

# CUSHENDALL

## AN IRISH SONG CYCLE

THE POEMS BY

John Stevenson

SET TO MUSIC

BY

CHARLES VILLIERS STANFORD

OP. 118

- |                    |  |                              |
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# CUSHENDALL.

## IRELAND.

WHAT land is there like Ireland  
To hold in sweetest thrall  
The hearts of sons and daughters  
Let good or ill befall!  
God save her, pray her children,  
Wherever they may roam,—  
The green land of the shamrock,  
Wet with Atlantic foam.

In Ireland there are voices  
In winds and in the waves;  
The stranger never hears them  
How much soe'er he craves.  
Before their words mysterious  
Can sound to list'ning ears  
The blood must flow in Ireland  
For twice a hundred years.

O land of sunset glories,  
Lone island of the west,  
Of all lands to thy children  
The fairest one and best.  
Thy sons will cease to love thee  
And for thy sake to toil  
When clinging shamrock ceases  
To love the Irish soil.

## DID YOU EVER?

Did you ever see the sun  
When his day's work's nearly done,  
Wi' his hand stuck in his pocket  
And his head to one side cockit,  
Smilin' beams o' golden light  
While he's waitin' for the night?

Did you ever see the sea  
Take it easy-like a wee  
Wi' the gulls aboon her cryin',  
And she at fu' length lyin'  
On her bed o' brown sea-weed  
Wi' her hands beneath her head?

Did you ever see the moon  
On a winter afternoon  
Mak' a lookin' glass o' water;  
See the mirror quickly shatter  
As it lay before your sight  
Into bits o' silver light?

Did you ever hear the trees  
Talk in whispers to the breeze  
O' the Spring and Summer glories;  
Laughin' at the funny stories,  
That so cunnin'ly he weaves,  
Till their laughter shakes the leaves?

Did you ever see the stars  
Ridin' roon the sky on cars  
Made o' clouds and mists and vapours,  
Winkin', shootin', cuttin' capers,  
Playin' hide-and-seek bo-peep,  
When the moon is fast asleep?

Never saw such things, ye said,  
Why, wherever were ye bred?  
Doubtless in some township smoky  
Where the air is thick and choky,  
Where they have no sun nor moon,  
Nor a breeze to play a tune,  
Or to tell a funny story;  
Where the water's mirror'd glory,  
Sleepin' sea and starry blue,  
Are for ever hid from view.  
Och, I pity ye—I do.

## CUSHENDALL.

AT night I hear the sea-gull's call;  
From cloud-land as they pass ye by  
They send ye doon a friendly cry—  
The sea-bird loves ye, Cushendall.

The sycamores are braid and tall,  
Green upon green their shades in spring,  
And in their arms the thrushes sing—  
The song-bird loves ye, Cushendall.

The hills are near ye. Chief of all  
That on the westward hem ye round,  
Lies Lurig like a sleepin' hound—  
O Lurig loves ye, Cushendall.

When, far away, night's shadows fall  
On sons whose fate has been to roam,  
They dream about the dear old home—  
The exile loves ye, Cushendall.

And they, the long departed, all [pray'd,  
Who here liv'd, labour'd, lov'd, and  
Then saw themselves the laid in clayde—  
Their spirits love ye, Cushendall.

## THE CROW.

IF men have got their counterparts  
Among the birds, the crow  
Wi' a' his cuteness and his arts  
Is sure the man o' law.  
He's got the impudence and cheek  
That skill in thievin' brings,  
He wears a black coat a' the week—  
He's got a long attorney beak  
For pokin' into things.  
He takes some interest in lands,  
And talks a kind o' jaw  
That no man livin' understands,  
Just like the man o' law.  
He looks by or'nar stern and grim,  
He's certain verra wise,  
If ye would get the best o' him,  
Ye'll early have to rise.  
He'll unconsider'd trifle nab,  
He knows what's twa and twa,  
He loves the gentle game o' grab,  
Just like the man o' law.  
He cocks his head wi' knowin' look,  
And scans ye wi' his eye,  
As if to read ye like a book,  
My faith, the bird is sly.  
He gives ye help mayhap some days,  
And kills a slug or twa;  
But costs ye dear in other ways,  
Just like the man o' law.

