

# SELECTIONS FROM H.M.S. PINAFORE

COMPOSED BY  
**ARTHUR SULLIVAN.**

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711 BROADWAY, N. Y.

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CHICAGO

# I'M CALLED LITTLE BUTTERCUP.

No. 2. RECITATIVE & SONG. Mrs. Cripps.

(Enter LITTLE BUTTERCUP, with a large basket on her arm.)

MRS. CRIPPS. RECIT.

Hail! men-o'-wars-men, safeguards of your nation! Here is an end at last of all pri-va-tion!

*f*

You've got your pay, spare all you can afford To welcome little But-ter-cup on board.

*p* *attacca*

**ALLEGRETTO**

*f*

SONG. MRS. CRIPPS.

I'm called little But-ter-cup, Dear little But-ter-cup, Though I could never tell why,

*p*

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

I've snuff and to - bac - cy, And ex - cel - lent jacky; I've scissors and watches and knives.

I've ribbons and laces to set off the faces of pretty young sweet-hearts and wives.

I've treacle and toffee, I've tea and I've coffee, Soft tommy and suc - cu - lent chops.

*rall.*

I've chickens and conies, And pretty po - lo-nies, And ex - cellent peppermint - drops.....

*rall.*

*a tempo*

..... Then buy of your But - ter - cup, Dear little But - ter - cup, Sailors should never be shy—

*a tempo*

So buy of your Buttercup, Poor little Buttercup, Come, of your Buttercup buy.....

*colla voce* **f**

*con 8va*

# A MAIDEN FAIR TO SEE.

## ARIA.

RALPH.

*Andante moderato.*

A maiden fair to see, The pearl of minstrelsy, A

*Ped.* *p*

CHORUS.

bud of blushing beauty, For whom proud nobles sigh, And with each other vie, To do her menial's du-ty, To

*con 8va* *p*

RALPH.

do her menial's du-ty. A suitor lowly born, With hopeless passion torn, And poor beyond con- ceal-ing, Hath

*pp* *8va*

CHORUS.

RALPH.

dard for her to pine, At whose exalted shrine A world of wealth is kneeling, A world of wealth is kneeling. Un-

*p* *p* *pp*

- learned he in aught, Save that which love hath taught, For Love hath been his tutor. Oh, pity, pity me! Our captain's daughter, she, and

*rall.* *rall.*

*con 8va*

I that low-ly suitor! Oh, pity, pity me, our captain's daughter, she, And I that low - ly sui - tor.

CHORUS OF MEN.  
*pp* TENORS.

And he, and he that low - ly sui - tor.

*pp* BASSES.

And he, and he that low - ly sui - tor.

*pp* *f*

*con 8va.*

(Enter JOSEPHINE, twining some flowers which she carries in a small basket.)

# SONG. SORRY HER LOT.

No. 5.

ANDANTE.

JOSEPHINE.

Sorry her lot.... who loves too well, Heavy the

The first system of the musical score features a vocal line for Josephine and a piano accompaniment. The vocal line begins with a rest for four measures, then enters with the lyrics "Sorry her lot.... who loves too well, Heavy the". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include a forte (f) marking in the piano part.

heart that hopes but vain - ly; Sad.. are the sighs that own the spell Utter'd by eyes.. that speak too

The second system continues the vocal line with the lyrics "heart that hopes but vain - ly; Sad.. are the sighs that own the spell Utter'd by eyes.. that speak too". The piano accompaniment continues with similar harmonic support, maintaining the eighth-note bass line.

plain - ly. Sorry her lot who loves too well, Heavy the heart that hopes but vain - ly.

rall.

rall.

The third system concludes the piece with the lyrics "plain - ly. Sorry her lot who loves too well, Heavy the heart that hopes but vain - ly.". The tempo is marked "rall." (rallentando) in two places. The piano accompaniment features a final cadence with a descending bass line in the right hand.



*Un poco animato.*

*cres.*

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

*Un poco animato.*

*p* *cres.*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a 3/4 time signature, starting with a half note followed by quarter notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cres.*).

*f*

*dim.*

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

*f* *colla voce* *p* *f*

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with a half note followed by quarter notes. The piano accompaniment features a *colla voce* section where the piano part is held back. Dynamics include forte (*f*), piano (*p*), and crescendo (*f*).

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

*p*

Detailed description: This system contains the third two lines of the musical score. The vocal line has a longer note value. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include piano (*p*).

night, to earth's poor daughters, When to the ark the wearied one Flies from the emp - ty waste of

Detailed description: This system contains the final two lines of the musical score. The vocal line continues with quarter notes. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include piano (*p*).

