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H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	10s.	6d.
Vocal Score, complete (paper cover)	...	...	7s.	0d.
Pianoforte Score, complete	...	...	4s.	0d.
"School Edition." Edited and arranged by Dr. W. G. McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)				3s. 0d. net

LONDON:

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M. 5057.

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	<i>First Lord of the Admiralty</i>
Capt. Corcoran	...	...	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	...	...	<i>Midshipmite</i>
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Mrs. Cripps (Little Buttercup)	...	...	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H.M.S. PINAFORE.

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H. M. S. "Pinafore:"

Or,

THE LASS THAT LOVED A SAILOR.

—+—
OVERTURE.

Allegro.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a mezzo-forte (*mf*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system concludes with a fortissimo (*ff*) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. The melodic and harmonic textures continue.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, featuring a *rall.* (rallentando) marking. The tempo slows down, and the melodic line becomes more expressive with longer note values.

Andante.

Fifth system of musical notation, marked *pp* (pianissimo) and *con Ped.* (con pedal). The music is in a 3/4 time signature. The bass line features a prominent, rhythmic accompaniment.

Sixth system of musical notation, concluding the page. The melodic line continues with a sense of calm, supported by the harmonic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features a melodic line in the treble with slurs and a bass line with chords and moving lines.

Second system of musical notation, continuing the grand staff from the first system. It includes a treble clef and a bass clef. The notation shows a continuation of the melodic and harmonic material, with some phrasing slurs and dynamic markings.

Allegro vivace.

Third system of musical notation, starting with a treble clef and a bass clef. The time signature changes to 2/4. A dynamic marking of *f* (forte) is present in the treble staff. The music is characterized by a rhythmic, driving quality.

Fourth system of musical notation, continuing the grand staff. It features a treble clef and a bass clef. The notation includes various rhythmic patterns and chordal structures.

Fifth system of musical notation, continuing the grand staff. It features a treble clef and a bass clef. The music maintains the *Allegro vivace* tempo and key signature.

W.W. Jgt.

Sixth system of musical notation, continuing the grand staff. It features a treble clef and a bass clef. The notation includes accents (>) over certain notes in the treble staff.

First system of musical notation, featuring a treble and bass clef. The bass line contains several long, horizontal slurs over sustained notes, with a flat symbol (b) appearing above the first and third slurs.

Second system of musical notation, featuring a treble and bass clef. The bass line contains several chords with a 'v' (accents) marking above the first and third measures.

Third system of musical notation, featuring a treble and bass clef. The bass line contains several chords with a 'v' (accents) marking above the first and third measures.

Fourth system of musical notation, featuring a treble and bass clef. The bass line contains several chords with dynamic markings: 'sf' (sforzando) above the first, second, and third measures, and 'ff' (fortissimo) above the fourth measure.

Fifth system of musical notation, featuring a treble and bass clef. A handwritten signature in cursive is written across the top of the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The bass line contains several chords with a 'v' (accents) marking above the first, second, and third measures.

Handwritten musical notation system 1, consisting of two staves. The top staff contains a series of chords and melodic fragments, while the bottom staff provides a harmonic accompaniment. A large, irregular tear is present in the center of the page, overlapping this system.

Handwritten musical notation system 2, consisting of two staves. The top staff features a melodic line with slurs and dynamic markings *p* and *sf*. The bottom staff contains a bass line with chords and slurs.

Handwritten musical notation system 3, consisting of two staves. The top staff has a melodic line with a *Vivace* tempo marking. The bottom staff features a rhythmic accompaniment with chords. A dynamic marking *sf* is present in the lower right.

Handwritten musical notation system 4, consisting of two staves. The top staff contains a melodic line with slurs. The bottom staff features a bass line with chords and a dynamic marking *sf*.

Handwritten musical notation system 5, consisting of two staves. The top staff has a melodic line with slurs. The bottom staff features a bass line with chords and dynamic markings *sf*.

Handwritten musical notation system 6, consisting of two staves. The top staff contains a series of chords. The bottom staff features a bass line with a melodic line and a dynamic marking *sf*. There are handwritten annotations above the system, including the word "Vivace" and some scribbles.

Handwritten annotations: *br* above the first measure, *br + sf* above the fifth measure.

Handwritten annotation: *full* above the first measure.

Handwritten annotation: *rall.* above the second measure.

led.

*

No 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO.

ff

ff

con gra.....

con gra.....

Bassoon

con gva
cresc.

cresc molto
con gva
ff

con gva

BASSES. *f*
We - sail the o - cean

con gva.
sf.

blue, And our sau - cy ship's a beau - ty; We're so - ber men and true, And at -

TENORS.

When the balls whistle free o'er the bright blue sea We

- ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide We've

stand to our guns all - day. — When at an - chor we ride On the Ports - mouth tide We've

plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -

plen - ty of time for play. The balls whis - tle free

— hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea We stand to our guns, to our guns all day.

con gva.....

ff — We sail the ocean blue, And our saucy ships a beauty; We're

ff — We sail the ocean blue, And our saucy ships a beauty; We're

ff

con gva.....

sober men and true, And attentive to our duty; Our saucy ships a

sober men and true, And attentive to our duty; Our saucy ships a

con gva.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff
con gva.....

true, We sail the o - cean blue.

true, We sail the o - cean blue.

con gva.....

No. 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail! men-o'-wars-men, safe-guards of your na-tion! Here is an end at last of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

attacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE. I'm

PIANO. *f*

D/A

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But

still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and

knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

cof - fee. Soft tom - my and suc - cu - lent chops; I've

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cel - lent pe - per - mint

rall.

drops. ————— Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sail - ors should ne - ver be shy - So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —————

colla voce

No 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. RECIT.

VOICE. *But tell me who's the youth whose faltering feet With difficulty bear him on his course?*

PIANO.

BOATSWAIN. *That is the smartest lad in all the fleet—Ralph Rackstraw. Ralph! That name! Remorse! remorse!*

MRS. CRIPPS. *Ralph*

PIANO. *sf Attacca.*

No 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. *The*

PIANO. *p*

RALPH.

1 2 3 4 5 6

VOICE. *Night-ingale sigh'd for the moon's bright ray, And*

PIANO.

told his tale_ in his own me_lo_dious way. He sang Ah, well-a-

CHORUS. TENORS. *pp* -day. He sang Ah, well'- a - day. RALPH. The low - ly vale_ for the

BASSES. *p*

moun - tain vain_ly sighed, To his hum - ble wail the

e - cho.ing hills re-plied. They sang "Ah, well-a - day!" They

CHORUS. *pp*

RALPH.

sang "Ah, well-a - day." I know the va_lue of a kind_ly cho_rus, But

cho_rus_es yield lit_tle con_so_la_tion When we have pain, and sor_row too, be_

f *dim.*

MRS. CRIPPS.

_fore us! I love, and love, a_las! 'a_bove my sta_tion. He

p

CHORUS. unis.

loves, and loves a lass a_bove his sta_tion! Yes, yes, the lass is much above his sta_tion.

ARIA.

Andante moderato.

VOICE.

RALPH.

A

PIANO.

f
ped.

*

mai-den fair to see, The pearl of min-strel-sy, A bud of blush-ing beau-ty; For

CHORUS.

whom proud no-bles sigh, And with each o-ther vie, To do her me-nial's du-ty. To

do her me-nial's du-ty. A sui-tor low-ly born, With

RALPH.

pp

hope - less pas - sion torn, And poor be - yond de - ny - ing, Has

dar'd for her to pine, At whose ex - al - ted shrine A world of wealth is

CHORUS. RALPH.

sigh - ing, A world of wealth is sigh - ing. Un - learn - ed he in aught Save

knowing *knowing*

that which love has taught, For love had been his tu - tor Oh,

rall.

rall.

pi - ty, pi - ty me! Our cap - tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

pp

And he, and he, that low - ly

BASSES.

pp

And he, and he, that low - ly

pp

sui - tor.

sui - tor.

sui - tor.

f

pp

Red.

*

Nº 4. RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto. RECIT. CAPTAIN C.

VOICE. 

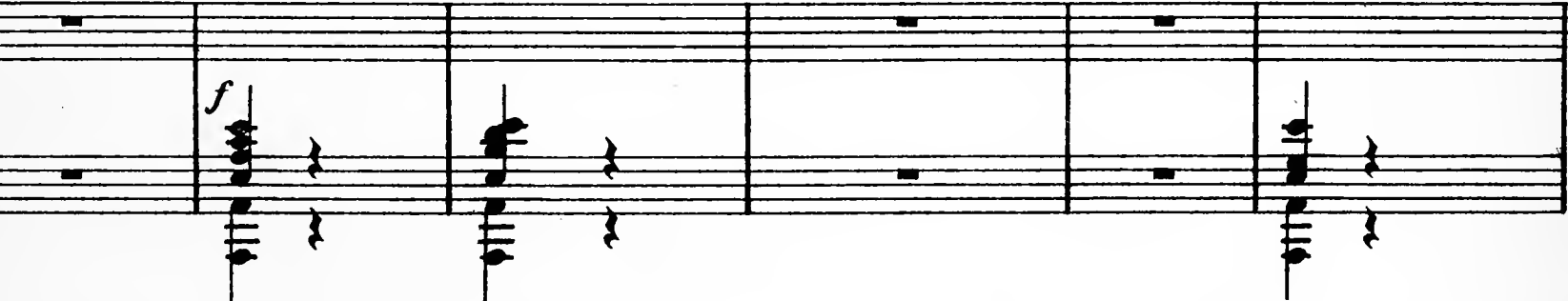
VOICE. 

