

"The Fringes of the Fleet."

1.

The Lowestoft Boat.

(A Chanty.)

Words by
RUDYARD KIPLING.

Music by
EDWARD ELGAR.

Allegro. (♩ = 120)

VOICE.

PIANO.

f con spirito

mf

1. In Low - es - toft a boat was laid,

p

p più lento

Mark well what I do say! And

mf a tempo

p colla parte

mf a tempo

The words of this Song are reprinted from Mr Kipling's "The Fringes of the Fleet" by permission of the Author.

she was built for the her - ring trade. But

rit.

colla parte

she has gone a - rov - in', a - rov - in',

a tempo

dolce (slyly)

p

p

rov - in', The Lord knows where!

cresc.

(CHORUS.)

allargando

cresc.

f

colla parte

a tempo

sf

giocososo

(SOLO.) *mf*

2. They

gave her Gov-ern - ment coal to burn, And a

Q. F. gun at bow and stern, And *rit.*

a tempo sent her out _____ *p* a - rov - in', a - rov - in',

a tempo

*And. * And. * And. * And. **

cresc. *(CHORUS) allargando* rov - - - in', The Lord knows where! _____

cresc. f colla parte sf a tempo

*And. * And. **

(SOLO)

★ 3. Her skipper was mate of a buck-o ship Which al - ways killed one
 4. Her mate was skipper of a chap-el in Wales, And so he fights in
 5. Her en - gin - eer is fif - ty - eight, So he's pre - pared to
 6. Her lead - ing - sto - ker's sev - en - teen, So he don't know what the

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

rit.

man per trip, So he is used to rov - in', a - rov - in',
 top-per and tails, Re - lig - i - ous tho' rov - in', a - rov - in',
 meet his fate, Which ain't un - like - ly rov - in', a - rov - in',
 Judg - ments mean, Un - less he cops 'em rov - in', a - rov - in',

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand.

Ad. * *Ad.* * *Ad.* * *Ad.* *

cresc.

(CHORUS) *allargando*

rov - in', The Lord knows where!

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *cresc.*, *f*, *colla parte*, and *sf a tempo*.

Ad. * *Ad.* *

(SOLO)

7. Her cook was chef in the Lost Dogs' Home,

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* and *p*.

* In these four stanzas (any of which may be omitted) the tune should be freely adapted, syllabically, to the lilt of the words.

distinto *f*

Mark well what I do say! And I'm sor - ry for Fritz when they

f *Leg.* *

f *repeat in Chorus.* *ff*

all come A - rov - in', a - rov - in', a - roar - in',

ff

(SOLO.) *largamente* (CHORUS.) *allargando*

Round the North Sea_ rov - in', The Lord knows where!

sf colla parte sf *sf a tempo*

Lento ad lib. with conviction (or spoken). *p*

The Lord knows where!

Fine.

Fate's Discourtesy.

Be well assured that on our side
Our challenged ocean's fight,
Though headlong wind and heaping tide
Make us their sport to-night.
Through force of weather, not of war,
In jeopardy we steer.
Then, welcome Fate's discourtesy
Whereby it shall appear
How in all time of our distress
As in our triumph too,
The game is more than the player of the game,
And the ship is more than the crew!

Be well assured, though wave and wind
Have mightier blows in store,
That we who keep the watch assigned
Must stand to it the more;
And as our streaming bows dismiss
Each billow's baulked career,
Sing, welcome Fate's discourtesy
Whereby it is made clear
How in all time of our distress
As in our triumph too,
The game is more than the player of the game,
And the ship is more than the crew!

Be well assured, though in our power
Is nothing left to give
But time and place to meet the hour
And leave to strive to live,
Till these dissolve our Order holds,
Our Service binds us here.
Then, welcome Fate's discourtesy
Whereby it is made clear
How in all time of our distress
And our deliverance too,
The game is more than the player of the game,
And the ship is more than the crew!

"The Fringes of the Fleet."

2.

Fate's Discourtesy.

Song.

Words by
RUDYARD KIPLING.

Music by
EDWARD ELGAR.

PIANO. *Allegretto. (♩ = 80)*

f
sonore

The piano introduction consists of two staves in 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic and a *sonore* marking.

f *Quasi recit. ad lib.*
Be well as-sured that

f *colla parte*

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics "Be well as-sured that". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *f* and *colla parte*.

on our side Our chal-lenged o - ceans fight, Though head - long wind and

mf

The second system continues the vocal and piano accompaniment. The vocal line sings "on our side Our chal-lenged o - ceans fight, Though head - long wind and". The piano accompaniment maintains its rhythmic accompaniment. A mezzo-forte (*mf*) dynamic is indicated.

heap - ing tide Make us their sport to - night. Through force of wea - ther,

The third system concludes the vocal and piano accompaniment. The vocal line sings "heap - ing tide Make us their sport to - night. Through force of wea - ther,". The piano accompaniment continues with the same rhythmic accompaniment.