*rall.*

wa - ters. Sad is the hour when sets the sun, Sad is the night to earth's poor daughters.

*rall.*

*Un poco animato.*

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

*Un poco animato.*

*cres.*

*p* *cres.*

*f* *dim. p*

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

*f* *colla voce* *p* *f*

# OVER THE BRIGHT BLUE SEA.

No. 6. CHORUS OF WOMEN. (Behind the Scenes.)

1ST & 2ND SOPRANOS. *p*

*ANDANTINO.*

o - ver the bright blue sea.... Comes Sir Jo - seph Por - ter, K. C. B., Wher -  
*cres.*

- e - ver he may go.... Bang, bang the loud nine-pounders go; Shout o'er the bright blue

sea,.... For Sir Jo - seph Por - ter, K. C. B. Shout o'er the bright blue sea.... For Sir

*dim. p*

Joseph Por - ter, K. C. B., For Sir Joseph Por - ter, K. C. B.....

*p dim. p pp*

(During this the crew have entered on tiptoe, listening attentively to the song.)

# SONG. WHEN I WAS A LAD.

No. 9.

Sir J. Porter & Chorus.

*Allegro non troppo.*

The piano introduction is written in 2/4 time with a key signature of one flat (Bb). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

SIR J. PORTER.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment is in 2/4 time with a key signature of one flat. The first line of the piano part is marked with a forte (f) dynamic, and the second line is marked with a piano (p) dynamic.

1. When I was a lad I serv'd a term As  
2. As of - fice boy I made such a mark That they

The second system of the song continues the vocal line and piano accompaniment. The vocal line contains the final two lines of the lyrics. The piano accompaniment continues with a steady accompaniment of chords and single notes.

of - fice boy to an Attorney's firm. I cleaned the windows and I swept the floor, And I polished up the handle of the  
gave me the post of a junior clerk. I served the writs with a smile so bland, And I copied all the letters in a

big front door.  
big round hand.

**CHORUS.**

He pol-ish'd up the handle of the big front door.  
He cop-ied all the let-ters in a big round hand.

He pol-ish'd up the handle of the big front door.  
He cop-ied all the let-ters in a big round hand.

*f* *p*

care-ful-lee, That now I am the rul-er of the Queen's Na-vee.  
hand so free, And now I am the rul-er of the Queen's Na-vee.

*f*

He pol-ished up the han-dle so  
He cop-ied all the let-ters in a

*f*

He pol-ished up the han-dle so  
He cop-ied all the let-ters in a

*f*

care - ful - lee, That now he is the ru - ler of the Queen's Na - vee.  
hand so free, And now he is the ru - ler of the Queen's Na - vee.

care - ful - lee, That now he is the ru - ler of the Queen's Na - vee.  
hand so free, And now he is the ru - ler of the Queen's Na - vee.

3 In serving writs I made such a name  
That an artied clerk I soon became ;  
I wore clean collars and a bran new suit  
For the pass examination at the Institute.  
And that pass examination did so well for me,  
That now I am the ruler-of the Queen's Navee.

CHORUS.—And that pass examination, &c.

4 Of legal knowledge I acquired such a grip,  
That they took me into the partnership,  
And that junior partnership I ween  
Was the only ship that I ever had seen.  
But that kind of ship so suited me,  
That now I am the ruler of the Queen's Navee.

CHORUS.—But that kind, &c.

5. I grew so rich, that I was sent  
By a pocket borough into Parliament ;  
I always voted at my party's call,  
And I never thought of thinking for myself at all.  
I thought so little they rewarded me,  
By making me the ruler of the Queen's Navee.

CHORUS.—He thought so little, &c.

6. Now landsmen all, whoever you may be,  
If you want to rise to the top of the tree,  
If your soul isn't fettered to an office stool,  
Be careful to be guided by this golden rule,—  
Stick close to your desks and never go to sea,  
And you all may be rulers of the Queen's Navee.

CHORUS.—Stick close, &c.

# NOW GIVE THREE CHEERS.

No. 8. Sir Joseph, Cousin Hebe, Boatswain & Chorus.

CAPTAIN C. (*From Poop.*)  
(Enter SIR JOSEPH with COUSIN HEBE.)

*a tempo.*

Now givethree cheers, I'll lead the way, Hurrah! Hurrah! Hurray! Hurray! Hurray! ;

CHORUS. *f* SOPRANO.

Hurray! Hurray! Hurray!

*f* BASS.

Hurray! Hurray! Hurray!