## DADDY-LONG-LEGS.

FAITH, Nature was benevolent  
The day she gave you legs,  
Six o' them, and such trollopin',  
Disj'inted kind o' pegs.  
They say she never makes mistakes,  
Is never ill-advis'd,  
But really when I see your legs  
I feel a bit surpris'd.  
They are so long and crook'd and thin,  
So numerous and quare;  
I never saw the like o' them  
On inseck anywhere.  
They were, mayhap, ould stock laid by,  
A prentice bit o' work;  
A dozen misfits Nature made  
One evenin' in the dark

And when she built your primal pair,  
 And tell't them to increase,  
 She thought o' this ould dozen legs  
 And gave them six apiece.  
 But O if she had had the thought,  
 If she had had the wit,  
 To take the scissors in her hand  
 And clip them short a bit,  
 You might ha' been a bummin' clock,\*  
 Responsible, refin'd,  
 Wi' *otium cum*—thingumbob,  
 You might—well never mind.  
 You have the sense o' your defecks,  
 And wi' a proper shame  
 You try to moderate your legs  
 In lamp or candle flame.  
 It's doubtless wi' the thought I'd find  
 Them nourishin' as eggs,  
 I find, whiles, in my parritch bowl  
 A couple o' your legs.  
 Thankin' you kindly all the same  
 I here would stipulate,  
 Suparflus legs shall be dispoged  
*Beside, not on, my plate.*

\* Beetle.

#### HOW DOES THE WIND BLOW?

How does the wind blow?  
 North it is, neighbour.  
 This day a man's a man  
 Fit for his labour.  
 Listen! what noise it makes,  
 Hear the lum roaring,  
 That's a Goliath wind  
 Puffing and snoring.  
 Over a thousand leagues,  
 Singing, it courses,  
 Raising the white manes  
 O' the sea-horses.  
 Sure it's the breath o' life  
 Into ye blowing,  
 Sending the red blood  
 Pulsing and flowing.  
 Troth, and a windy day  
 Is to my liking.  
 I feel like Nimrod,  
 Or an ould Viking.

How does the wind blow?  
 East it is, biting,  
 Cutting to marrow-bones,  
 Shrivelling, blighting.  
 Cowld do ye say it is?  
 East's always chilling,  
 Cowld's just no name for it,  
 'Deed, and it's killing.  
 There's Brown's sheep again  
 Into my clover,  
 I'll have the law on him  
 Ere the month's over.  
 Never for me were  
 Sarvints so lazy,  
 Me wi' the toothache,  
 Driving me crazy.  
 There's half the roof off  
 Byre and the dairy,  
 And that ould cow sick.  
 Things *is* contrary.

How does the wind blow?  
 West it is, rumbling;  
 West wi' a growl in it  
 Like a dog grumbling.  
 Wish I knew what to do,  
 Weather allowing.  
 I should have horses out,  
 I should be ploughing.  
 Is it a gentle blow,  
 Kind o' soft duster?  
 Or does a storm come,  
 Regular buster?  
 Life is a queer thing,  
 Troubles and sneezing,  
 Come like the west wind  
 At their own pleasing.  
 Skies are as black as pot,  
 Clouds do not scatter,  
 That last windy gust,  
 Smelt o' rain water.

How does the wind blow?  
 South, softly singing  
 Songs o' the bright time  
 She'll be soon bringing.  
 South wind is kindly,  
 Loving and giving,  
 Springtime is heartsome,

Life is worth living.  
 Trees stand no longer  
 Bare in such grim rows,  
 Under a hedge I  
 Found a new primrose;  
 Somehow it made me  
 Think of wee Jennie,  
 Always I thought her  
 Fairest of any.  
 Jen' has a bonnie face  
 (Beauty *does* matter),  
 Soft touzled black hair,  
 Eyes like deep water.  
 She's no big talker,  
 Not the loud-mouth kind.  
 Jen' has a sweet voice,  
 Low like the south wind.  
 He that will ax her—  
 Troth he will do well,  
 Jennie's a sweet girl,  
 Jennie's a jewel.