not of war, In jeo-par-dy we steer. — Then, wel-come Fate's dis -

rit. *p*

colla parte *p*

-cour - te - sy Where - by it shall ap - pear How in all time of

sostenuto mf *mf*

our dis-tress As_ in our tri-umph too, The game is more than the

f risoluto *f*

play - er of the game And the ship is more than the crew, The

(CHORUS.) *ff* *ff*

allargando

game is more than the play-er of the game And the ship is more than the crew!—

allargando

mf

Be well as-sured, though

mf a tempo

mf colla parte

wave and wind Have might-ier blows in store, That we who keep the watch as-signed Must

stand to it the more; And as our streaming bows dis-miss Each bil-low's baulked ca - reer,—

colla parte

a tempo *p* *mf*

Sing, wel-come Fate's dis - cour - te - sy Where - by it is made clear How

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo is marked 'a tempo' and the dynamics range from piano (*p*) to mezzo-forte (*mf*). The lyrics are: 'Sing, wel-come Fate's dis - cour - te - sy Where - by it is made clear How'.

sostenuto *frisoluto*

in all time of our dis-tress As_ in our tri-umph too, The

The second system continues the vocal line and piano accompaniment. The tempo is marked 'sostenuto' and 'frisoluto'. The dynamics range from mezzo-forte (*mf*) to forte (*f*). The lyrics are: 'in all time of our dis-tress As_ in our tri-umph too, The'.

(CHORUS) *ff*

game is more than the play-er of the game And the ship is more than the crew, The

The third system begins the chorus, marked '(CHORUS)' and *ff*. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: 'game is more than the play-er of the game And the ship is more than the crew, The'.

allargando

game is more than the play-er of the game, And the ship is more than the crew!

The fourth system concludes the chorus, marked 'allargando'. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: 'game is more than the play-er of the game, And the ship is more than the crew!'.



f a tempo

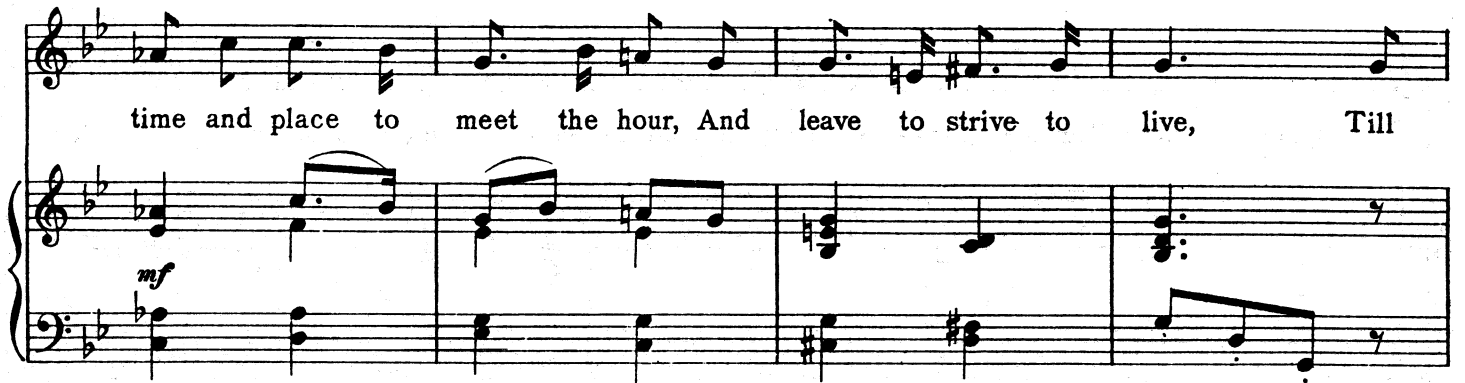
The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.



Be well as-sured, though in our pow'r Is no-thing left to give But

f colla parte

The vocal line begins with a half note rest, followed by a series of eighth and quarter notes. The piano accompaniment is marked *f colla parte* and features a steady eighth-note accompaniment.



time and place to meet the hour, And leave to strive to live, Till

mf

The vocal line continues with quarter and eighth notes. The piano accompaniment is marked *mf* and features a steady eighth-note accompaniment.



marcato

these dis-solve our Or-der holds, Our Ser-vice binds us here.

colla parte

The vocal line is marked *marcato* and features a series of quarter and eighth notes. The piano accompaniment is marked *colla parte* and features a steady eighth-note accompaniment.

p

Then, wel-come Fate's dis - cour - te - sy Where - by it is made clear How

sostenuto *frisoluto*

in all time of our dis-tress As_ in our tri-umph too, The

(CHORUS) *ff*

game is more than the play-er of the game And the ship is more than the crew, The

allargando

game is more than the play-er of the game And the ship is more than the crew!

rit. *

Submarines.

