

COMPOSED FOR AND SUNG BY
MR. PLUNKET GREENE.

SONGS OF THE SEA,

THE POEMS BY
HENRY NEWBOLT,

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

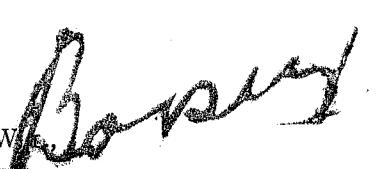
BY
C. VILLIERS STANFORD.
(OP. 91.)

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SONGS OF THE SEA.

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SONGS OF THE SEA.

(HENRY NEWBOLT.)

DRAKE'S DRUM.

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

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

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

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

II.

OUTWARD BOUND.

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

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

III

DEVON, O DEVON, IN WIND AND RAIN.

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

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

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

* Waggon Hill, January 6th, 1900.

IV

HOMEWARD BOUND.

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

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

V

THE "OLD SUPERB."

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

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

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

So Westward ho ! &c.

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

O 'twas Westward ho ! &c.

SONGS OF THE SEA.

Nº 1.

Drake's Drum.

Words by
HENRY NEWBOLT.

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

Tempo di marcia moderato.

VOICE.

PIANO.

mf

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

(Cap-tain, art thou sleeping there be-low?)

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

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H. 4404.

mf

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

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

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

1 *cresc.* *mf*

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

sf

shore - lights flash-ing, and the night - tide dash-ing, He
 sees it all so plain - - - ly as he saw it long a -
 go. Drake he was a De-von man, and
 ruled the Devon seas,..... (Captain, art thou sleeping there be -
 - - -

2

low?) Rov-ing tho' his death fell, he

p

went with heart at ease, And dream-ing all the time of Ply-mouth

cresc.

Hoe. "Take my drum to England, hang it by the shore,

cresc.

Strike it when your pow-der's run-ning low; If the

mf

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

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

f largamente

- go." Drake he's in his

hammock till the great Ar - ma - das come,

Chorus. (ad lib.)

7

3

(Cap - tain, art thou sleep - ing there be -
TEN.
(Cap - tain, art thou sleep - ing there be -
BASS.

3

mf 3 3 3 3
3 3 3 3
3 3 3 3

- low?) Slung atween the round shot, list'nning for the drum, And
- low?) And dream - ing
pp pp

dream - ing all the time of Plymouth Hoe.

all the time of Plymouth Hoe.

Call him on the deep sea, Call him up the Sound,
 Call him up the
 Call him on the deep sea,
cresc. 4
 Call him when ye sail to meet the foe; Where the old trade's plying and the
cresc.
 Sound, when ye sail to meet the foe; Where the old trade's plying and the
 Call him when ye sail to meet the foe;
mf *cresc.* *rall.*
 old flag fly ing, They shall find him ware and wa king, As they
 old flag fly ing, They shall find him ware and wa king, As they
rall.

a tempo

found him long a - go!

As they found him long a -
mf dim.

a tempo

mf dim.

- go!

p rall. *pp*

long a - go!

* Ending when there is no Chorus.

a tempo

- go!

mf dim.

pp

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

H. 4404.

N° 2. Outward bound.

Andante espressivo.

VOICE.

Chorus. (ad lib.)

5

thee?

Fast dawns the

TEN.

Must we bid fare-well to thee?

Fast

BASS.

5

last dawn, and what shall comfort then The lone - ly

dawns the last dawn,

hearts that roam the out - er sea?

What shall

6

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

6

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

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

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

7

thee!

pp

Think on us who think on

mf

7

cresc.

Earth - home, birth - home, with

thee! Earth - home,

pp

cresc.

love re - mem - ber yet The sons in

poco

birth - home!

