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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
Vocal Score, complete (paper cover)

"School Edition." Edited and arranged by Dr. W. G.
MCNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B....	<i>First Lord of the Admiralty</i>
Captain 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>
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 first system of the piano score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The right hand begins with a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *p* (piano) and *f* (forte).

The second system continues the musical theme, featuring more complex chordal textures in the right hand and a steady eighth-note accompaniment in the left hand.

The third system shows a continuation of the rhythmic and harmonic patterns, with the right hand playing chords and the left hand providing a consistent eighth-note accompaniment.

The fourth system introduces a melodic line in the right hand, with the left hand continuing its accompaniment. Accents are placed over certain notes in both hands.

The fifth system concludes the overture with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. The piece ends with a *ff* (fortissimo) dynamic marking.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of chords and melodic fragments. The lower staff is in a bass clef and features a rhythmic accompaniment of chords, some with eighth-note patterns.

The second system continues the piece. A dynamic marking of *ff* (fortissimo) is placed above the bass staff. The musical texture remains consistent with the first system, showing a mix of harmonic support and melodic lines.

The third system shows further development of the musical themes. The bass staff continues with its rhythmic accompaniment, while the treble staff features more complex chordal structures and melodic passages.

The fourth system introduces a change in tempo and dynamics. A *rall.* (rallentando) marking is present above the bass staff. The music becomes more spacious, with longer note values and a slower overall pace.

The fifth system begins with the tempo marking *Andante.* and a dynamic marking of *pp* (pianissimo). The music is characterized by a slower, more deliberate feel. The bass staff features a prominent, steady accompaniment of chords.

The sixth system continues the *Andante* section. The melodic lines in the treble staff are more prominent, often featuring long, sustained notes and smooth transitions between chords. The bass staff provides a solid harmonic foundation.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature is three flats (B-flat major/C minor).

Second system of the piano score, continuing the melodic and harmonic development from the first system. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

Allegro vivace.

Third system of the piano score, marked *Allegro vivace*. The right hand begins with a dynamic marking of *f* (forte). The tempo and energy increase, with a more rhythmic and driving melody in the right hand and a corresponding accompaniment in the left hand.

Fourth system of the piano score, showing further rhythmic intensity. The right hand features a series of eighth-note patterns, and the left hand provides a strong accompaniment with chords and moving lines.

Fifth system of the piano score, continuing the rhythmic drive. The right hand has a melodic line with slurs, and the left hand maintains a consistent accompaniment.

Sixth system of the piano score, featuring a more complex rhythmic pattern in the right hand with accents and slurs. The left hand continues with a steady accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff features a sustained chordal accompaniment with a slur over the notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a more active accompaniment with chords and moving lines. Accents (>) are placed above some notes in both staves.

Third system of musical notation. The treble clef staff shows a complex melodic passage with many beamed notes. The bass clef staff has a steady accompaniment of chords.

Fourth system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff has a sparse accompaniment with rests. Dynamic markings *f* and *ff* are present.

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff has a consistent accompaniment of chords.

Sixth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a complex accompaniment with many beamed notes and slurs. Accents (>) are placed above some notes.

First system of musical notation. The right hand features a melodic line with eighth notes and some grace notes. The left hand plays a steady accompaniment of eighth notes. Dynamics include accents (>) and a forte marking (f).

Second system of musical notation. The right hand continues with a melodic line. The left hand has a more active accompaniment with some rests. Dynamics include piano (p) and forte (f).

Third system of musical notation. The right hand has a more rhythmic, eighth-note pattern. The left hand accompaniment is also rhythmic. The tempo marking *Vivace* is present. Dynamics include forte (f).

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic. Dynamics include forte (f).

Fifth system of musical notation. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamics include forte (f).

Sixth system of musical notation. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamics include forte (f).

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music begins with a series of chords in the upper staff and a melodic line in the lower staff. The system concludes with a series of chords in both staves.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, while the lower staff features a series of chords. The system concludes with a series of chords in both staves.

The third system of musical notation consists of two staves. The upper staff features a series of chords, while the lower staff continues the melodic line. The system concludes with a series of chords in both staves.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords, with a fermata over the final chord. The lower staff continues the melodic line. The system concludes with a series of chords in both staves.