#### NIGHT.

The sun's away to other lands, the far  
 lands o' the west,  
 And night o'er land and rock and sea her  
 veil o' black has spread,  
 The silver moon, her journey done, has  
 tirèd sunk to rest,  
 And sleepy stars are winking from the  
 dark sky overhead.

Long since the wind has ceas'd to chase  
 the clouds across the sky,  
 And homeward, slow, with flapping sails,  
 the laden vessels creep;  
 And a plash from far off sandy shores  
 sounds like a restful sigh  
 From the gently heaving bosom of the  
 mighty sea,—asleep.

The words from "Pat McCarty his Rhymes" are printed by the kind permission of the Author and Mr. Edward Arnold.

# No 1.

# IRELAND.

Words by  
JOHN STEVENSON.

Music by  
C. V. STANFORD.  
Op. 118.

*Andante.*

VOICE. *mf*  
What

PIANO. *p* *pp* *p*

land is there like Ire - land To hold in sweet - est thrall The

hearts of sons and daugh - ters, Let good or ill — be - fall!

God save her, pray her chil - dren, Where -

- ev - er they may roam, The green land of the

*cresc.*

sham - rock, the green land of the sham - rock, Wet

*rall.*

*colla parte*

with At - lan - tic foam.

*a tempo*

*p*

In Ire - land there are voi - ces In

*pp*

winds and in the waves, The stran-ger ne-ver hears them How

much so - e'er he craves. Be - fore their words mys -

- te - rious Can sound to list - 'ning ears The

*cresc.*

*cresc.*

blood must flow in Ire - land For twice a hun - dred years, Twice —

*rall.* *a tempo*

— a hun - dred years.

*colla parte* *cresc.*

*mf*

O land of sun - set glo - ries, Lone Is - land of — the

west, Of all lands to thy chil - dren The fair - est one and

best. Thy sons will cease to love thee And for thy sake to—

toil When cling - ing sham - rock ceas - es, when

*cresc.*

cling - ing sham - rock ceas - es to love \_\_\_\_\_ the

*f*

*rall.* *a tempo*

I - rish soil.

*rall.* *rall.*



# No. 2. DID YOU EVER?

JOHN STEVENSON.

C.V. STANFORD.

*Allegretto.*

VOICE. *mf*

PIANO. *p*

Did you

ev - er see the sun When his day's work's near - ly done, Wi' his

hand stuck in his pocket And his head to one side cockit, Smil - in'

beams of gold-en light While he's wait - in' for the night?\_\_\_\_\_

*p*  
Did you ev - er see the sea Take it

eas - y - like a wee Wi' the gulls a-boon her cry-in', And

she at fu' length ly - in', On her bed o' brown sea - weed Wi' her

hands be-neath her head? \_\_\_\_\_ Did you

ev - er see the moon \_\_\_\_\_ On a win - ter aft - er - noon mak' a

*pp*

look - in' glass o' wat - er; See the mir - ror quick - ly shat - ter As it

*poco accel.*

*poco accel.*

lay be-fore your sight In - to bits o' sil - ver light? \_\_\_\_\_

*rall.*

*rall.*

*mf* *a tempo*

Did you ev - er hear the trees Talk in whisp - ers to the

*a tempo*

*p* *cresc.*

breeze \_\_\_\_\_ O' the Spring and Sum - mer glo -

ries; Laugh - in' at the fun - ny stor - ies,

*p*

That so cun - nin' - ly he weaves, Till their laugh - ter shakes the leaves? \_\_\_\_\_

*f*

*p*  
Did you

ev - er see the stars Rid - in' roon' the sky on cars Made o'  
*pp*

*poco accel.*  
clouds and mists and vap - ours, Wink - in', shoot - in', cut - tin' cap - ers, Play - in'  
*poco accel.*

*poco rall.*  
hide - and-seek bo - peep, When the moon is fast a - sleep?  
*poco rall.*

Tempo I.