The ships destroy us above
And ensnare us beneath,
We arise, we lie down, and we move
In the belly of Death.

The ships have a thousand eyes
To mark where we come...
And the mirth of a seaport dies
When our blow gets home.

"The Fringes of the Fleet."

3.

Submarines.

Song.

Words by
RUDYARD KIPLING.

Music by
EDWARD ELGAR

Lento. (♩ = 68.)

VOICE. *p* The

PIANO. *p* *tr* *tr*

ships des - troy us a - bove And en -

tr *tr*

rit.

- snare us be - neath. We

tr *tr* *pp*

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ad lib. , *a tempo*

rise, we lie down, and we move In the

colla parte *tr* *a tempo* *tr*

poco più animato
cresc.

bel - ly of death. The

allargando *a tempo* *p*

ships have a thou - sand eyes. To

sf *p* *tr*

cresc.

mark where we come, And the mirth of a sea - port

cresc.

f *stringendo* *ff* *rit.* *al dim.*

dies _____ When our

f *stringendo* *rit.* *pp* *al*

Tempo I. *p* *pp* *pp*

blow gets home. We

Tempo I. p *pp* *tr* *tr* *tr*

ad lib. ,

rise, we lie down, and we move In the bel - ly of

colla parte *tr* *tr* *tr*

death.

pp *tr* *dim.* *rit.* *ppp* *tr*

The Sweepers.

Dawn off the Foreland— the young flood making
Jumbled and short and steep—
Black in the hollows and bright where it's breaking—
Awkward water to sweep.
“Mines reported in the fairway,
Warn all traffic and detain.
'Sent up Unity, Claribel, Assyrian,
Stormcock and Golden Gain!”

Noon off the Foreland— the first ebb making
Lumpy and strong in the bight.
Boom after boom, and the golf-hut shaking
And the jackdaws wild with fright!
“Mines located in the fairway,
Boats now working up the chain.
Sweepers - Unity, Claribel, Assyrian,
Stormcock and Golden Gain!”

Dusk off the Foreland— the last light going
And the traffic crowding through,
And five damned trawlers with their syreens blowing
Heading the whole review!
“Sweep completed in the fairway,
No more mines remain.
'Sent back Unity, Claribel, Assyrian
Stormcock and Golden Gain!”

"The Fringes of the Fleet."

4.

The Sweepers.

Song.

Words by
RUDYARD KIPLING.

Music by
EDWARD ELGAR.

Moderato. (♩ = circa 80.)

VOICE.

PIANO.

f risoluto

Lento.
f Quasi recit. *a tempo* *rit.*

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

f colla parte *mf a tempo* *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.

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Lento.
p remote but distinctly
Recit.

"Mines re - port - ed in the fair - way,

p colla parte

cresc.

accel.

Warn all traf - fic and de - tain.

cresc. *accel.*

a tempo
frisoluto

allargando

'Sent up Un - i - ty, Clar - i - bel, As - sy - ri - an, Storm - cock and Gold - en Gain.'

(CHORUS.)

"Sent up Un - i - ty, Clar - i - bel, As - sy - ri - an, Storm - cock and Gold - en Gain."

(Cresc.)
(rit.)

f Quasi recit. *a tempo*

Noon off the Fore - land - the first ebb mak - ing

f colla parte *mf a tempo*

rit. *f a tempo*

Lump - y and strong in the bight. Boom af - ter boom, and the golf - hut shak - ing And the

rit. *f*

poco rit. *Lento. p remote but distinctly. Recit.*

jack - daws wild with fright! "Mines lo - ca - ted in the fair - way,

p colla parte

cresc. *accel.*

Boats now work - ing up the chain.

cresc. *accel.*

f a tempo risoluto

Sweep - ers- Un - i - ty, Clar - i - bel, As - sy - ri - an,

f a tempo

(CHORUS.)

Storm-cock and Gold - en Gain? "Sweep - ers- Un - i - ty, Clar - i - bel, As - sy - ri - an,

f a tempo

Lento. p Quasi recit.

Storm - cock and Gold - en Gain? Dusk off the Fore - land-

p colla parte

a tempo cresc. f ff

the last light go-ing And the traf-fic crowd-ing through, And

mf f ff

distinctly *poco rit.* *Repeat in Chorus.*

five damned traw-ers with their sy - reens blow-ing Head-ing the whole re - view!

colla parte

Lento.
f *Recit.*

"Sweep com-plet-ed in the fair - way, No more mines re-main.

f colla parte

ff a tempo

'Sent back Un - i - ty, Clar - i - bel, As - sy - ri - an, Storm - cock and Gold - en Gain'?

ff

(CHORUS.)

"Sent back Un - i - ty, Clar - i - bel, As - sy - ri - an, Storm - cock and Gold - en Gain"

fff *rit.*

Ed. *