poco

mf

rall. *a tempo*

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

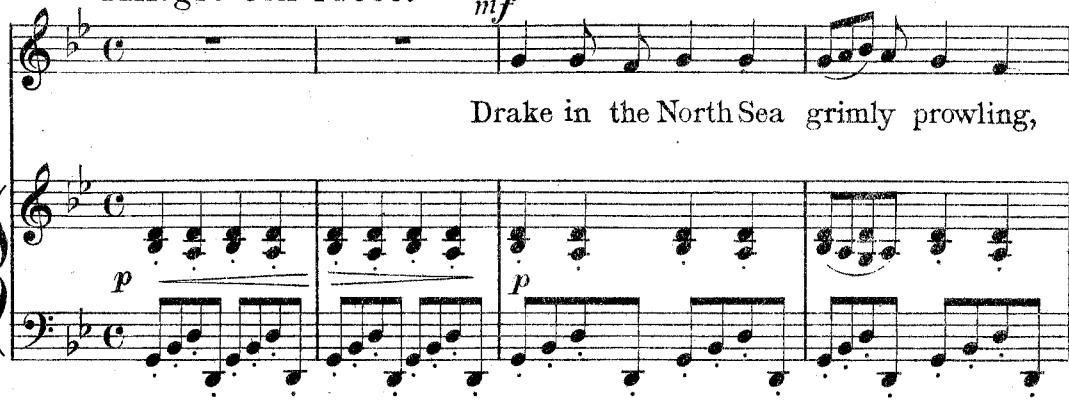
rall.

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

on th'e - ter - nal sea.

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

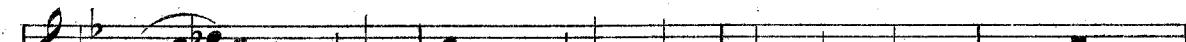
Allegro con fuoco. *mf*

VOICE. 

Drake in the North Sea grimly prowling,

PIANO. 

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



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



f
 "Fet-ter and Faith for England's neck, Faggot and Fa-ther, Saint and chain,-
 p.
 Yon-der the De-vil and all go howl - - ing,
 f stacc.
 8
 De-von, O De-von, in wind and rain!"
 TEN. mf
 De-von, O De-von, in wind and rain!
 BASS. mf
 Chorus. (ad lib.)
 Drake at the last off Nom-bre ly - ing,
 p
 pp

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

Gave to the sea-dogs round him cry-ing This for a sign be-

9f

-fore he slept:- "Pride of the West! What

De-von hath kept De-von shall keep on tide or main;

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

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

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

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

10 *mp*

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

Far in a South-land brought to bay, Locked in a death-grip
 all day tight - 'ning, Wait - ed the end in
 twi - light gray. Battle and storm and the
 sea-dog's way! Drake from his long rest turn'd a - gain, Vic - t'ry lit thy

steel with light - ning,
 Vic - try lit thy steel with light - ning,

ff

rall.
 De - von, O De - von, in wind and
ff *rall.*
 De - von, O De - von, in wind and
ff *rall.*

rall.

sf a tempo
 rain!
sf
 rain!
sf
ff a tempo

V V V V

Nº 4. Homeward bound.

Andante tranquillo.

PIANO.

The musical score consists of five staves of music. The top staff is for the piano, marked 'PIANO.' and 'p'. The subsequent staves are for the voice, marked 'p' for dynamic. The lyrics are: 'After long lab'ring in... the wind - y ways,... On smooth.... and shin - - - ing tides...' The score includes various musical markings such as dynamics (p, pp), articulations, and rests. Measure numbers 12 and 13 are indicated above the vocal staves.

mf

Swift - ly the great ship glides,

Her

Chorus. (*ad lib.*)

TEN.

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

BASS.

Her storms for-got, her

13

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

wea - ry watch-es past; Northward she glides

Northward she glides

13

pp

chant - - ed haze.

pp

and thro' th'en chant - - ed haze

pp

Faint on the verge,

pp

Faint on the

cresc.

faint on the verge her far hope

verge, faint, her far hope

24

14

dawns at last.....

14

pp mezza voce.

The phan - tom sky - line

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

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

15

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

sum - mer moon - shine gleam -

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

Soft as old sor - row, -----

bright as old re -

gleam - Soft as old sor - row,

cresc. mf

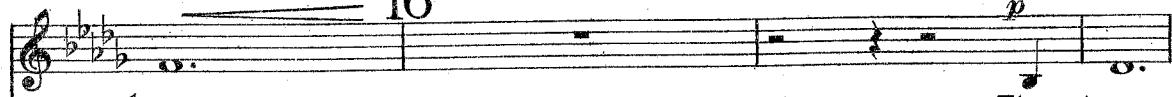
Più lento *p*
 nown,
 bright as old... re - nown,