Ne-ver saw such

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase starting on a G4. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

things, ye said, Why, wher - ev - er were ye bred? Doubtless

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines. The dynamic marking remains *mf*.

in some town - ship smok - y Where the air is thick and

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines. The dynamic marking remains *mf*.

chok - y, Wlfere they have no sun nor moon, Nor a

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines. The dynamic marking remains *mf*.

breeze to play a tune, Or to tell a fun - ny

sto - ry; Where the

wa - ter's mir - ror'd glo - ry,

*p* Sleep - in' sea and star - ry

blue, Are for ev - er *dim.*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'blue,' followed by a 2-measure rest, then a 2/4 time signature change, and continues with 'Are for ev - er' with a *dim.* marking. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

hid from view. Och, I

The second system continues the vocal line with 'hid from view.' followed by a 2-measure rest, then 'Och, I'. The piano accompaniment continues with similar harmonic support.

pit - y ye - I do.

The third system continues the vocal line with 'pit - y ye - I do.'. The piano accompaniment features more active melodic lines in both hands.

The fourth system shows the vocal line with a final note and a fermata, followed by a 2-measure rest. The piano accompaniment concludes with a final chord and a fermata.



# CUSHENDALL.

JOHN STEVENSON.

C. V. STANFORD.

Adagio.

VOICE. *p* At night I

PIANO. *p*

hear the sea-gulls' call; From cloud-land as they pass ye

by They send ye doon a friend - ly cry. The

sea-bird loves — ye, Cush - en - dall.

*pp*

The syc-a-mores — are braid and tall, Green upon green their

*p*

shades in spring, And in their arms the thrush - es sing —

The song - bird loves — ye, Cush - en - dall.

*p*

The hills are near ye

This system contains the first two lines of music. The vocal line begins with a rest, followed by the lyrics "The hills are near ye". The piano accompaniment consists of a flowing melody in the right hand and a harmonic accompaniment in the left hand.

*poco più mosso*  
Chief of all that on the west-ward hem ye round, Lies Lu - rig

This system contains the third and fourth lines of music. The tempo marking *poco più mosso* is placed above the first measure. The vocal line continues with the lyrics "Chief of all that on the west-ward hem ye round, Lies Lu - rig". The piano accompaniment continues with a similar rhythmic pattern.

like a sleep - in' hound \_\_\_\_\_ O Lu - rig loves \_\_\_\_\_

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "like a sleep - in' hound" followed by a long horizontal line, then "O Lu - rig loves" followed by another long horizontal line. The piano accompaniment continues with a similar rhythmic pattern.

*senza rall.*  
\_\_\_\_\_ ye, Cush - en - dall.

This system contains the seventh and eighth lines of music. The tempo marking *senza rall.* is placed above the first measure. The vocal line continues with the lyrics "ye, Cush - en - dall." The piano accompaniment continues with a similar rhythmic pattern.