*Moderato.*

*mf*

*f a tempo.*

SIR J. PORTER. (*Advancing to front of stage.*)  
*Vivace.*

I am the mon - arch of the sea, The ru - ler of the Queen's Na - vee, Whose

*Vivace.*

*p*

COUSIN HEBE.

praise great Bri - tain loud - ly chants; And we are his sis - ters and his cous - ins and his aunts

His sisters and his cousins and his aunts.

CHORUS. SOPRANOS.

And we are his sisters and his cousins and his aunts, His sisters and his cousins and his aunts.

TENORS & BASSES.

And they are his sisters and his cousins and his aunts, His sisters and his cousins and his aunts.

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 foeman's taunts. And so do his sisters and his cousins and his aunts.



par - tial, Sir Jo - seph storms, and sad to tell, He threatens a court mar - tial!

*cres.* *dim.*

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

*Sra*

*pp*

ev - 'ry thing Ei - ther at six - es or at sev - ens? Fair moon, to the I'll sing,

*Sra* *Sra*

*rall.*

Bright re-gent of the heavens!

*colla voce.* *p*

# BELL TRIO.

No. 16.

Josephine, Captain Corcoran, and Sir J. Porter.

*ALLEGRO VIVACE.*

*Josephine.* 3. Nev - er mind the why and wherefore, Love can level ranks, and therefore I ad - mit the ju - ris - dic - tion ; A - bly  
*Captain C.* 1. Nevermind the why and wherefore, Love can level ranks, and therefore, Tho' his Lordship's station's mighty, Tho' stu -  
*Sir J. P.* 2. Nev - er mind the why and wherefore, Love can level ranks, and therefore, Tho' your nautical re - la - tion In my

have you play'd your part, You have car - ried firm con - vic - tions To my hes - i - tat - ing heart.  
 pen - dous be his brain, Though her tastes are mean and flighty, And her for - tune poor and plain—  
 set could scarce - ly pass, Though you oc - cu - py a sta - tion In the low - er mid - dle class—

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

Ring the mer-ry bells on board ship, Rend the air with warbling wild, For the u-nion

CAPTAIN C.

CAPTAIN C. (each verse.)

JOSEPHINE.  
(each verse.)

SIR J. PORTER.

of his Lordship With a hum-ble cap-tain's child. For a hum-ble cap-tain's daughter, For a  
of my Lordship With a hum-ble cap-tain's child.

SIR J. PORTER. (each verse.)

JOSEPHINE.

gallant captain's daughter And a Lord that rules the water. And a tar that ploughs the water.

JOSEPHINE. 1st and 2d verses.

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

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

The first system shows the vocal melody and piano accompaniment for the first two verses. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

For the u - nion of a maid - en With the man who owns her love.  
For the u - nion of a maid - en With the man who owns her love.

The second system continues the musical score with the third verse. The vocal melody and piano accompaniment are shown. The piano part includes a dynamic marking of *f* (forte) at the end of the system.

*f* 3d verse.

Let the air with joy be la - den, For the u - nion of a maid - en,  
CAPTAIN C. & SIR J. PORTER.

Ring the mer - ry bells on board ship,

The third system concludes the piece with the third verse. It features a dynamic marking of *f* (forte) and includes the text 'CAPTAIN C. & SIR J. PORTER.' The piano accompaniment continues with a steady harmonic support.

Rend with songs the air a - bove, For the man who owns her love,  
For her u - nion with his Lordship, Rend with songs the air a - bove For the man who owns her love,

*f*

This system contains the first two vocal lines and the beginning of the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a dynamic marking of *f* (forte) in the third measure.

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.....

This system continues the vocal lines and piano accompaniment. The vocal lines end with a long note and a dotted line indicating a continuation. The piano accompaniment includes a dynamic marking of *f* in the final measure.

This system shows the piano accompaniment for the third system of the score, continuing the harmonic and rhythmic patterns established in the previous systems.

This system shows the piano accompaniment for the fourth system of the score, concluding the piece with a final cadence.

# HE IS AN ENGLISHMAN.

No. 18a.

SOLO, DUET and CHORUS.

CAPTAIN C. (*Throwing off cloak.*) Hold! (*All start.*)

Hold!..... Pretty daugh - ter of mine, I in - sist up - on knowing

*f*

This system contains the first musical staff with a vocal line and piano accompaniment. The vocal line begins with a 'Hold!' instruction followed by the lyrics 'Pretty daughter of mine, I insist upon knowing'. The piano accompaniment is marked with a forte 'f' dynamic.

Where you may be go - ing With these sons of the brine; For my ex - cellent crew, Tho'

*con Sra.....*

This system continues the musical score with the lyrics 'Where you may be going With these sons of the brine; For my excellent crew, Tho''. The piano accompaniment includes a 'con Sra.....' marking.