PIANO. *ff* 

My gal-lant crew, good


morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

f 

I am in rea-son-a-ble health, And hap-py to meet you all once more.

you, sir?

p *f* 

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the Pin - a - fore. You're
do my best to sa - tis - fy you all. You're ex -

CHORUS OF MEN.

- 1. And a right good cap_tain too!
- 2. And with you we're quite con - tent!

p *f*

ve - ry, ve - ry good, And, be it un - der - stood I com - mand a - right good
_ceed - ing - ly po - lite, And I think it on - ly right To re - turn the - com - pli -

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Tho' re - la - ted to a peer, I can
Bad lan - guage or a - buse I

- mands a - right good crew.
- turn the - com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "Eo-th-er it" I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big.

sea. No, ne-ver! Hard-ly
 D! No, ne-ver! Hard-ly

What, ne-ver? What, ne-ver?
 What, ne-ver? What, ne-ver?

TENORS. He's hard-ly e-ver sick at sea. Then give three cheers, and
 e-ver. Hard-ly e-ver swears a big, big D! } Then give three cheers, and
 e-ver. Hard-ly e-ver swears a big, big D! } Then give three cheers, and

BASSES. He's hard-ly e-ver sick at sea. Give three cheers, and
 Hard-ly e-ver swears a big, big D! } Give three cheers, and

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

ff

1. CAP. C. 2.

2. I

No 4a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

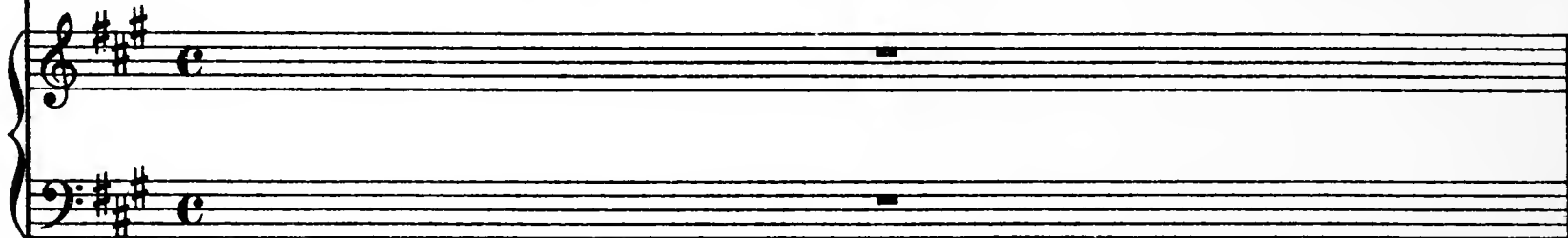
MRS. CRIPPS.

VOICE.



Sir, you are sad; the silent eloquence of yonder tear, That trembles on your eyelash,

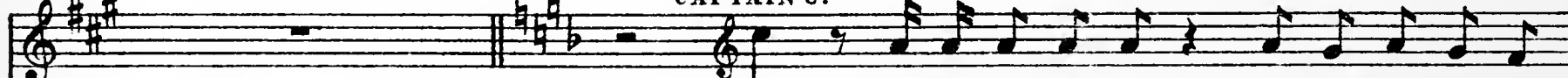
PIANO.



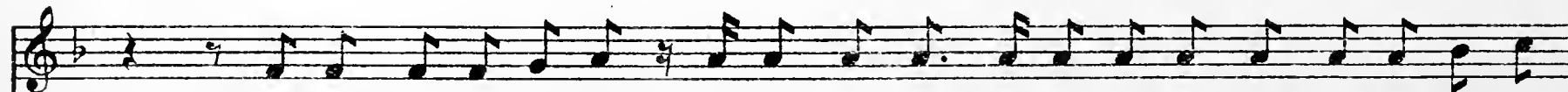
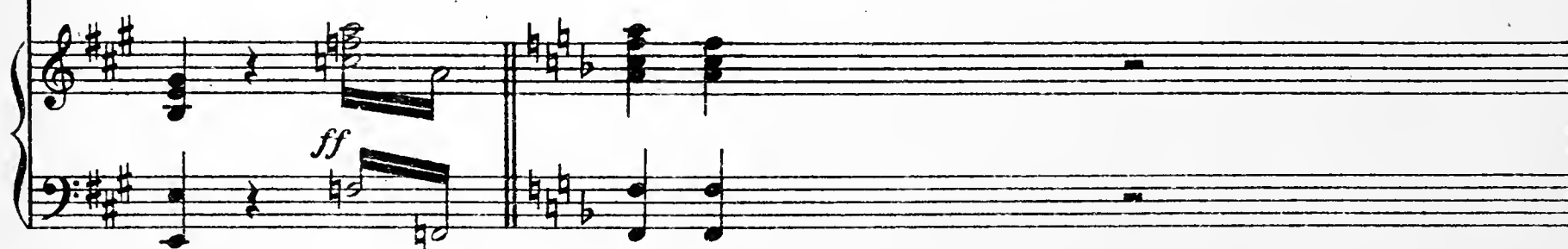
Proclaims a sorrow far more deep than common; Con-fide in me; fear not, I am a mother!



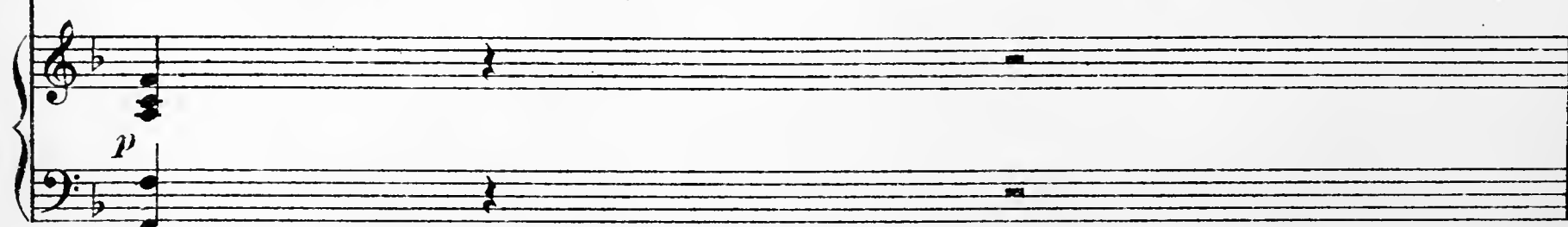
CAPTAIN C.



Yes, lit-tle But-ter-cup, I'm sad and sor-ry,



My daugh-ter Jo-sephine, the fair-est flower That e-ver blos-somed on an-ces-tral



tim - ber, Is sought in marriage by Sir Jo - seph Por - ter Our Ad - mi - ral - ty's First Lord:

But for some rea - son she does not seem to tac - kle kind - ly to it.

MRS. CRIPPS.
Ah, poor Sir Jo - seph! Ah! I know too well — the

Tempo moderato.

an - guish of a heart that loves but vain - ly! But see! hear comes your

CAPTAIN C.
most attractive daughter; I go, - farewell! A plump and pleasing per - son.

SONG—(Josephine.)

Andante.

VOICE. Sor-ry her

PIANO. *f* *p*

lot— who loves too well, Hea-vy the heart— that hopes but vain - ly;

Sad— are the sighs that own the spell Utter'd by eyes— that speak too plain - ly.

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly.

rall.

Un poco animato.

Hea - vy the sor - row that bows the head, When love is a -

p *cresc.*

- live and hope is dead, When love is a - live and

f *dim.* *colla voce* *p*

hope is dead.

f *p*

Sad is the hour when sets the sun, Dark is the

night to earth's poor daugh - ters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour when sets the sun, Dark is the night to earth's poor

Un poco animato.

rall. daugh - ters. Hea - vy the sor - row that bows the

cresc. head, When love is a - live and hope is dead, When

dim. p love is a - live, And hope, and hope is dead.

colla voce

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino.

1st & 2nd SOPRANOS.