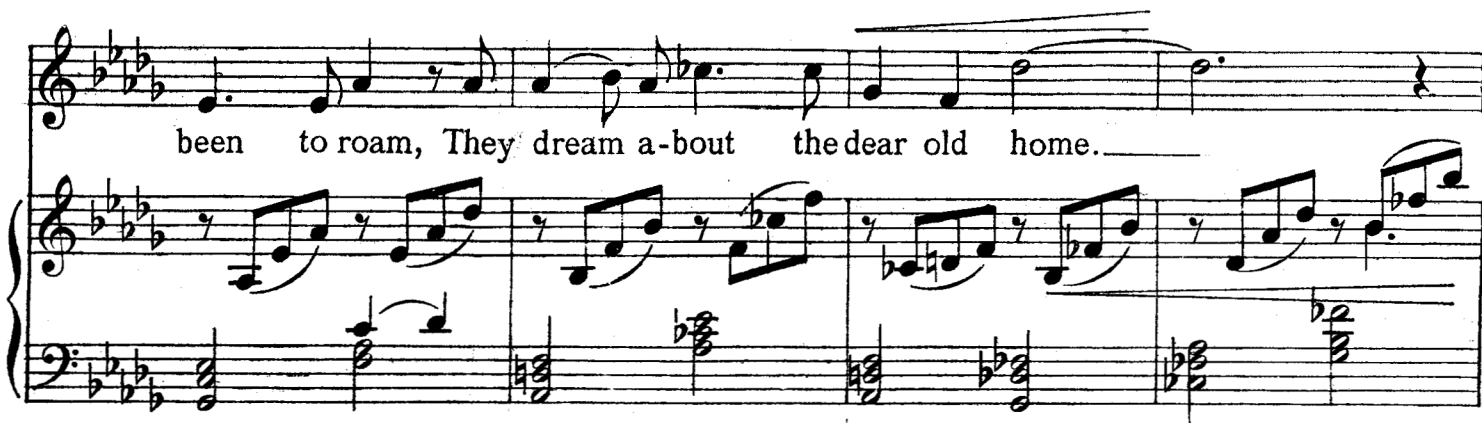
*pp*

When, far a - way, night's shad - ows fall On sons whose fate has



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has 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. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. A *pp* dynamic marking is present at the start of the piano part.

been to roam, They dream a-bout the dear old home.



The second system continues the vocal and piano parts. The vocal line has a long note on 'home' followed by a rest. The piano accompaniment continues with its characteristic eighth-note pattern. The *pp* dynamic is maintained.

*f* *rall.*

The ex - ile loves ye, Cush - en -



The third system shows a change in dynamics. The vocal line starts with a rest, then a *f* dynamic marking. The piano accompaniment also features a *f* dynamic. A *rall.* (ritardando) marking is placed over the vocal line towards the end of the system.

**Adagio.** *pp*

- dall. And they, the



The fourth system is marked **Adagio.** The vocal line begins with a *dall.* (ritardando) marking. The piano accompaniment is marked *pp*. The tempo is significantly slower than the previous sections.

lang de-part - ed, all who here liv' d, la-bour'd, lov'd, and

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of three flats. The lyrics are "lang de-part - ed, all who here liv' d, la-bour'd, lov'd, and". The piano accompaniment features a complex texture with many beamed notes and rests.

pray'd, Then saw them-selves the laid in Layde-

*rall.* *piu lento*

*rall.*

The second system continues the musical score. The vocal line has lyrics "pray'd, Then saw them-selves the laid in Layde-". Performance markings include "rall." above the vocal line, "piu lento" above the piano accompaniment, and "rall." below the piano accompaniment. The piano accompaniment continues with intricate rhythmic patterns.

Their spi - rits love

*pp rall.*

*rall.*

The third system features the lyrics "Their spi - rits love". Performance markings include "pp rall." above the vocal line and "rall." below the piano accompaniment. The piano accompaniment has a more active, flowing texture.

ye, Cush - en - dall.

The fourth system concludes the page with the lyrics "ye, Cush - en - dall.". The vocal line and piano accompaniment continue with the same musical style as the previous systems.

# N<sup>o</sup> 4. THE CROW.

JOHN STEVENSON.

C. V. STANFORD.

*Andante moderato.*

VOICE. *p*

If

PIANO. *sfp* *sf*

men have got their count - er - parts A - mong the birds, the crow Wi'

*staccato* *sfp*

a' his cute - ness and his arts Is sure the man o' law. He's

*cresc.* *mf*

got the im - pu - dence and cheek That skill in thiev - in' brings, He

*cresc.* *mf*

*p*

wears a black coat a' the week - He's got a long at - tor - ney beak For

*p*

pok - in' in - to things, He

takesome in - ter - est in lands, And talks a kind o' jaw That

no man liv - in' un - der - stands, Just like the man o' law.