CHORUS OF MEN.  
foes they could thump a - ny, Are scarcely fit com - pany, My daughter, for you. Now, hark at that, do! Tho'

This system is labeled 'CHORUS OF MEN.' and contains the lyrics 'foes they could thump a - ny, Are scarcely fit com - pany, My daughter, for you. Now, hark at that, do! Tho''.

RALPH. *p*

foes we could thump a-ny, We're scarce-ly fit com - pa-ny For a la - dy like you! Proud

*p*

*con Sra*

of - ficer, that haughty lip un - curl! Vain man, suppress that supercilious sneer, For I have

CAPTAIN C.

dar'd to love your match - less girl, A fact well known to all my mess-mates here! Oh,

JOSEPHINE. *p*

hor-ror! He, RALPH. humble, poor, and low - ly born, The mean - est in the

RALPH.

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

*p*

port di - vi - sion — The butt of e - pau - let - ted scorn — The mark of quar - ter -

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 worm - y eyes A - bove the dust to

-deck de - ri - sion, Have dar'd to raise my worm - y eyes A - bove the dust to

*cres.*

which you'd mould him, In man - hood's glo - rious pride to rise, He is an

which you'd mould me, In man - hood's glo - rious pride to rise, I am an

*f*



BOATSWAIN.

Eng - - lish - man, be-hold him! He

CHORUS. TENORS. *ff*

Eng - - lish - man, be-hold me! He is an Eng - - - lish - man!

BASSES. *ff*

He is an Eng - - - lish - man!

*a tempo*

is an English-man, For... he himself has said it, And it's great-ly to his cred-it, That he

*fz* *a tempo. p*

*con Sva*

is an Eng-lish - man! For he might have been a

*f*

That he is an Eng - lish - man!

*f* *p*

*con Sva* *con Sva*

Roosian, A French, or Turk, or Proosian, Or perhaps, I - tal - i - an!

TENORS & BASSES.

Or perhaps, I - tal - i -

But in spite of all temp-ta-tions To be-long to oth-er nations, He remains an English-

- an!

- man! He re-mains an Eng - - - lish-man!

CHORUS OF MEN.

For in spite of all temp - ta - tions To be-

*rall.*

*con Sra*

*rall.*

He re-mains an Eng - - - lishman!

-long to oth-er na - tions, He remains an Englishman! He re-mains an Eng - - - lishman!

*8va*

*con 8va*

CAPTAIN C. (*Trying to repress his anger. During this, COUSIN HEBE and FEMALE RELATIVES have entered.*)

In ut - tering a repro-bation To a-ny British tar, I try to speak with

*Moderato.*

mod - e - ration, But you have gone too far. I'm ve-ry sor-ry to dis-par-age A

(During this SIR JOSEPH has appeared on deck. He is horrified at the bad language.)

hum - ble fore - mast lad, But to seek your cap - tain's child in marriage, Why, dam-me, it's too

*con Sra*

COUSIN HEBE.

bad! Yes, dam-me, it's too bad! Yes, dam-me, it's too bad! Did you

DEADEYE.

Yes, dam-me, it's too bad!

SOPRANOS.

Oh! Oh!

TENORS & BASSES.

Oh! Oh!

*con Sra*

hear him— did you hear him? Oh, the mon - ster o - ver - bearing! Don't go

*pp* CHORUS.

He said dam - me, he said dam - me, Yes, he said dam - me,

He said dam - me, he said damme, Yes, he said

SIR J. PORTER,  
(who has come down.)

near him— don't go near him— He is swearing— he is swearing! My

He said damme, He said damme, Yes, damme.

damme, damme, damme, damme, damme, Yes, damme,

# THE MERRY MAIDEN AND THE TAR

No. 17.

DUET—Captain Corcoran and Deadeye.

DEADEYE.

1. Kind Captain, I've import-ant in-form-a - tion—Sing hey, the gal-lant Captain that you are—

The first system of the musical score for Deadeye's part. It 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 6/8. The lyrics are: "1. Kind Captain, I've import-ant in-form-a - tion—Sing hey, the gal-lant Captain that you are—"

A - bout a certain in-timate re-la - tion, Sing hey, the mer - ry maid-en and the tar.

The second system of the musical score for Deadeye's part. It continues the vocal line and piano accompaniment. The lyrics are: "A - bout a certain in-timate re-la - tion, Sing hey, the mer - ry maid-en and the tar."

CAPTAIN C.