The fifth system of musical notation consists of two staves. The upper staff features a series of chords, with a fermata over the final chord. The lower staff features a series of chords. The system concludes with a series of chords in both staves. The word "rall." is written in the lower staff.

Nº 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO.

ff

ff

con gra.....

con gra.....

Staccato

The musical score is presented in six systems, each consisting of a piano (treble) staff and a bass staff. The piece begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegretto Pesante' and the dynamics are 'ff' (fortissimo). The first system includes the instruction 'con gra.....' (con gracia). The second system continues the rhythmic and harmonic development. The third system features a first ending bracket and a second ending with a repeat sign. The fourth system contains several triplet markings. The fifth system shows a change in the bass line with a first ending and a second ending. The sixth system concludes with a 'Staccato' marking and a final 'con gra.....' instruction.

con gra.....

cresc.

cresce molto

con gra.....

ff

con gra.....

BASSES. f

We sail the ocean

con gra.

sf

blue, And our saucy ships a beauty; We're sober 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.

Oer the bright blue sea, We stand to our guns, to our guns all day.

con 8:4.....

ff
We sail the o - cean blue, And our sau - cy ships' a beau - ty: We're

ff
We sail the o - cean blue, And our sau - cy ships' a beau - ty: We're

ff

con 8va

so - ber men and true, And at - ten - tive to our du - ty; Our sau - cy ships a

so - ber men and true, And at - ten - tive to our du - ty; Our sau - cy ships a

con 8va.....

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 gra..... *con gra*.....

truc We sail the o - We - - cean blue.

truc, We sail the o - We - - cean blue.

con gra.....

rall.

No. 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE.

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

PIANO.

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

PIANO.

allacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE.

I'm

PIANO.

called little Butter-cup, Dear little Butter-cup. Though I could never tell why; But

PIANO.

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

rall.

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cellent pep-per-mint

rall.

a tempo

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 2^a 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. *Attacca.*

PIANO.

Nº 3. SCENA—(Ralph) and CHORUS.

Andante.

VOICE. *The*

PIANO. *p*

Night in gale 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 - choing 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

CHORUS. *unis.*

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

attacco.

BALLAD.

Andante moderato.

VOICE. RALPH.

PIANO. *f*

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

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

CHORUS.

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

mp

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

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

CHORUS. *p* *f* RALPH.

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

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

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 daugh_ter, she, And I that low - ly
CHORUS OF MEN.

TENORS.
And he, and he, that low - ly
BASSES.
And he, and he, that low - ly

sui - tor.

sui - tor.

sui - tor.

f *p* *

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

VOICE. *Allegretto.* RECIT. CAPTAIN C.

My gal-lant crew, good

VOICE.

PIANO. *Allegretto.* *ff*

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

Sir, good morning! Quite well, and

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!

ss

1. 1

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* *p*

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 -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest followed by a half note. The middle staff is a vocal line in bass clef with the same key signature, containing the lyrics. The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the first measure of the piano part.

Though re - la - ted to a peer, I can
Bad lan - guage or a - busc, I

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The middle staff is a vocal line in bass clef with the lyrics. The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the second measure of the piano part.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The middle staff is a vocal line in bass clef with the lyrics. The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand.

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

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

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

TENORS.
 e-ver! 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!

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

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.

2nd Verse.

ff

1. CAP. C. 2.

2. I

No 4^a

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

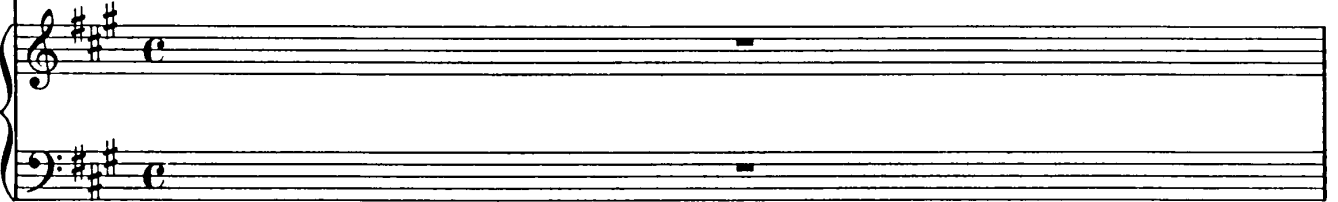
MRS. CRIPPS.