He looks by or' - nar stern and

grim, He's cer - tain ver - ra wise, If ye would get the

best o' him, Ye'll ear - ly have to rise. He'll



un - con - sid - er'd tri - fles nab, He knows what's twa and twa, He

loves the gen - tle game o'grab, Just like the man o' law.

*p* He cocks his head wi' know - in' look, And

scans ye wi' his eye, As if to read ye like a book, My

faith, the bird is sly. He gives ye help— may -

-hap some days, And kills a slug or twa;

*rall.*

*rall.* *pp*

But

*più lento* *a tempo*

costs ye dear in oth - er ways, Just like the man o' law.

Nº 5.  
DADDY - LONG - LEGS.

JOHN STEVENSON.

G. V. STANFORD.

Allegro leggiero.

VOICE.

PIANO.

*p stacc.*

Faith,

Na - ture was be - ne - vo - lent The day she gave you legs, Six

o' them, and such troll - o - pin'; Dis - j'int - ed kind o' pegs. They

say she nev - er makes mis - takes, Is nev - er ill - ad -

-vis'd, But real - ly when I see your legs I

feel a bit sur - pris'd.

They are so long and crook'd and thin, So num - er - ous and quare; I

nev - er saw the like o' them on in - seck an - y - where. They

were, may - hap, ould stock laid by, A pren - tice bit o'

work; A do - zen mis - fits Na - ture made One

even - in' in the dark.

And when she built your pri - mal pair, And

tell't them to in - crease, She

thought o' this ould do - zen legs And gave them six a -

-piece. But O

— if she had had the thought, If she had had the

wit, To take the scis - sors in her hand And clip them short a

bit, You might ha' been a bum - min

clock,\* Re - spon - si - ble, re - fin'd, Wi'

*mf*

o - ti - um cum thing - um - bob, You might---

*p*

well nev - er mind.

You have the sense o' your de - fecks, And

wi' a pro - per shame You try to mod - er - ate your legs In



lamp or can - dle flame. \_\_\_\_\_ It's



doubt - less wi' the thought I'd find Them nour - ish - in' as



eggs, I find, \_\_\_\_\_ whiles, in my par-ritch bowl



A coup-le o' your legs



Thank - in' you kind - ly all the same I

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Thank - in' you kind - ly all the same I". The piano accompaniment features a steady bass line with chords in the right hand.

here would stip - u - late, *piu lento* Su - par - flus

The second system continues the vocal line with the lyrics "here would stip - u - late, Su - par - flus". The tempo marking *piu lento* is placed above the vocal staff. The piano accompaniment continues with similar harmonic support.

legs shall be dis - paged *sf* Be - side, *sf* not on, my

The third system features the lyrics "legs shall be dis - paged Be - side, not on, my". The piano accompaniment includes dynamic markings *sf* (sforzando) above the vocal line.

*a tempo* plate.

The fourth system begins with the tempo marking *a tempo* and the lyric "plate.". The piano accompaniment features a more active bass line and includes a dynamic marking *f* (forte) at the beginning.

# No. 6. HOW DOES THE WIND BLOW?

JOHN STEVENSON.

C. V. STANFORD.

**Allegro.** *mf*

VOICE. How does the wind \_\_\_\_\_ blow?

PIANO. *f*

*f* North it is, neigh - bour. This day a man's a man Fit for his la - bour.

*mf* Lis - ten! what noise it makes,

*p*

*cresc.*

Hear the lum roar - ing, That's a Go - li - ath wind Puf - fing and snor - ing.

*cresc.*

O - ver a thou - sand leagues, Sing - ing, it cours - es.

*sf* *mf* *sf*

Rais - ing the white manes O' the sea hor - ses.

*mf*

Sure it's the breath o' life In - to ye blow - ing, Send - ing the red - blood

*mf* *f*

Puls - ing and flow - ing. Troth, and a wind - y day Is to my lik - ing.

I feel like Nim - rod, Or an ould Vi -

king.

How does the wind \_\_\_\_\_ blow?