VOICE.

p *cresc.*

O - ver the bright blue sea - - - Comes Sir

PIANO.

p *cresc.*

f

Jo - - - seph Por - ter, K. C. B. Wher - e - - ver he may

f

go - - -

Bang, bang the loud nine poun - ders go;

f Shout _____ o'er the bright_ blue sea, _____ *p* For Sir

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, featuring a melodic line with a long note on 'Shout' and a phrase 'o'er the bright_ blue sea,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Jo - seph Por - ter, K. C. B. *f* Shout _____ o'er the bright blue

The second system continues the vocal line with the lyrics 'Jo - seph Por - ter, K. C. B.' and 'Shout _____ o'er the bright blue'. The piano accompaniment features a steady rhythmic pattern with chords, marked with a piano (*p*) dynamic.

sea, _____ *p* For Sir Jo - seph Por - ter, K. C. B., *dim.* For Sir

The third system features the vocal line with lyrics 'sea, _____ For Sir Jo - seph Por - ter, K. C. B., For Sir'. The piano accompaniment includes a section marked *dim.* (diminuendo), where the volume gradually decreases.

p Jo - seph Por - ter K. C. B. _____

The fourth system concludes the vocal line with the lyrics 'Jo - seph Por - ter K. C. B. _____'. The piano accompaniment ends with a section marked *pp* (pianissimo), indicating a very soft dynamic.

No 7.

CHORUS OF SAILORS.

Allegretto come Ima

TENORS & BASSES.

VOICE.

Sir-Joseph's barge is seen, And its crowd of blushing

PIANO.

We

beau-ty, We— hope he'll find us clean, And at-ten-tive to our du-ty; We

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

cresc. molto

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

Introduction for piano. The music is in D major (two sharps) and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present.

Piano accompaniment for the first vocal line. It continues the rhythmic pattern from the introduction. A dynamic marking of *p* is present. The right hand includes trills (tr) over some notes.

SOPRANOS.

Gai - ly -

trip - ping, light - ly - skip - ping, Flock the - maid - ens to - the - ship - ping; Gai - ly -

Piano accompaniment for the second vocal line. It continues the rhythmic pattern from the introduction. A dynamic marking of *p* is present.

trip - ping, light - ly - skip - ping, Flock the - maid - ens to - the -

Piano accompaniment for the third vocal line. It continues the rhythmic pattern from the introduction. A dynamic marking of *p* is present.

shipping. TENORS & BASSES. Sai - lora—

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lora wel - come most po - lite - ly, welcome most po -

Sai - lora spright - ly al - ways right - ly Wel - come la - dies so po -

lite - ly.

SOPRANOS.

lite - - ly. Gai - ly - trip - ping, light - ly - skip - ping, Flock the -

TENORS.

BASS.

We're smart and so - ber men, And
Gai - ly trip - ping, light - ly skip - ping, Flock the

mai - dens to - the - ship - ping, Gai - ly - trip - ping, light - ly - skip - ping, Flock the -

quite de - void of fe - ar, In - all the roy - al N. None
mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

Legato

mai - dens to - the - ship; Sai - lers spright - ly al - ways right - ly Wel - come

Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lers

Legato

mai - dens to the ship; La - dies who can smile so bright - ly Sai - lers

dim.
 la - dies so po - lite
 TENORS & BASSES. *dim.*
 wel - come most po - lite

p

ly, — so po - lite - ly. *pp* Gai - ly tripping, lightly
 ly, most po - lite - ly. *pp* Gai - ly tripping, lightly

pp

cresc. skip - ping, Sai - lora al - ways wel - come *f* la - dies most po - lite *dim.* ly. *p*
cresc. skip - ping, Sai - lora al - ways wel - come *f* la - dies most po - lite *dim.* ly. *p*

p

NO. 8.

Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

a tempo

Now give three cheers I'll lead the way, Hur-rah! Hurrah! Hur-ray! Hur-

CHORUS. SOPRANO.

Hur-ray! Hur-

BASS.

Hur-ray! Hur-

Moderato.

PIANO.

- ray! Hur-ray!

SIR J. PORTER. *Vivace.*

- ray! Hur-ray! I am the monarch of the

- ray! Hur-ray!

10 bars Side drum. *Vivace.* (ad lib. until voice)

COUSIN HEBE.

sea, The ruler of the Queen's Na-vee, Whose praise great Britain loudly chants: And

we are his sis_ters and his cou_sins and his aunts. CHORUS. SOPRANOS.

And we are his sis_ters and his
TENORS & BASSES.

And they are his sis_ters and his

cresc.

His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

f *ff*

SIR J. PORTER.

When at an_chor here I ride, My bo_som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cousins and his aunts. His

SOPRANOS.

TENORS & BASSES.

And so do his sisters and his cousins and his aunts, His

And so do his sisters and his cousins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cousins and his aunts. But

sisters and his cousins and his aunts.

sisters and his cousins and his aunts.

f *p* *dim.*

when the breez - es blow I gen - er - al - ly go be - low, And

mp

COUSIN HEBE.

seek the se - clu - sion that a ca - bin grants. And so do his sisters and his

cou_sins and his aunts, SOPRANOS. And

And so do his sis_ters and his cou_sins and his aunts. And

TENORS & BASSES.

And

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

No. 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

The piano introduction consists of two staves. The treble staff has a melody line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The bass staff provides harmonic support with chords. The tempo is marked 'Allegro non troppo' and the dynamics are 'f'.

SIR J. PORTER.

- 1. When
- 2. As

The first two lines of the song are shown. The first line is the vocal line for the first ending, which is a whole note G4. The second line shows the piano accompaniment and the vocal line for the second ending, which is a quarter note G4. The piano accompaniment consists of chords in the bass staff and chords in the treble staff. The dynamics are 'p'.

I was a lad I serv'd a term As of - fice boy to an At - tor - ney's firm. I
 of - fice boy I made such a mark That they gave me the post - of a ju - nior clerk. I

The piano accompaniment for the first two lines of the song. It consists of two staves, treble and bass, with chords and a melody line. The dynamics are 'p'.

cleand the win - dows and I swept the floor, And I po - lish'd up the han - dle of the
 serv'd the writs with a smile so bland, And I co - pied all the let - ters in a

The piano accompaniment for the second two lines of the song. It consists of two staves, treble and bass, with chords and a melody line. The dynamics are 'p'.

big front door.
big round hand.

CHORUS.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big round hand.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big round hand.

po-lish'd up that han-dle so care-ful-lee, That now I am the ru-ler of the
co-pied all the let-ters in a hand so free, And now I am the ru-ler of the

Queen's Na-vee.
Queen's Na-vee.

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free. And

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free, And

SIR J. PORTER.

8. In ser-ving writs I
4. Of le-gal knowledge I ac-

now he is the ru-ler of the Queen's Na-vee.

now he is the ru-ler of the Queen's Na-vee.

made such a name That an ar-ti-cled clerk I— soon be-came; I wore clean col-lars and a
-quired such a grip That they took me in - to the part-ner-ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
-ship I ween Was the on - ly ship— I— ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

That pass ex - am - in - a - tion did so
 That kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

well for me } That now I am the ru - ler of the Queen's Na - vee.
 suit - ed me }

That
That

That
That

pass ex - am - in - a - tion did so well for he }
 kind of ship so suit - ed he } That now he is the ru - ler of the Queen's Na - vee.

pass ex - am - in - a - tion did so well for he }
 kind of ship so suit - ed he } That now he is the ru - ler of the Queen's Na - vee.

SIR J. PORTER.

5. I grew so rich that I was sent By a
 6. Now lands-men all, who - ev - er you may be, If you

pock-et bor-ough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
 want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all,
 care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

I thought so lit - tle they re - ward - ed me, By
 Stick close to your desks and nev - er go to sea, And you

- self at all,
 gold - en rule,

- self at all,
 gold - en rule,

making me the ru - ler of the Queen's Na - vee.
 all may be ru - lers of the Queen's Na - vee.

He thought so lit - tle they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you

1. 2.
 making him the ruler of the Queen's Navee. Queen's Navee.
 all - may be rulers of the Queen's Navee. Queen's Navee.

1. 2.
 making him the ruler of the Queen's Navee. Queen's Navee.
 all - may be rulers of the Queen's Navee. Queen's Navee.

10 bars
Side Drum.

Nº 9a

EXIT FOR LADIES.

Vivace.

SIR JOSEPH.

VOICE.

For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please" A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

No. 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word; And his
tang of a ty - rant tongue; And his

dic - ta - to - rial word; His nose should pant,
tang of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his
tang of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e - ver rea - dy For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e - ver rea - dy For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e - ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

TENORS.

Più vivace.

cresc.

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

BASSES.

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

rall.
rea - dy For a knock - down blow.
cus - tom - a - ry at - ti - tude.

Più vivace.

cresc.

cheek should flame, And his brow should furl, His bosom should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cheek should flame, And his brow should furl, His bosom should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

f
heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

1.

heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

Vivace.

f

f

Piano introduction in treble and bass clefs, key of A major. The treble clef features a flowing eighth-note melody, while the bass clef provides a steady accompaniment of chords.

Vocal entry in treble and bass clefs. The lyrics are: at - ti - tude, his at - ti. A first ending bracket labeled '2.' is positioned above the treble staff.

Piano accompaniment for the first vocal phrase, continuing the melody and accompaniment from the introduction.

Vocal entry in treble and bass clefs. The lyrics are: tude, his at - ti - tude, his at - ti - tude.

Piano accompaniment for the second vocal phrase. A dynamic marking of *f* (forte) is present in the bass clef.

Piano accompaniment for the third vocal phrase, featuring a more active treble line.

Piano accompaniment for the final vocal phrase, concluding the piece with a final chord in the bass clef.