The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, Sing hey, the mer - ry  
DEADEYE.  
The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The

The third system of the musical score, featuring Captain C's vocal line in the upper staff and Deadeye's vocal line in the middle staff. The piano accompaniment continues in the lower two staves. The lyrics for Captain C are: "The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, Sing hey, the mer - ry". The lyrics for Deadeye are: "DEADEYE. The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The".

SOPRANOS.

His sisters and his cousins and his aunts.

TENORS & BASSES.

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

*cres.* *f*

SIR J. PORTER.

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

*p* *dim.* *pp*

COUSIN HEBE.

- low. And seek the se - clusion that a cab - in grants. And so do his sisters and his cousins and his aunts.

*cres.* **f**

SOPRANOS. *cres.* **f**

TENORS & BASSES. *cres.* **f**

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

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

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

*cres.* **f**

sisters and his cousins, Whom he reckons up by dozens, and his aunts.....

sisters and his cousins, Whom he reckons up by dozens, and his aunts.....

sisters and his cousins, Whom he reckons up by dozens, and his aunts.....

**f**



# SONG. FAIR MOON.

NO. 13.

Captain Corcoran.

*MODERATO.*

Piano introduction for 'Fair Moon'. The music is in G major and 3/4 time, marked *MODERATO*. It consists of five measures. The first measure is marked *p* (piano). The second measure is marked *fz* (forzando). The third measure is marked *p*. The fourth and fifth measures are marked *p*. The piano part features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

CAPTAIN C.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in G major and 3/4 time. The lyrics are: "Fair moon, to thee I sing! Bright re-gent of the hea - vens, Say, why is". The piano accompaniment consists of five measures, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in G major and 3/4 time. The lyrics are: "ev - 'ry thing Ei - ther at six - es or at sev - ens! Say, why is ev - 'ry thing". The piano accompaniment consists of five measures, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word *Sya* is written below the piano part in the third and fifth measures.

Eith - er at six - es or at sev - ens? I have lived hith - er - to, Free from the breath of

*Sya Sya Sya Sya Sya*

slan - der, be - lov'd by all my crew, A - real - ly pop - u - lar com-

- man - der. But now my kind - ly crew re - bel, My daughter to a tar is

*Sya Sya Sya Sya Sya Sya Sya Sya*

maid - en and the tar.

maid en and the tar.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with chords and melodic lines.

CAPTAIN C.

2. Good fel-low, in con-undrums you are speak - ing— Sing hey, the sil - ly sail - or that you are—

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with chords and melodic lines.

The answers to them vainly am I seek - ing, Sing hey, the merry maid - en and the tar.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with chords and melodic lines.

The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, Sing hey, the mer - ry

The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The

maid - en and the tar.

maid - en and the tar.

**DEADEYE,**

3. Kind Captain, your young lady is a sigh - ing, Sing hey, the gal - lant Cap - tain that you are—

This very night with Rackstraw to be fly - ing, Sing hey, the mer - ry maid - en and the tar.

CAPTAIN C.

The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid en, Sing hey, the mer - ry

DEADEYE.

The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The

This musical score consists of three systems. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system has a vocal line in bass clef and a piano accompaniment in bass clef. The third system has a piano accompaniment in treble and bass clefs. The lyrics are: "The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid en, Sing hey, the mer - ry DEADEYE. The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The".

maid - en and the tar.

maid - en and the tar.

This system continues the musical score with two vocal lines and piano accompaniment. The first vocal line is in treble clef and the second is in bass clef. The lyrics are: "maid - en and the tar." and "maid - en and the tar.".

CAPTAIN C.

4. Good fellow, you have giv - en time - ly warn - ing— Sing hey, the thoughtful sail - or that you are—

This system contains a single vocal line in treble clef and piano accompaniment in treble and bass clefs. The lyrics are: "4. Good fellow, you have giv - en time - ly warn - ing— Sing hey, the thoughtful sail - or that you are—".

*Producing a "cat"*

I'll talk to Master Rackstraw 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 - nine - tails, The mer - ry cat - o' -

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

- nine - tails and the tar.

- nine - tails and the tar.

# DUET. THINGS ARE SELDOM WHAT THEY SEEM.

No. 14.

Little Buttercup and Captain Corcoran.

*ALLEGRETTO.*

LITTLE BUTTERCUP.

Things are seldom what they seem, Skim milk mas-que-rades as cream,

The musical score for Little Buttercup's first line consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked *ALLEGRETTO*. The lyrics are: "Things are seldom what they seem, Skim milk mas-que-rades as cream,"

CAPTAIN C. (*Puzzled.*)

High-lows pass as pa - tent leathers, Jack-daws strut in pea-cock's feathers. Ve - ry true, so they do.