East it is, bi - ting, Cut-ting to mar - rowbones,

Shriv - el-ling, blight - ing. Cowld \_\_\_\_\_ do ye say it is?

East's al-ways chil - ling, Cowld's \_\_\_\_\_ just no name for it,

'Deed, and it's kil - ling. There's Brown's sheep a-gain in - to my clo - ver,

I'll have the law on him Ere the month's o - ver. Nev - er for me were

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

Sar-vints so la - zy, Me wi' the tooth - ache, Driv - ing me cra - zy.

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

There's half the roof off Byre and the dai - ry,

The third system shows the vocal line and piano accompaniment. The piano part features several accents (>) over notes in both hands.

And that ould cow sick.

The fourth system concludes the piece. The vocal line has a final note with a fermata. The piano accompaniment includes a *rall.* (rallentando) marking and a double bar line with a '2' above it, indicating a second ending.

*a tempo*

Things is con - trai - ry,

*a tempo*

*mf*

How does the wind

blow? West it is, rum - bling,

*mf*

*p*

West wi' a growl in it Like a doggrum - bling.



Wish I knew what to do, weath-er al-low - ing. I should have hor - ses out,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase: "Wish I knew what to do, weath-er al-low - ing. I should have hor - ses out,". The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

I should be plough - ing. Is it a gen - tle blow, kind o' soft

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "I should be plough - ing. Is it a gen - tle blow, kind o' soft". The piano accompaniment features a dynamic marking of *p* (piano) at the start of the system and *f* (forte) later on. The music continues with a mix of chords and melodic fragments.

dust - er? Or does a storm come, Reg - u - lar bus - ter?

The third system shows the vocal line and piano accompaniment. The vocal line lyrics are: "dust - er? Or does a storm come, Reg - u - lar bus - ter?". The piano accompaniment includes a *cresc.* (crescendo) marking above the staff. The accompaniment features more complex chordal textures and moving bass lines.

Life is a queer thing. Trou-les and sneez - ing, Come like the west wind

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line lyrics are: "Life is a queer thing. Trou-les and sneez - ing, Come like the west wind". The piano accompaniment starts with a *mf* (mezzo-forte) dynamic and includes a *cresc.* marking. The music ends with a final chord in the piano part.

At their own pleas - ing. Skies are as black as pot, Clouds do not

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with the lyrics 'At their own pleas - ing.' followed by 'Skies are as black as pot, Clouds do not'. The piano accompaniment includes dynamic markings such as *sf* and *p*.

scat-ter, That last win - dy gust, Smelt o' rain

The second system continues the vocal line with the lyrics 'scat-ter, That last win - dy gust, Smelt o' rain'. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *sf*.

wa - - - ter.

The third system shows the vocal line with the lyrics 'wa - - - ter.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

How does the wind blow?

The fourth system concludes the vocal line with the lyrics 'How does the wind blow?'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf*.

*p Cantabile*

South, \_\_\_\_\_ soft - ly sing - ing

Songs \_\_\_\_\_ o' the bright time \_\_\_\_\_ She'll be soon

bring - ing. South wind is kind - ly, Lov - ing and

giv - ing, Spring - time is heart - some,

Life is worth\_ liv -

*cresc.*

- ing. Trees stand no long - er

*mf*

Bare in such grim rows, Un - der a

*mf*

hedge\_ I Found a new prim - rose;

*p*

Some-how it made me think of wee Jen-nie, Al-ways I

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 a series of eighth and quarter notes. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4.

thought her fair - est of a - ny. Jen? has a

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note for 'Jen?' followed by a rest. The piano accompaniment continues with arpeggiated figures. The key signature remains B-flat major.

bon - nie face (Beauty *does* mat - ter), Soft tou - zled

The third system shows the vocal line with a note for 'Beauty' followed by a rest. The piano accompaniment features more complex arpeggiated patterns. The key signature is still B-flat major.

black hair, Eyes like deep wa - ter.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a quarter rest. The piano accompaniment ends with a final chord. The key signature is B-flat major, and the time signature is 2/4.