No. 11.

DUET.—(Josephine and Ralph.)

Allegro con brio. JOSEPHINE.

VOICE. Re - frain, au - da - cious

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - cious tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. I'd

p (aside)

Un poco più lento.

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born Or I more

p

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly

cresc. *dim.* *p* *ritard.*

mf *dim.* *colla voce*

born Or I more low - ly. *Tempo I.* Proud

RALPH.

pp *ff*

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

p

- bey, It is - my - du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la - dy, have your way, You

speak, and I o - bey. *(aside)* *p* My heart, with an_guish

Un poco più lento.

torn, Bows down__ be - fore her; She laughs my love to scorn; Yet I__ a -

cresc. *dim.* *p* *rit.*
-dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

mf *dim.* *colla voce*

Tempo I. JOSEPHINE.
scorn, Yet I a - dore her. Re - frain au_da - cious tar, Your suit from

piu lento
p

press - ing!

RALPH.

Proud la - dy, have your way, Un - feel - ing beau - ty! My

piu lento
p

piu lento

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

FINALE.- ACT I.

Allegretto moderato.

RALPH. *Recit.*

VOICE.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

fp

- pair-ing? My prof-fer'd love despis'd, re-ject-ed? No, no, it's not to be ex-

RALPH.

- pect-ed!

Allegro con brio.

Messmates a-hoy! come here! come here!

f a tempo *Segue Finale* *ff*

ff SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

ff

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

ff *p*

- jects my hum - ble gift, my la - dy. She says. I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri—

BOATSWAIN.

Shall we submit?

are we but slaves?

Love comes a like to

high

and low—

Bri—

Shall we submit?

are we but slaves?

Love comes a like to

high

and low—

Bri—

CHORUS.

Shall they submit?

are they but slaves?

Love comes a like to

high

and low—

Bri—

Shall we submit?

are we but slaves?

Love comes a like to

high

and low—

Bri—

ff

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult?

- tan - nia's

sai - lors

rule

the waves, And shall we stoop to in - sult?

- tan - nia's

sai - lors

rule

the waves, And shall they stoop to in - sult?

No! no!

- tan - nia's

sai - lors

rule

the waves, And shall we stoop to in - sult?

No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

Musical score for the first system. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes dynamic markings such as *p* and *fp*.

toi.lers of the waves, She spurns you all- I told you so!

SOPRANOS.

Shall they sub.mit?

TENORS & BASSES.

Shall we sub.mit?

Musical score for the second system. It includes vocal lines for Sopranos, Tenors & Basses, and a piano accompaniment. The piano part features dynamic markings like *p*, *pp*, and *cresc.*

COUSIN HEBE.

Shall they submit? are they but slaves

BOATSWAIN.

Shall we submit? are we but slaves

DEADEYE.

You must sub - mit you are but

are they but slaves? Shall they submit? are they but slaves?

are we but slaves? Shall we submit? are we but slaves?

Musical score for the third system. It features vocal lines for Cousin Hebe, Boatswain, and Deadeye, along with a piano accompaniment. The piano part includes dynamic markings like *f*.

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE & SOPRANOS.

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN & BASS.

rule the waves And shall we stoop to in - sult? No! no!

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I lov'd her

CHORUS.

well! Of life, a - las, his leave he's tak - ing, For

Of life, a - las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH. *pp.*

tell The maid as he died, he lov'd her well. Be warn'd, my

tell The maid as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you - For Jo - sephine I

Tutti. CHORUS. SOPRANOS.

JOSEPHINE. *RECIT.*

fall! Ah! stay your hand! I love you!

TENORS & BASSES.

Ah! stay your hand - she loves you!

SOPRANOS.

RALPH.

JOSEPHINE. *ff*

TENORS & BASSES.

Loves me?

Loves you!

Yes! Yes! Ah yes!

she loves

you!

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

With woo_ing words and lov_ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - - my roun - de - - lays!

drea - - - - my roun - de - - lays!

drea - - - - my roun - de - - lays!

DEADEYE.

He thinks he's

f

p

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

stacc.

- bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em - ploy To make his Jo - seph - ine less coy In ma - ny va - rious

cresc. *f*

JOSEPHINE.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

COUSIN HEBE.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

RALPH.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

sf *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The
 God of day, the orb of love, Has hung his en - sign high a - bove, The
 God of day, the orb of love, Has hung his en - sign high a - bove, The
 - treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - - - cen - - - - -

sky _____ is all a - - - - -
 sky _____ is all a - - - - -
 sky _____ is all a - - - - -

- treme - ly down up - on The wick.ed men, will be ex.tremely down up - on the men In many various

- - do *f*

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways, In ma.ny various ways, Our captain soon will

p

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

be extremely down up on The wick_ed men in ma.ny various ways.

cres - cen - do

JOSEPHINE. *p*

This ve - ry night,

With -

HEBE.

With ba - ted breath,

RALPH.

And muf - fled oar,

Exactly the same time.

pp staccato

- out a light,

A cler - gy - man

As still as death

We'll steal a - shore.

Shall

JOSEPHINE.

And then we can

RALPH.

make us one

Re -

BOATSWAIN.

At half - past ten,

JOSEPHINE.

COUSIN HEBE.

This ve - ry night, With
- turn, for none.

BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night With
This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll
ba - ted breath And muf - fled oar - With - out a light, As still as death They'll
ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And BOATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

MRS. CRIPPS.

This ve - ry

Can part. them then! This

RALPH.

Re - turn, for none

This

BOATSWAIN.

Can part them then! This CARPENTER.

This

then they can Re - turn, for none Can part them then! This ve - ry

then they can Re - turn, for none Can part them then! This

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e staco.

- man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

- man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

- man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cresc. *ff*

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

night, With bated breath And muffled oar - Without a light, As still as death We'll steal a shore. A cler-gy-

ff
 - man Shall make us one At half-pastten, And then we can Re-turn, for none, none,
 - man Shall make them one At half-pastten, And then they can Re-turn, for none, none,
 - man Shall make us one At half-past ten, And then we can Re-turn, for none, none,
 - man Shall make them one At half-past ten, And then they can Re-turn, for none, none,
 - man Shall make them one At half-pastten, And then they can Re-turn, for none, none,
 - man Shall make them one At half pastten, And then they can Re-turn, for none, none,
 - man Shall make them one At half pastten, And then they can Re-turn, for none, none,
ff

p
 part us then!
p
 part them then!
p
 part us then!
p
 none Can part them then!
p
 none Can part them then!
p
 none Can part them then!
p
 none Can part them then!
p
 none Can part them then!
p

Piano introduction for 'DEADEYE'. The music is in a minor key (three flats) and 2/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand.

DEADEYE. *Recit. Moderato.*

For - - bear, nor car-ry out the scheme you've plann'd, She is a

Musical notation for the first vocal line, including the vocal staff and piano accompaniment. The piano part is marked *mp* and features a simple harmonic accompaniment.

la-dy- you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

Musical notation for the second vocal line, including the vocal staff and piano accompaniment. The piano part features a more active accompaniment with some chromaticism.

Allegro.
CHORUS. *Tutti.*

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

Musical notation for the chorus introduction, including the vocal staff and piano accompaniment. The tempo and dynamics change to *Allegro* and *Tutti*. The piano part is marked *f* and features a more rhythmic accompaniment.

back, Nor mock us! Back, ver - min, back, You shock us!

Musical notation for the chorus continuation, including the vocal staff and piano accompaniment. The piano part continues with a rhythmic accompaniment.

Allegro con brio.

ff

The first system of the piano introduction consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the piano introduction with similar melodic and harmonic patterns in both staves.

SOPRANOS. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

TENORS & BASSES. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

The piano accompaniment for the vocal entry, consisting of two staves. It features a rhythmic accompaniment with chords and eighth-note patterns.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

The piano accompaniment for the vocal line, consisting of two staves. It provides harmonic support for the vocalists with chords and melodic fragments.

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS & SOPRANOS.

Vivace.

For a British tar is a soaring soul As

p

free as a moun-tain bird;— His— en-er-get-ic fist should be rea-dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne-verse-should bow down to a dom-i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be ever ready for a knock-down blow.

f

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

ff

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus_tom_a_ry at_ti_tude, His eyes _____ should flash, his

COUSIN HEBE.

this should be his cus_tom_a_ry at_ti_tude, His eyes _____ should flash, his

RALPH.

this should be his cus_tom_a_ry at_ti_tude, His eyes _____ should flash, his

BOATSWAIN.

this should be his cus_tom_a_ry at_ti_tude, His eyes _____ should flash, his

CARPENTER.

this should be his cus_tom_a_ry at_ti_tude, His eyes _____ should flash, his

SOPRANOS.

this should be his cus_tom_a_ry at_ti_tude, his at_ti_tude,

TENORS & BASSES.

this should be his cus_tom_a_ry at_ti_tude, his at_ti_tude,

breast_ pro_tude, His eyes _____ should

breast_ pro_tude, His eyes _____ should

breast pro_tude, His eyes _____ should

breast_ pro_tude, His eyes _____ should

breast_ pro_tude, His eyes _____ should

his at_ti_tude, his cus_tom_a_ry

his at_ti_tude, his cus_tom_a_ry

flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 at - ti - tude, his at - ti - tude, his
 at - ti - tude, his at - ti - tude, his

sf. *sf.* *Stringendo.*

Più vivo. *ff.*
 - trude, His eyes should flash, *ff.*
 - trude, His eyes should flash, *ff.*
 - trude, His eyes should flash, should flash, *ff.*
 - trude, His eyes should flash, should flash, *ff.*
 - trude, His eyes should flash, should flash, *ff.*
 at - ti - tude. His eyes, *ff.*
 at - ti - tude. His eyes, *ff.*

Più vivo. *ff.*

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - ti - tude.
And this his at - - - ti - tude.
And this his at - - - ti - tude.
And this his at - - - ti - tude.
And this his at - - - ti - tude.

cus_tom_a_ry at - - - ti - tude.
cus_tom_a_ry at - - - ti - tude.