The musical score for Captain C.'s line consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked *ALLEGRETTO*. The lyrics are: "High-lows pass as pa - tent leathers, Jack-daws strut in pea-cock's feathers. Ve - ry true, so they do."

LITTLE BUTTERCUP.

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

The musical score for Little Buttercup's second line consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked *ALLEGRETTO*. The lyrics are: "Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold; Storks turn out be"

CAPTAIN C. (*puzzled.*)

be but logs, Bulls are but in-flat-ed frogs. So they be, fre-quent-ly.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a simple, conversational style.

LITTLE BUTTERCUP.

Drops the wind and stops the mill, Tur-bot is am-bi-tious brill; Gild the farthing if you will,

*con Sra.*

This musical score features a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on two staves, starting with a piano (*p*) dynamic. The key signature has one flat, and the time signature is 4/4. The piano part includes a wavy line at the bottom labeled *con Sra.*

CAPTAIN C. (*Puzzled.*)

Yet it is a farth-ing still. Yes, I know, that is so: Tho' to catch your drift I'm striving, It is

*con Sra.*

This musical score continues the vocal line and piano accompaniment for Captain C. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on two staves. The key signature has one flat, and the time signature is 4/4. A wavy line at the bottom is labeled *con Sra.*

sha-dy, it is sha-dy, I don't see at what you're driving, Mystic la-dy, mystic la-dy.

This musical score concludes the vocal line and piano accompaniment for Captain C. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on two staves. The key signature has one flat, and the time signature is 4/4.



LITTLE BUTTERCUP. (*Aside.*)

Stern con-vic - tion's o'er him steal-ing, That the mys - tic la - dy's deal-ing In o - ra - cu -

CAPTAIN C. (*Aside.*)

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.

CAPTAIN C. (*Aside.*)

- lar re-veal-ing. Yes, I know. Tho' I'm a - ny-thing but ele-ver, I could talk like

LITTLE BUTTERCUP.

that for - e - ver. Once a cat was killed by care, On - ly brave deserve the fair. Ve - ry true ; so they do.

CAPTAIN C.

Wink is of-ten good as nod, Spoils the child, who spares the rod; Thirsty lambs run fox-y dangers,

LITTLE BUTTERCUP.

CAPTAIN C.

Dogs are found in ma - ny dangers. Frequent-lee! I a - gree. Paw of cat the chestnut snatches,

*con Sva*

Worn out garments show new patches; On - ly count the chick that hatches, Men are grown-up catchy catches,

*con Sva*

LITTLE BUTTERCUP.

Yes, I know that is so, Tho' to catch my drift he's striving, I'll dis - sem - ble! I'll dis -

- semble! When he sees at what I'm driv - ing, Let him tremble, Let him tremble!

*Ensemble.*

LITTLE BUTTERCUP.

Tho' a mys - tic tone I borrow, He will learn the truth with sor - row; Here to - day and  
CAPTAIN C.

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

gone to-morrow. That is so. I'll dis-sem-ble, I'll dis-sem-ble, Let him  
gone to-morrow. Yes, I know. Tho' a mystic tone you borrow, I shall learn the

tremble! Let him tremble! Let him tremble! Yes, I know, that is so.

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

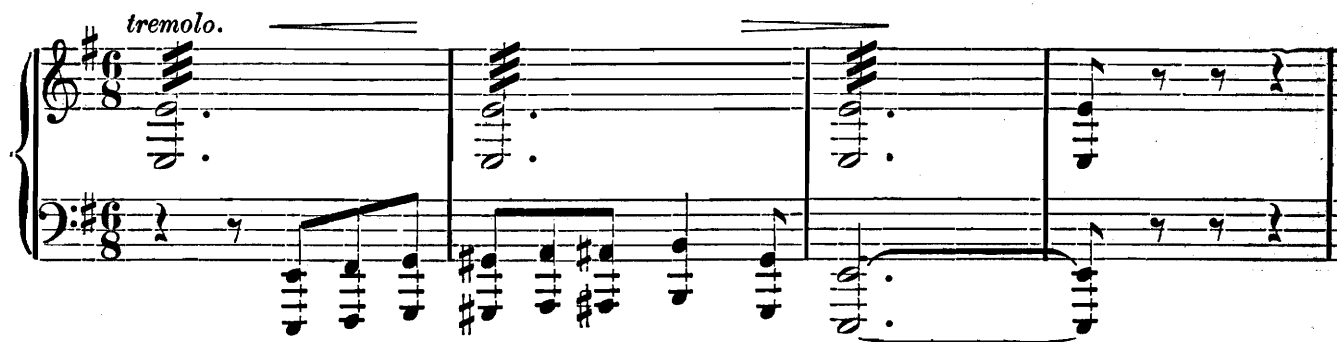
*A tempo.*

# BABY FARMING SONG.

No. 20.