*cresc.*

She's no big talk - er, Not the loud - mouth kind.

*cresc.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "She's no big talk - er, Not the loud - mouth kind." The bottom staff is the piano accompaniment, featuring a series of arpeggiated chords in the right hand and a bass line in the left hand. A *cresc.* marking is placed above the piano staff.

*p*

Jen' \_\_\_\_\_ has a sweet voice, Low \_\_\_\_\_ like the

*p*

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with the lyrics "Jen' \_\_\_\_\_ has a sweet voice, Low \_\_\_\_\_ like the". The bottom staff continues the piano accompaniment with arpeggiated chords. A *p* (piano) marking is placed above the vocal staff and below the piano staff.

*cresc.*

south - wind. He \_\_\_\_\_ that will ax her -

*cresc.*

Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line with the lyrics "south - wind. He \_\_\_\_\_ that will ax her -". The bottom staff continues the piano accompaniment. A *cresc.* marking is placed above the vocal staff and below the piano staff.

*f*

Troth \_\_\_\_\_ he will do well, Jen -

*f*

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line with the lyrics "Troth \_\_\_\_\_ he will do well, Jen -". The bottom staff continues the piano accompaniment. A *f* (forte) marking is placed above the vocal staff and below the piano staff. The system concludes with a double bar line and a final chord.

*rall.*

- nie's a sweet girl, Jen - nie's a jew -

*colla parte*

*a tempo*

-el.

*a tempo*

# No. 7.

## NIGHT.

JOHN STEVENSON.

C. V. STANFORD.

*Larghetto tranquillo.*

VOICE. *p*

The sun's a-way to other lands,

PIANO. *pp*

The far lands o' the west, And night o'er land and rock and

*rall.* *a tempo*

sea Her veil o' black has spread, The

*rall.*



sil - ver moon, her journey done, has tir - ed sunk to rest,

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "sil - ver moon, her journey done, has tir - ed sunk to rest,". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chromatic movement.

And sleep - y stars are wink - ing

The second system continues the vocal line with the lyrics "And sleep - y stars are wink - ing". The piano accompaniment continues with similar harmonic support, featuring a mix of chords and melodic fragments in both hands.

from the dark - sky o - ver - head.

The third system contains the lyrics "from the dark - sky o - ver - head." The vocal line concludes this phrase with a long note on "o - ver - head." The piano accompaniment continues to support the melody with harmonic accompaniment.

Long since the wind has ceas'd to chase the clouds a-cross the

The fourth system begins with the lyrics "Long since the wind has ceas'd to chase the clouds a-cross the". The vocal line starts with a rest followed by the beginning of the phrase. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

sky, And home-ward, slow, with flap-ping sails, the

la - den ves - - - sels creep;

And a plash from far off

sand - y shores Sounds like a rest - ful

sigh From the gen - tly

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 half note 'sigh' followed by a melodic phrase for 'From the gen - tly'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines, including a triplet of eighth notes.

heav - ing bo - som of the might - y sea,

The second system continues the vocal line with 'heav - ing bo - som' and 'of the might - y sea,'. The piano accompaniment features a treble and bass clef with a complex harmonic structure, including a long melodic line in the right hand and a more rhythmic bass line.

a - sleep.

The third system shows the vocal line with 'a - sleep.' and a long note. The piano accompaniment includes a treble and bass clef with a 'pp' (pianissimo) dynamic marking. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

The fourth system consists of piano accompaniment in the lower staff, featuring a treble and bass clef. It includes a 'ppp' (pianississimo) dynamic marking and concludes with a double bar line and repeat sign.

# SONGS OF THE FLEET

FOR

Baritone Solo and Chorus

THE POEMS

BY

HENRY NEWBOLT

Set to Music

BY

CHARLES V. STANFORD

OP. 117

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Nº 2. THE SONG OF THE SOUTHWESTER | Nº 4. THE LITTLE ADMIRAL  
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