8
ff

1. 2.
rall.

ENTR'ACTE.

Tempo moderato.

PIANO.

The musical score is written for piano in a 3/4 time signature with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system includes the instruction *Tempo moderato.* and dynamic markings *mf* and *p*. The second system continues the melodic and harmonic development. The third system features more complex chordal textures. The fourth system includes a *rall.* (rallentando) marking followed by *p a tempo* (piano a tempo). The fifth system continues with the *p a tempo* instruction. The sixth system concludes the piece with a *C.FIN.* marking.

Act II.



No 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *fz* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have

liv'd hi-ther-to Free from the breath of—

slan-der, Be-lov'd by all my crew, A

real-ly po-pu-lar Com-man-der. But now my kind-ly crew re-

-bel, My daugh-ter to a tar is par-tial. Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-

cresc.

f - mar - tial! *p* Fair moon, to thee I sing!

f *dim.* *pp*

Bright re-gent of the hea - vens, Say, why is

ev - 'ry - thing - Ei - ther at six - es or at se - vens?

Fair moon, to thee I sing, *rall.* Bright re-gent of the

colla voce

heav'ns!

a tempo *p*

No 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

MRS. CRIPPS.

VOICE.

Things are sel - dom what they seem,

PIANO.

p

ff

p

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

ff

p

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - ly. Drops the wind and

The second system features two vocal lines and piano accompaniment. Captain C. sings the first part, and Mrs. Cripps enters in the second measure. The piano accompaniment includes dynamic markings 'ff' and 'p'.

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

The third system shows a vocal line and piano accompaniment. The piano accompaniment has a prominent bass line with chords and a melodic line in the right hand.

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, that is so:

The fourth system features a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

Tho' to catch your drift I'm striving, It is sha - dy, it is sha - dy,

The fifth system shows a vocal line and piano accompaniment. The piano accompaniment includes dynamic markings 'pp' and 'p'.

I don't see at what you're dri-ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con- vic - tion's o'er_ him steal_ing That the mys - tic la - dy's deal_ing

CAPTAIN C.

Stern con- vic - tion's o'er_ me steal_ing That the mys - tic la - dy's deal_ing

In o-ra - cu-lar re-veal_ing. That is so.

In o-ra - cu-lar re-veal_ing. Yes, I know.

CAPTAIN C.

Tho' I'm a - ny - thing but clever I could talk like that for e-ver! Once a cat was

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - ry true, so they do:

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee!

CAPTAIN C.

I a - gree. Paw of cat the chest - nut snatches, Worn out garments

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.

MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I - bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Here to-day and gone to-mor-row. That is so." and "Here to-day and gone to-mor-row. Yes, I know."

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

The second system continues the musical score. The vocal lines and piano accompaniment are consistent with the first system. The lyrics are: "I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim" and "Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,"

tremble! Lethim tremble! Yes, I know, that is so.


Here to-day and gone to-morrow, Yes, I know, that is so.

The third system concludes the musical score. The vocal lines and piano accompaniment are consistent with the previous systems. The lyrics are: "tremble! Lethim tremble! Yes, I know, that is so." and "Here to-day and gone to-morrow, Yes, I know, that is so." The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo), and the tempo marking *a tempo*.


No. 15.


SCENA—(Josephine.)

Andante.

VOICE. 


The hours creep on a - pace. My

PIANO. 

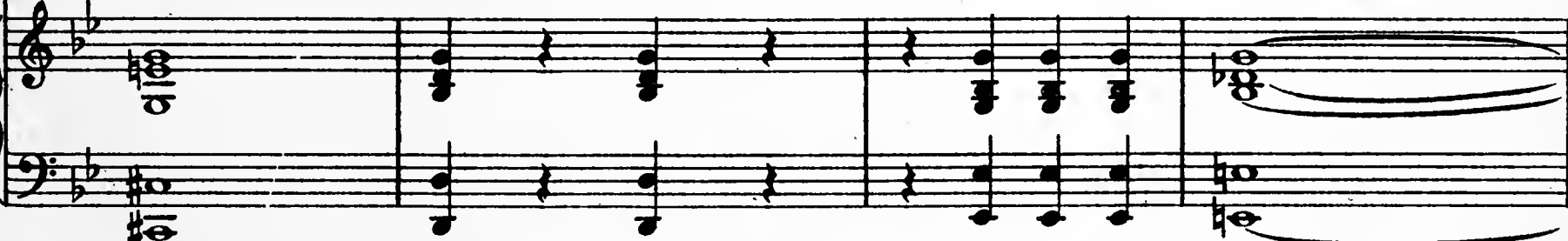


guil - ty heart is quak - ing; Oh, that I might re - trace The step that I am





tak - ing; It's fol - ly it were ea - sy to be shew - ing: What I am giv - ing





up, and whither go - - ing! { On the one hand, papa's luxurious home } brasses,
hung with ancestral armour and old



Carved oak and tapestry from distant Rome, rare "blue and white" Venetian finger - glass - es, Rich Oriental rugs, luxurious sofa pil - lows, And

ev - 'rything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room in some back street with stuffy children crying,

Where organs yell, and clacking housewives, fume, and clothes are hanging out all day a - dry - ing, With one cracked looking-glass to see your face in, and

Allegro con spirito.

dinner served up in a pudding - ba - sin!

cresc. molto.

f

A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -

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 has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -". The piano part includes a dynamic marking of *p* and features a complex accompaniment with many beamed eighth notes and some triplets.

- known; Who toils for bread from ear - ly morn Till half the night has

The second system continues the vocal line and piano accompaniment. The lyrics are: "- known; Who toils for bread from ear - ly morn Till half the night has". The piano accompaniment continues with similar rhythmic patterns, including beamed eighth notes and triplets.

flown, Till half the night has flown. No gold - en rank can

The third system continues the vocal line and piano accompaniment. The lyrics are: "flown, Till half the night has flown. No gold - en rank can". The piano accompaniment features a more active bass line in the lower staff.

he im - part, No wealth of house or land; No for - tune, save his

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "he im - part, No wealth of house or land; No for - tune, save his". The piano accompaniment includes a *cresc.* marking in the upper staff and a *cresc.* marking in the lower staff.

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And". The piano accompaniment includes a dynamic marking of *f* and ends with a *rit.* marking.

yet he is so won_drous fair, That love for one so pass_ing rare, So

peerless in his man_ly beau_ty, Were lit_tle elsethan so_lemn du_ty, Were

lit_tle else than so_lemn du_ty! Oh god of

rallentando

rall.

love and god of rea_son say,— Which of you twain shall my poor heart o_bey? A

ad lib. *a tempo*

sim_ple sai_lor, low_ly born, Un_let_ter'd and un_known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

hand, Oh god of love and god of rea-son, say, Which of you

cresc.

twain shall my poor heart, - my poor heart o -

mf

- bey, God of love, god of rea-son, god of reason, god of love, say,

p *cresc.* *f* *f*

Which shall my poor heart o - bey? Oh

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase: "Which shall my poor heart o - bey?" followed by a fermata over the word "Oh". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *ff*.

god of love and god of rea - son, say, Oh god of love and god of rea - son,

The second system continues the vocal line with the lyrics "god of love and god of rea - son, say, Oh god of love and god of rea - son,". The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line, with dynamic markings of *mf* and *ff*.

say, Which of you twain shall my poor heart o - bey, my -

The third system begins with the lyrics "say, Which of you twain shall my poor heart o - bey, my -". The vocal line has a long note on "heart" followed by a fermata. The piano accompaniment includes a *ff* dynamic marking and continues with harmonic support.

heart o - bey Which shall my heart, — my heart o -

The fourth system contains the lyrics "heart o - bey Which shall my heart, — my heart o -". The vocal line has a fermata over "heart" and another over "o -". The piano accompaniment features a large, sustained chord in the bass line.

- bey.

The fifth system concludes with the lyrics "- bey.". The piano accompaniment features a series of chords in the bass line, ending with a final cadence.

No 16. TRIO:—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO.