Little Buttercup & Chorus.

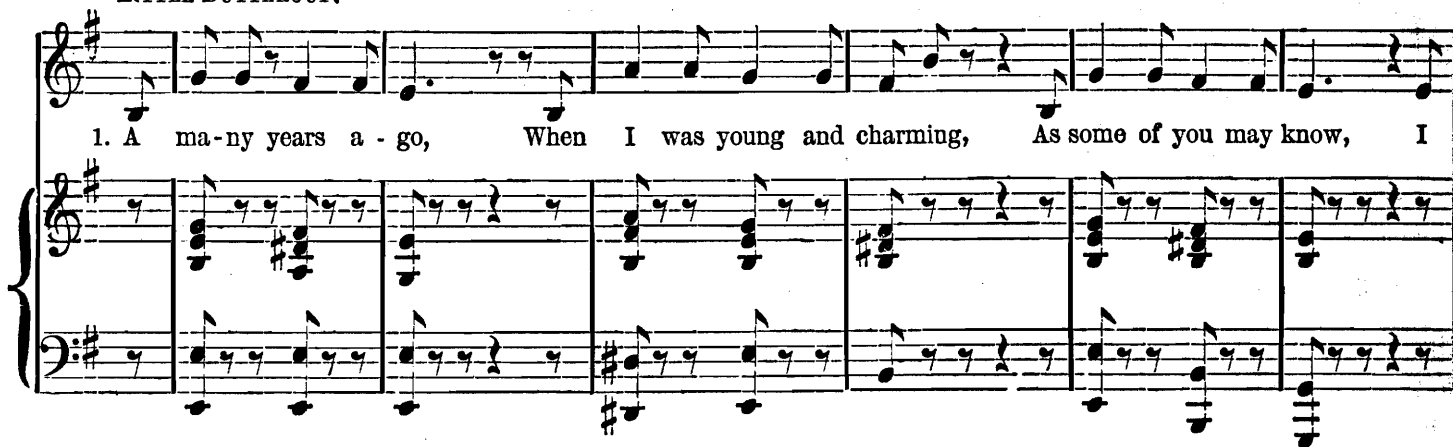
*tremolo.*



The piano introduction consists of four measures. The right hand plays a tremolo on a single note (F#4), while the left hand plays a descending melodic line: G3, F#3, E3, D3, C3, B2, A2, G2.

## LITTLE BUTTERCUP.

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



The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand.

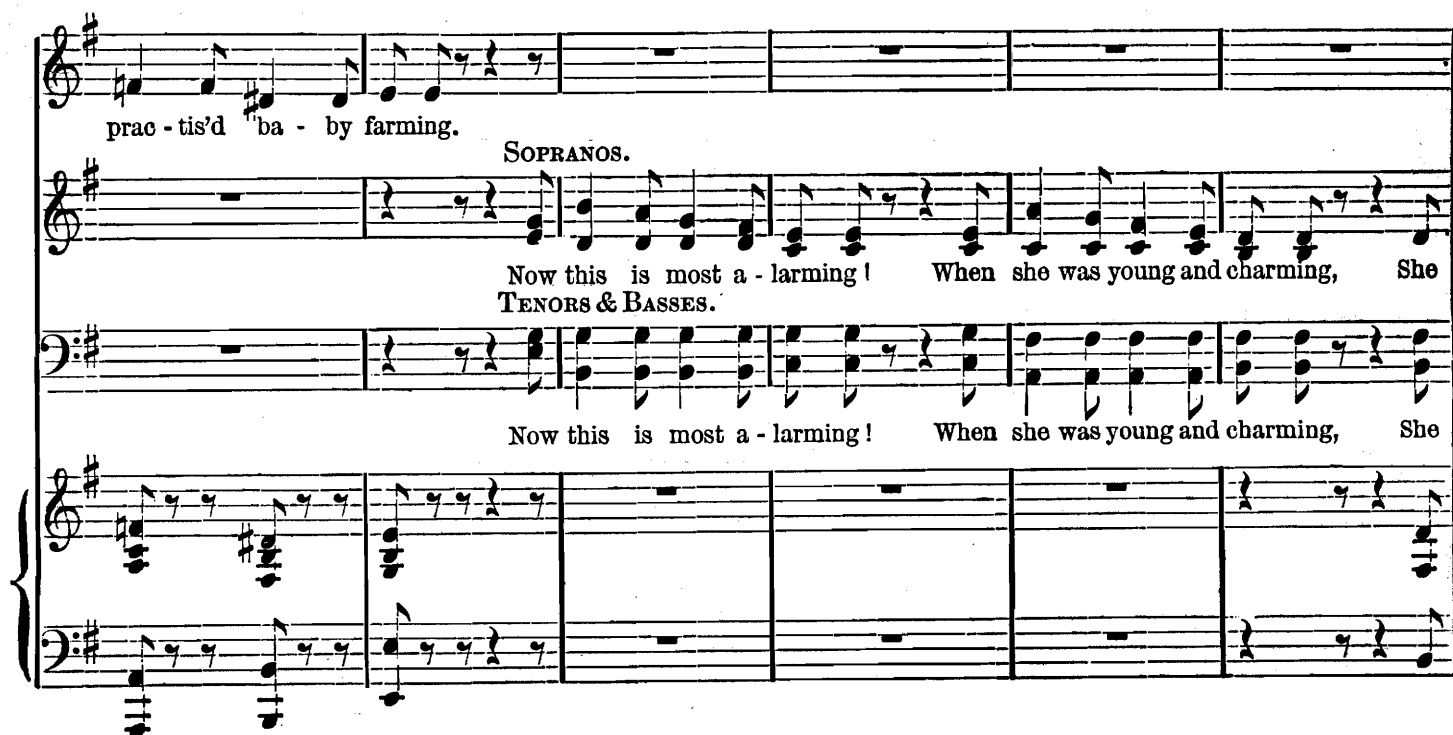
prac - tis'd ba - by farming.