f
 There lies the home,... there lies the

 There lies the home,

pp
 There lies the home,

16

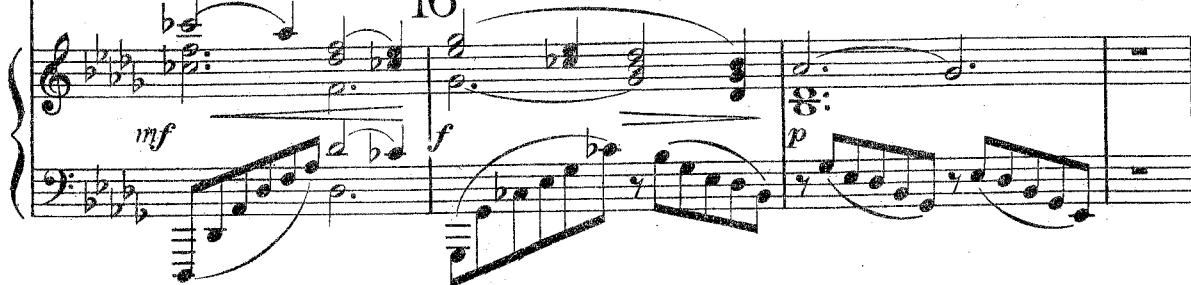


The home

there lies the home,.....

The home

16

*pp*

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

pp

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

*pp**pp*

Nº 5. The Old Superb.

Allegro vivace.

VOICE.

PIANO.

f

mf

The wind was ris-ing ea-st-er - ly, the

p

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

staccato

free; We look'd towards the Ad_mi .ral, where high the Pe_ter flew, And

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

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

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

cresc.

French are gone to Mar - ti - nique, and Nel - son's on the trail, And
 where he goes the "Old Su - perb" must go.

cresc.

So West-ward ho! for Tri - ni - dad, and
 East-ward ho! for Spain, And "Ship a - hoy!" a

18

So West-ward ho! for Tri - ni - dad, and
 East-ward ho! for Spain, And "Ship a - hoy!" a

So West-ward ho! for Tri - ni - dad, and
 East-ward ho! for Spain, And "Ship a - hoy!" a

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

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

rall.

19 *a tempo*

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

rall.

mf

The

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

sticks were on - ly fit for stir - ring g fog; The

stacc.

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

long a - go they ceased to heave the log,

20

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

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

cresc.

Captain Keats he knew the game, and swore to share the sport, For he

cresc.

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

Chorus Basses. (*ad lib.*)

mp

so

34

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

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

21

day; Round the world if
 day; Round the world if

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

rall.

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

rall.

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

a tempo

rall.

lag - ging, lag - ging all the way.

f

"Now

lag - ging, lag - ging all the way.

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

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

22

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

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

A musical score for a vocal piece, likely a duet or solo with piano accompaniment. The score consists of three systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature varies between common time and 2/4. The vocal parts are in soprano and alto/rhythm. The piano part includes bass and harmonic chords. The lyrics are integrated into the music, appearing below the notes.

- loft, - a - loft with studding sails, and lash them on the yard, For
 night and day the trades are driv - ing blind. So
 all day long and all day long be - hind the fleet we crept, And
 how we fret - ted none but Nel - son guessed; But

cresc.

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

ran the French to earth with all the rest.

23

Chorus. (ad lib.)

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

TEN.

BASS.

23.

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

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

hundred times a day; Round the world if
 hundred times a day; Round the world if

+

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

- gain,
 round the world a - gain, - gain,
 round the world a - gain, - gain,
 round the world a - gain, - gain,

rallentando

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

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

rallentando

Presto.

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

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

Presto.

⁺Ending, when there is no Chorus.

rallentando

Musical score for piano and voice. The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The piano part is in the bass clef. The vocal line begins with "round the world a gain," followed by "With a lame..... duck, a". The piano accompaniment features eighth-note chords. The vocal line continues with "lame..... duck a lag - ging, lag - ging, lag - ging all the". The piano accompaniment consists of sustained notes. The vocal line concludes with "way!". The piano accompaniment ends with a final chord.

Continuation of the musical score. The vocal line continues from the previous ending with "lame..... duck a lag - ging, lag - ging, lag - ging all the". The piano accompaniment consists of sustained notes. The vocal line concludes with "way!". The piano accompaniment ends with a final chord.

Presto.

Final section of the musical score. The vocal line begins with "way!". The piano accompaniment consists of eighth-note chords. The vocal line continues with a series of eighth-note chords. The piano accompaniment ends with a final chord.

Final section of the musical score. The vocal line begins with a series of eighth-note chords. The piano accompaniment consists of sustained notes. The vocal line continues with a series of eighth-note chords. The piano accompaniment ends with a final chord.