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and
CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and
SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have
therefore, Though his Lordship's station's migh-ty, Though tu-pen-dous be his brain, Though her
therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 tastes are mean and fligh - ty, And her for - tune poor — and plain—
 oc - cu - py a sta - tion In the low - er mid - dle class—

CAPTAIN C. & SIR J. PORTER. (every time.)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(each verse.)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.
(each verse.)

SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,
CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la-den, Rend with songs the air a-bove,

For the u-nion of a mai-den With the man who owns her love.

For the u-nion of a mai-den With the man who owns her love.

f 3rd Verse.

Let the air with joy be la - den,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Rend with songs the air a - bove, For the man who owns".

her love.

her love.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "her love.". There are dynamic markings 'f' (forte) in the piano accompaniment.

The third system of the musical score consists of two staves (treble and bass clefs) for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with complex chordal textures and melodic lines.

The fourth system of the musical score consists of two staves (treble and bass clefs) for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with complex chordal textures and melodic lines, ending with a double bar line.

Nº 17. Duet— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE. Kind. Cap-tain, I've im - por - tant in - for - ma -

PIANO.



- tion— Sing hey, the kind Com-man - der that you are— A -



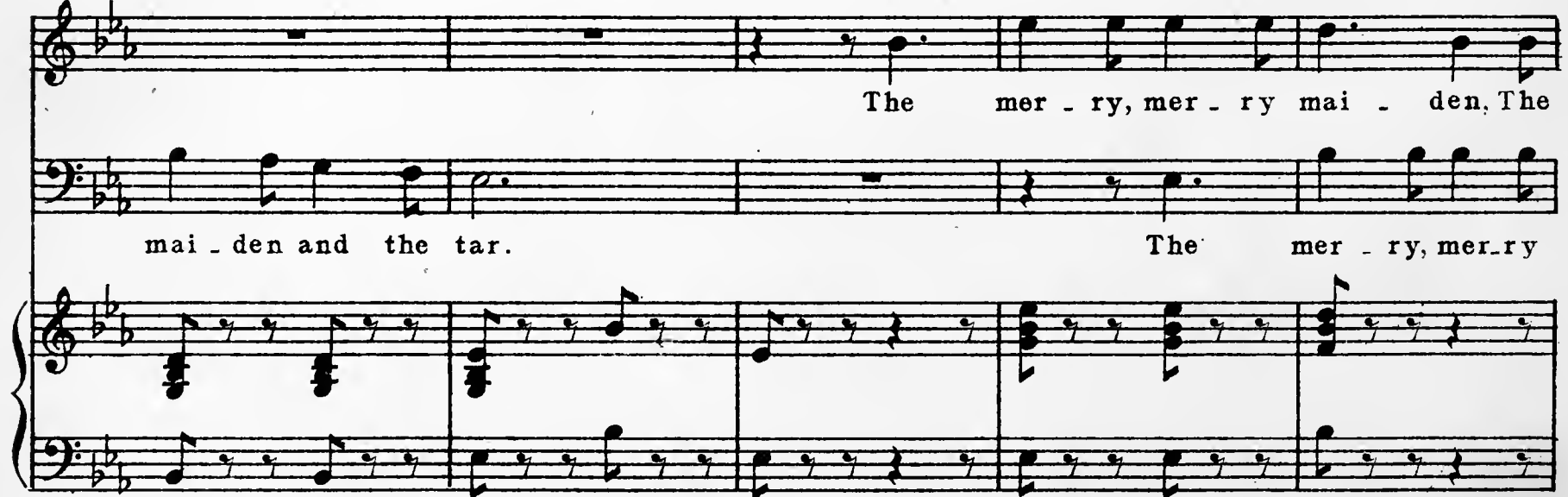
- bout a cer - tain in - ti - mate re - la - - - tion, Sing hey, the mer - ry



CAPTAIN C.

The mer - ry, mer - ry mai - den, The

mai - den and the tar. The mer - ry, mer - ry



mer - ry, mer - ry mai - den, Sing hey, the mer - ry - mai - den - and the
 mai - den, The me - rry mi - den, The mai - den - and the

CAPTAIN C.

tar. Good

tar.

fel - low, in con - un - drums you are speak - ing - Sing hey, the mys - tic

sai - lor that you are The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing
The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey. the mer - ry mai - den - and the tar.
mai - den, The mai - den - and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - - ing— Sing

hey, the sim - ple Cap - tain that you are— This ve - ry night with

Rack - straw to be fly - - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar. The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the
 mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

tar. CAPTAIN C.
4. Good
 tar.

fel - low, you have giv - en time - ly warn - ing— Sing hey, the thoughtful

sai - lor that you are— I'll talk to Mas - ter Rack - straw in the

morn - - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails_ and the tar.

mer - ry cat, The mer - ry cat. - o' - nine - tails_ and the tar.

No 18.

SOLI and CHORUS.

Moderato. *pp* TENORS & BASSES.

VOICE. *pp* Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing, Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

ff

me! why, what was that? DEADEYE. CHORUS OF MEN. Si - lent be, it was the cat! It

The musical score is written in G major and common time. It consists of four systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Care - ful - ly on tip - toe'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with 'steal - ing, Breath - ing gent - ly as we may, Ev - 'ry'. The piano accompaniment remains consistent. The third system concludes the vocal line with 'step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness'. The piano accompaniment includes a dynamic change to *ff* at the end. The fourth system is a dialogue between a soloist and a chorus. The soloist part includes the lyrics 'me! why, what was that?' and 'Si - lent be, it was the cat!'. The chorus part includes the lyrics 'It'. The piano accompaniment provides harmonic support throughout.

f CAPTAIN C.

was, it was the cat! They're right, it was the

cresc. *p*

CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

dim.

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me why, what was that? Si-lent be, a-gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain the cat! They're

p JOSEPHINE.

Ev-ry step with cau-tion

p RALPH.

Ev-ry step with cau-tion

right, it was the cat!

with cau-tion

DEADEYE.

Ev-ry step with cau-tion

pp

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

TENORS.
We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

BASSES.
We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

ff *Allegro.* *accel.*

CAPTAIN C.

Vivace.

Hold! _____ Pret-ty daugh - ter of mine, I in -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is common time (C). The piano part begins with a fortissimo (ff) dynamic and includes a 'Hold!' instruction with a long horizontal line. The lyrics 'Pret-ty daugh - ter of mine, I in -' are written below the vocal line.

- sist up-on know-ing Where you may be go-ing With these sons of the brine;

The second system continues the vocal line and piano accompaniment. The lyrics '- sist up-on know-ing Where you may be go-ing With these sons of the brine;' are written below the vocal line.

For my ex - cel - lent crew, Tho' foes they could thump a - ny, Are

The third system continues the vocal line and piano accompaniment. The lyrics 'For my ex - cel - lent crew, Tho' foes they could thump a - ny, Are' are written below the vocal line.

CHORUS OF MEN.

scarce - ly fit com - pan - y, My daugh - ter, for you, Now, hark at that, do! Tho'

The fourth system features the vocal line for the chorus of men and the piano accompaniment. The lyrics 'scarce - ly fit com - pan - y, My daugh - ter, for you, Now, hark at that, do! Tho'' are written below the vocal line.

RALPH. *pp*

foes we could thump any, We're scarcely fit - com - pany For a la - dy like you! Proud

The fifth system features the vocal line for Ralph and the piano accompaniment. The lyrics 'foes we could thump any, We're scarcely fit - com - pany For a la - dy like you! Proud' are written below the vocal line. The piano part ends with a piano (pp) dynamic marking.

of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dard to love your match - less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE. *p*

He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH. *p*

I, hum - ble, poor, and low - ly born, The mean - est in the

port di - vi - sion - The butt of e - pau - let - ted scorn - The

port di - vi - sion - The butt of e - pau - let - ted scorn - The

mark of quar - ter - deck de - ri - sion, Has dar'd to raise his

mark of quar - ter - deck de - ri - sion, Have dar'd to raise my

worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious

worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious

ff
 pride to rise, He is an Eng - - - lish - man, be -

ff
 pride to rise, I am an Eng - - - lish - man, be -

f

- hold him!

- hold me! He

Bill
BOATSWAIN.

CHORUS. TENORS. *ff*
 He is an Eng - - - lish - man!

BASSES. *ff*
 He is an Eng - - - lish - man!

ff

Moderato.
Processional Largo
 is an English man For - - he him - self has said it, And it's great - ly to his

fz
p stacc.

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!

- long to o - ther na - tions, He re - mains an Eng - lish - man! He re

- mains an Eng - lish - man! *rall.* CHORUS OF MEN., *f a tempo*

For in spite of all temp -

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man! *rall.*

- man! He re - mains an Eng - lish - man! *rall.*

rall.

CAPT. C.

In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish

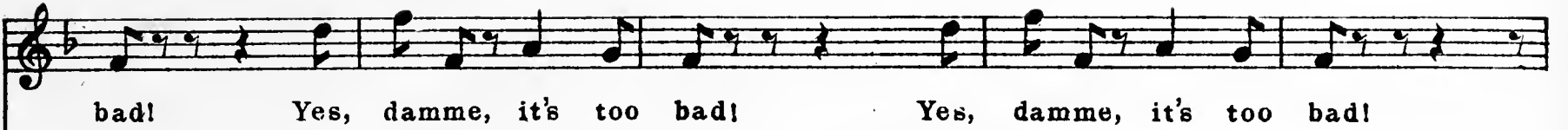
p

tar, I try to speak with mod - e - ra - tion, But you have gone to

far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast

lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too

f



bad! Yes, damme, it's too bad! Yes, damme, it's too bad!