**SOPRANOS.**

Now this is most a - larming! When she was young and charming, She

**TENORS & BASSES.**

Now this is most a - larming! When she was young and charming, She



The chorus section includes vocal parts for Sopranos and Tenors & Basses, along with piano accompaniment. The piano accompaniment continues with the eighth-note pattern from the previous section. The vocal lines are written in treble and bass clefs respectively.

Two ten - der babes I nuss'd,  
 prac - tis'd ba - by farming, A ma - ny years a - go!

prac - tis'd ba - by farming, A ma - ny years a - go!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest for two measures, followed by a melodic line. The lyrics "Two ten - der babes I nuss'd," are written below this staff. The second staff is another vocal line in treble clef, starting with a whole rest for two measures, then a melodic line with lyrics "prac - tis'd ba - by farming, A ma - ny years a - go!". The third staff is a vocal line in bass clef, also starting with a whole rest for two measures, then a melodic line with lyrics "prac - tis'd ba - by farming, A ma - ny years a - go!". The fourth staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

One was of low con - di - tion, The oth - er up - per - crust, A reg - u - lar pa - trician.  
 ALL. (*Explaining to each other.*)

Now

Now

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "One was of low con - di - tion, The oth - er up - per - crust, A reg - u - lar pa - trician." followed by "ALL. (*Explaining to each other.*)". The second staff is a vocal line in treble clef, starting with a whole rest for two measures, then a melodic line with the word "Now" written below. The third staff is a vocal line in bass clef, starting with a whole rest for two measures, then a melodic line with the word "Now" written below. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs). It includes dynamic markings: "cres." (crescendo) and "p" (piano). The piano part features chords and moving lines that support the vocalists.

*cres.* *p*

this is the po - si - tion,— One was of low con - dition, The o - ther a pa - trician, A

this is the po - si - tion,— One was of low con - dition, The o - ther a pa - trician, A

*cres.*

LITTLE BUTTERCUP.

ma - ny years a - go! 2. Oh, bit - ter is my

ma - ny years a - go!

*p*

cup! How - ev - er could I do it? I mix'd those children up, And not a creature knew it!

**SOPRANOS.**  
 How - ev - er could you do it? Some day, no doubt, you'll rue it, Al-though no creature knew it, So

**TENORS & BASSES.**  
 How - ev - er could you do it? Some day, no doubt, you'll rue it, Al-though no creature knew it, So

In time each lit - tle waif For-sook his fos - ter - mother; The well-born babe was  
 ma - ny years a - go!

ma - ny years a - go!

*cres.*

Ralph— Your cap - tain was the other!

They left their fos - ter - mother, The one was Ralph,our

They left their fos - ter - mother, The one was Ralph,our

*p*

LITTLE BUTTERCUP.

*p* *rall.*

A ma - ny years a - go!

*cres.* *p* *rall.*

brother, Our captain was the other, A ma - ny years a - go!

*cres.* *p* *rall.*

brother, Our captain was the other, A ma - ny years a - go!

*a tempo.*

*cres.* *p*