

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

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

mf

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

cresc.
f

por - pois - es at play.

ritenuto
ff *f* *dim.*
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, I

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

p

rall poco. *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.

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

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,

and the ship wait-ed me.

IV. Captain Stratton's Fancy.

Poem by
JOHN MASEFIELD.

Music by
PAUL CORDER.

Moderato.

Piano.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill (*tr*) on the second measure, while the left hand provides a steady accompaniment. The piece concludes with a piano (*p*) dynamic.

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

The first system of the song features a vocal line and piano accompaniment. The lyrics are: "Oh, some are fond of Span-ish wine, and some are fond of French, And". The piano accompaniment continues with a consistent rhythmic pattern.

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

The second system continues the song with the lyrics: "some 'll swal-low tay and stuff fit on-ly for a wench, But I'm for right Ja-mai-ca till I". The musical notation remains consistent with the previous system.

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

The final system of the song concludes with the lyrics: "roll be-neath the bench, Says the old, bold mate of Hen-ry Mor-gan." The piano accompaniment ends with a trill (*tr*) and a forte (*f*) dynamic.

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 score consists of a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a 4/4 time signature and a key signature of two flats. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked with a forte dynamic and the instruction 'risoluto'.

Lento.
f Quasi recit.

a tempo

rit.

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

f *colla parte*

mf *a tempo*

rit.

The second system continues the musical score. The voice line has a tempo change to 'Lento' and 'Quasi recit.' for the first part, then returns to 'a tempo' and ends with 'rit.'. The piano accompaniment follows these changes, marked with 'f colla parte', 'mf a tempo', and 'rit.'.

f *a tempo*

poco rit.

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

f
con Sed.

The third system concludes the piece. The voice line is marked 'f a tempo' and ends with 'poco rit.'. The piano accompaniment is marked 'f a tempo' and 'poco rit.', ending with a fermata over the final chord.

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