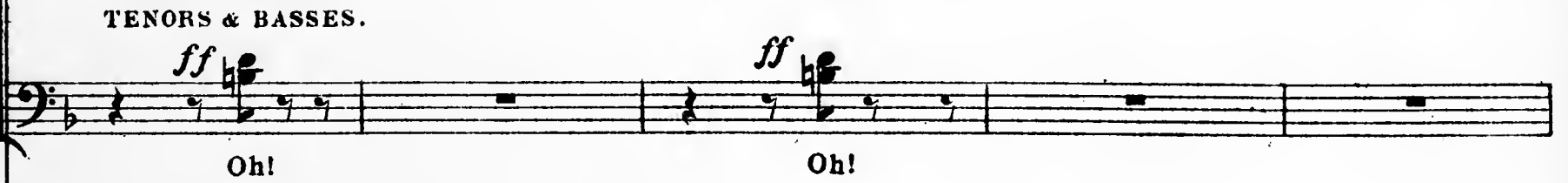
DEADEYE.
Yes, damme, it's too bad!

SOPRANOS.



ff Oh! Oh!

TENORS & BASSES.

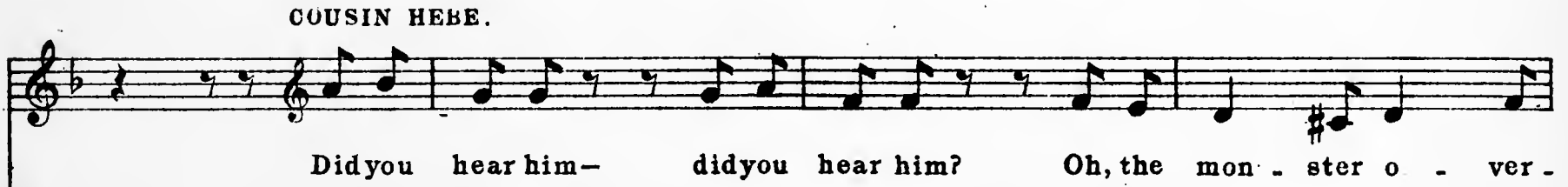


ff Oh! Oh!

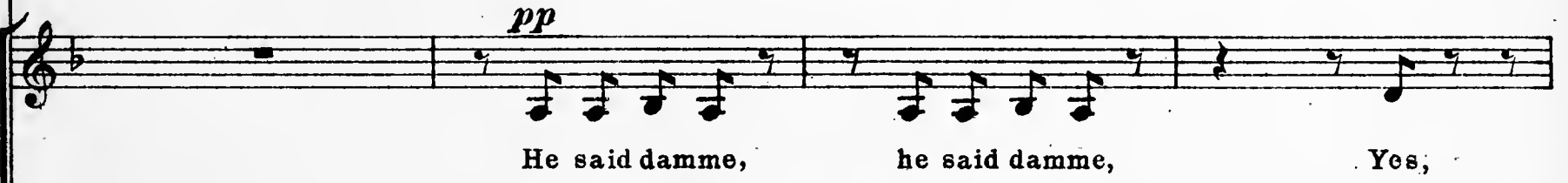


ff *f* *ff* *f*

COUSIN HEBE.



Did you hear him— did you hear him? Oh, the mon - ster o - ver -



pp
He said damme, he said damme, Yes,



pp
He said damme, he said damme,



p

- bearing! Don't go near him— don't go near him— He is swearing— he is
 he said dam-me, he said damme, he said damme, Yes,
 Yes, he said damme, damme, dam-me, dam-me, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not
 damme.
 damme.

Moderato.

ea-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— oneword— the facts are not before you: The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SIR J. PORTER.

- pe-ri-ty! SOPRANOS. For I'll

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

The second system includes three vocal parts and piano accompaniment. The Soprano part starts with '- pe-ri-ty!' and 'For I'll'. The Tenors & Basses part has the full line 'This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!'. The piano accompaniment continues with the same accompaniment as the first system.

stringendo molto

teach you all ere long, To re-frain from lan-guage strong. For I

p *stringendo molto*

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics 'teach you all ere long, To re-frain from lan-guage strong. For I'. The piano accompaniment starts with a piano (*p*) dynamic and includes the instruction *stringendo molto*.

COUSIN HEBE. *sempre stringendo*

hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

sempre stringendo

The fourth system includes a vocal line and piano accompaniment. The vocal line has the lyrics 'hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his'. The piano accompaniment continues with the *sempre stringendo* instruction.

cou_sins, nor his aunts.

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

vivace

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters Whom he

vivace

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters, Whom he

reck_ons up by doz_ens, nor his aunts! _____ For he

ff

reck_ons up by dez_ens, nor his aunts! _____ For he

ff

f _____ *ff*

And its

is an Eng-lish - man! For he him - self has said it, And it's.

is an Eng-lish - man! For he him - self has said it, And it's

That he

great-ly to his cre - dit That he is an Eng - lish - man, — That he

great-ly to his cre - dit That he is an Eng - lish - man, — That he

gr...

rall.

is — an — Eng — — — lish - man!

rall.

is — an — Eng — — — lish - man!

rall.

No 19.

OCTETT and CHORUS.

Allegretto moderato.

RALPH.

VOICE:

Fare - well, my own, Light of my life, fare-

PIANO:

- well! For crime un-known I go to a dun - geon cell.

JOSEPHINE.

I will a - tone; In the meantime, - farewell! And all a -

SIR J. PORTER.

- lone Re-joice in your dun - geon cell! A bone, — a bone — I'll

Handwritten notes and a faint stamp at the bottom of the page.

pick with this sailor fellow; Let him be shown at once to his dungeon cell.

COUSIN HEBE.

He'll hear no tone ___ Of the maiden he loves so well! No tele-

DEADEYE.

He'll hear no tone ___ Of the maiden he loves so well! No tele-

BOATSWAIN.

He'll hear no tone ___ Of the maiden he loves so well! No tele-

CARPENTER.

He'll hear no tone ___ Of the maiden he loves so well! No tele-

MRS. CRIPPS.

phone communicates with his cell! But when is known ___ The

- phone communicates with his cell!

- phone communicates with his cell!

- phone communicates with his cell!

se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

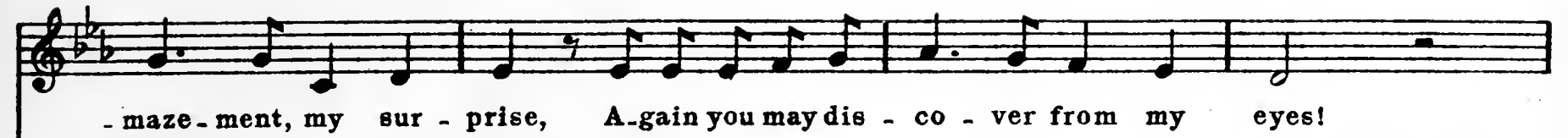
mf DEADEYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN
He'll hear no tone Of her he loves so well! For crime un -


mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.
For crime un -

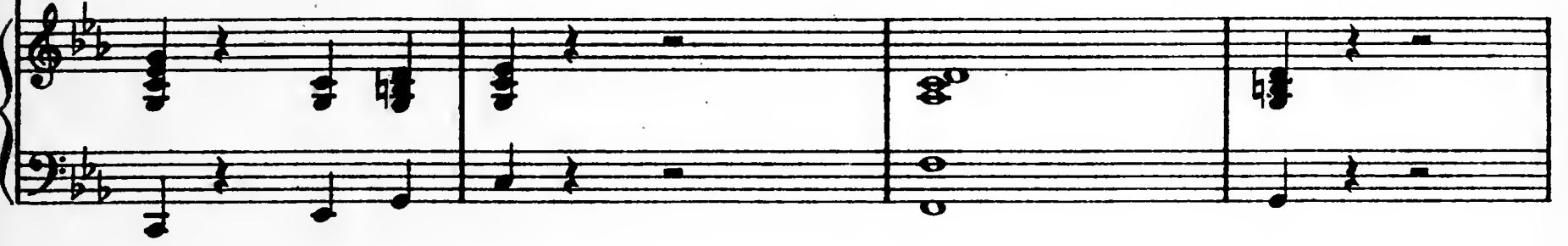
TENORS & BASSES.
For crime un -



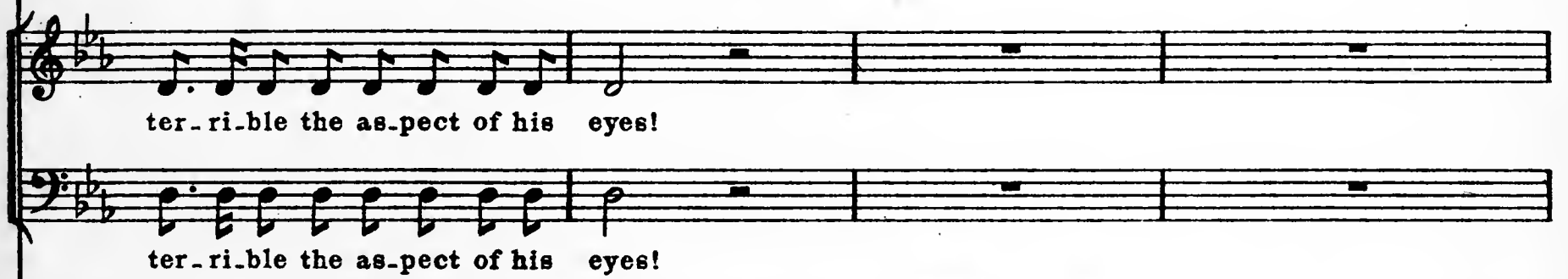
- maze - ment, my sur - prise, A - gain you may dis - co - ver from my eyes!



CHORUS. *p*
How
p
How




MRS. CRIPPS.
Hold! Ere up-on your



ter - ri - ble the as - pect of his eyes!




loss you lay much stress, A long con - ceal - ed crime I would con - fess!



No 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. 1. A

tremolo

ma - ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

TENORS & BASSES.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming She prac_tis'd ba_by_farming, A ma_ny years a_

she was young and charming She prac_tis'd ba_by_farming, A ma_ny years a_

MRS. CRIPPS.

Two ten_der babes I nuss'd, One was of low con_di_tion; The

- go!

- go!

o_ther up_per_crust, A re_gu_lar pa_trician.

Now this is the po_

Now this is the po_

cresc.

- si - tion, - One was of low con - di - tion, The o - ther a pa - tri - cian, A

- si - tion, - One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

cresc. *p*

cresc.

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go!

ma - ny years a - go!

p

cup! How e - ver could I do it? I mix'd those chil - dren up, And

not a crea - ture knew it!

How e - ver could you do it? Some day, no doubt, you'll

How e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

time each lit - tle waif For - sook his fos - ter - mo - ther: The well - born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mother, The

They left their fos - ter - mother, The

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

cresc. *p* *A*

cresc. *p* *A*

cresc.

rall. ma - ny years a - go!

rall. ma - ny years a - go!

ma - ny years a - go!

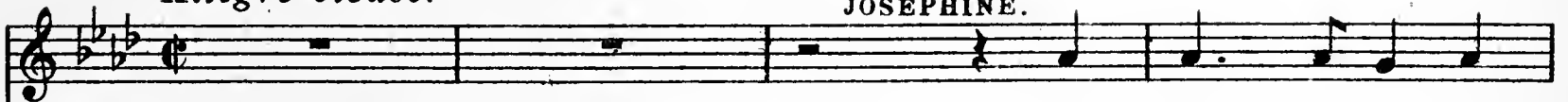
a tempo *p*

N^o 21.

FINALE.

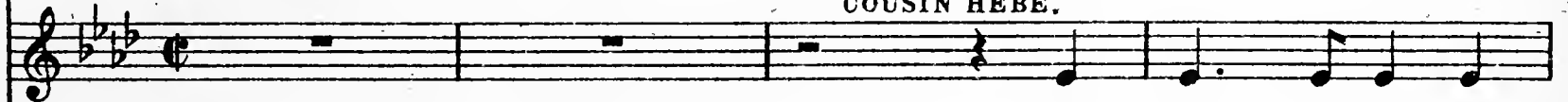
Allegro vivace.

JOSEPHINE.



Oh joy, oh rap_ture

COUSIN HEBE.



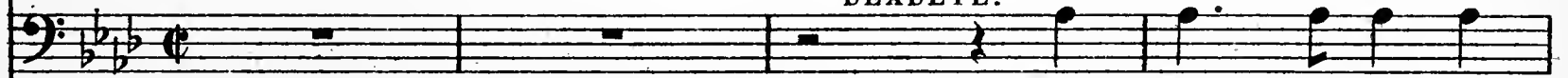
Oh joy, oh rap_ture

RALPH.



Oh joy, oh rap_ture

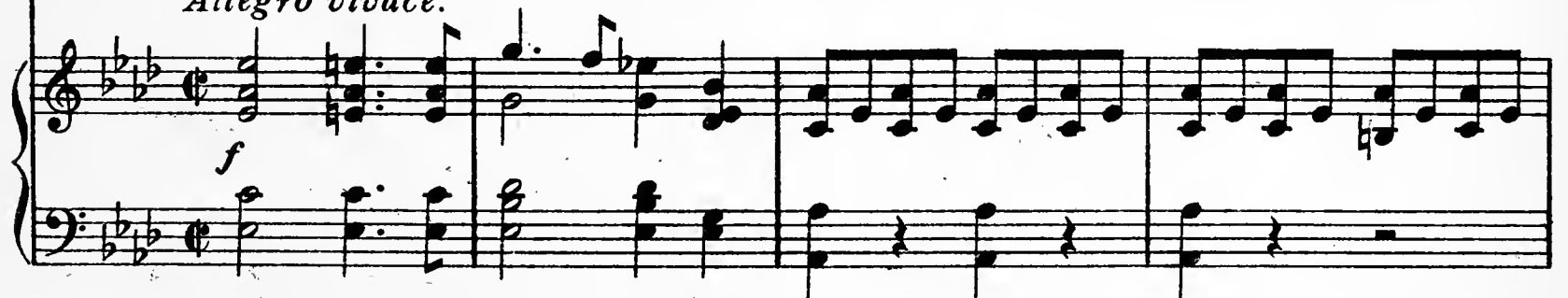
DEADEYE.



Oh joy, oh rap_ture

Allegro vivace.

PIANO.



un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the



orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid en coy, They'll mur - mur forth de -

hours a-long, And if I finds the maid en coy, We'll mur - mur forth de -

- long, And if he finds the maid en coy, They'll mur - mur forth de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - y roun - de - lays, in roun - de -

- lays.

- lays.

- lays.

CAPTAIN C.

CHORUS OF MEN.

- lays. For he's the captain of the *Pin-a-fore*, And a right good cap-tain

CAPTAIN C.

tool And though be-fore my fall I was cap-tain of you all, I'm a

CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a

CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife In my

hum - ble rank of life! And you, my own, are_ she. I must

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

CAP. C. CHORUS OF MEN. TENORS only.

Hard - ly e - ver! Hardly e - ver be un - true to thee, Then

give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then

give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then

p *f*

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup aye! I'm the

mon-arch of the sea, And when I've mar-ried thee I'll be

stringendo molto

COUSIN HEBE.

true to the de - vo - tion, that my love im - plants, Then good - bye to your sis - ters, and your

cou - sines, and your aunts, Es - pe - cial - ly your cousins, Whom you reck - on up by dozens. Then good -

TENORS & BASSES.

Vivace.
TUTTI.
SOPRANOS.

Then good -

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sines, Whom you

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sines, Whom you

reck-on up by doz-ens, and your aunts! _____ For he is an

reck-on up by doz-ens, and your aunts! _____ For he is an

ff

ff

ff

Eng - lish - man! _____ For he him - self has said - it,

Eng - lish - man! _____ For he him - self has said it,

And it's _____ That he

And it's great - ly to his cre - dit That he

And it's great - ly to his cre - dit That he

That he is an *

is an Eng - lish - man, — That he is an Eng

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "That he is an *". The middle staff is a vocal line in bass clef with lyrics: "is an Eng - lish - man, — That he is an Eng". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a minor key and features a mix of eighth and sixteenth notes, with some longer note values in the vocal parts.

lish - man!

lish - man!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "lish - man!". The middle staff is a vocal line in bass clef with lyrics: "lish - man!". The bottom staff is a piano accompaniment in grand staff. The piano part continues with a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

(CURTAIN.)

The third system of the musical score consists of two staves, both piano accompaniment in grand staff. The music concludes with a final chord and a fermata over the last few notes. The text "(CURTAIN.)" is written above the right-hand staff.

* ALTERNATIVE ENDING.

lish - man!

lish - man!

(CURTAIN.)

The alternative ending section consists of three staves. The top staff is a vocal line in treble clef with lyrics: "lish - man!". The middle staff is a vocal line in bass clef with lyrics: "lish - man!". The bottom staff is a piano accompaniment in grand staff. The piano part features a more active bass line with eighth notes. The section concludes with a final chord and a fermata, with the text "(CURTAIN.)" written above the right-hand staff.



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DATE DUE

NOV 1 8 1981	NOV 4 1988		
FEB 1 1982	NOV 1 5 1988		
	AUG 2 3 1988		
OCT 2 1 1988			
OCT 2 1 1988			
NOV 4 1988	SEP 1 7 1988		
	SEP 2 7 1988		
	OCT 3 1 1988		
FEB 2 3 1984			
AUG 1 5 1986			
AUG 4 1986			
FEB 1 2 1987			
FEB 1 1987			
NOV 2 6 1987			

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