VOICE.



Sir, you are sad! The silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.



 Musical notation for Mrs. Cripps' voice part, second line. The melody continues with eighth and quarter notes.

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

 Musical notation for piano accompaniment, second system. The piano part features chords and some movement in the bass line, starting with a piano (*p*) dynamic marking.

CAPTAIN C.

 Musical notation for Captain Corcoran's voice part, first line. The staff is in treble clef with a key signature of one flat (F) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Yes, Lit.tle But.ter.cup, I'm sad and sor.ry,

 Musical notation for piano accompaniment, third system. The piano part features chords and some movement in the bass line, starting with a fortissimo (*ff*) dynamic marking.

 Musical notation for Captain Corcoran's voice part, second line. The melody continues with eighth and quarter notes.

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

 Musical notation for piano accompaniment, fourth system. The piano part features chords and some movement in the bass line, starting with a piano (*p*) dynamic marking.

tim-ber. Is sought in marriage by Sir Jo-seph Por-ter, Our Ad-mi-ra-lty's First Lord,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "tim-ber. Is sought in marriage by Sir Jo-seph Por-ter, Our Ad-mi-ra-lty's First Lord,". The piano accompaniment starts with a piano dynamic marking (*p*) and includes a forte marking (*f*) later in the system.

but for some rea-son She does not seem to tac-kle kind-ly to it.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "but for some rea-son She does not seem to tac-kle kind-ly to it." The piano accompaniment continues with block chords and some melodic movement in the bass line.

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

The third system of music is for Mrs. Cripps. The lyrics are: "Ah. poor Sir Jo - seph! Ah, I know too well— The". The piano accompaniment is marked *Tempo moderato* and features a more active bass line with some arpeggiated figures.

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

The fourth system of music continues Mrs. Cripps' line. The lyrics are: "an-guish of a heart that loves but vain - ly! But see, here comes your". The piano accompaniment provides harmonic support with block chords and a steady bass line.

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

The fifth system of music is for Captain C. The lyrics are: "most attractive daughter. I go- farewell! A plump and pleasing per-son!". The piano accompaniment continues with block chords and a simple bass line.

N^o 5.

SONG—(Josephine.)

Andante.

VOICE. Sor-ry her

PIANO.

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

Sad— are the sighs that own the spell Uttered 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

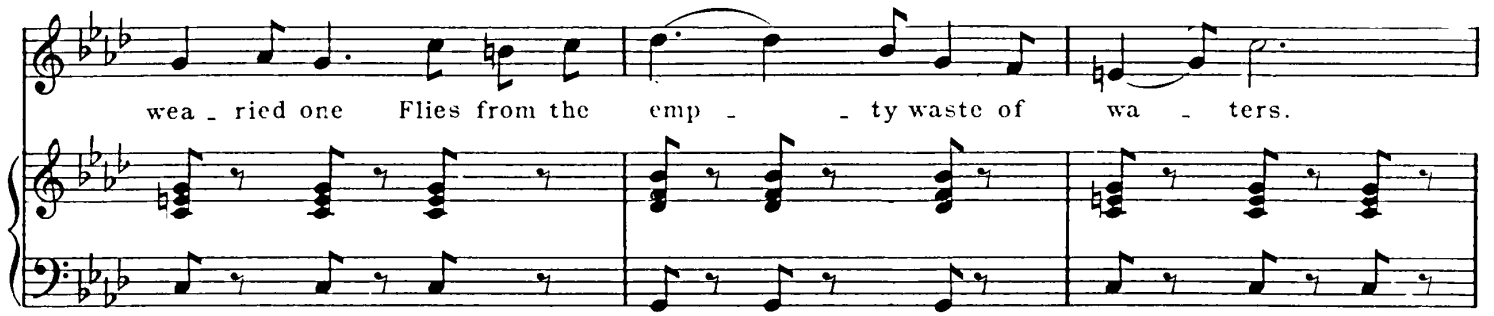
f *dim.* *colla voce* *p*

hope is dead!

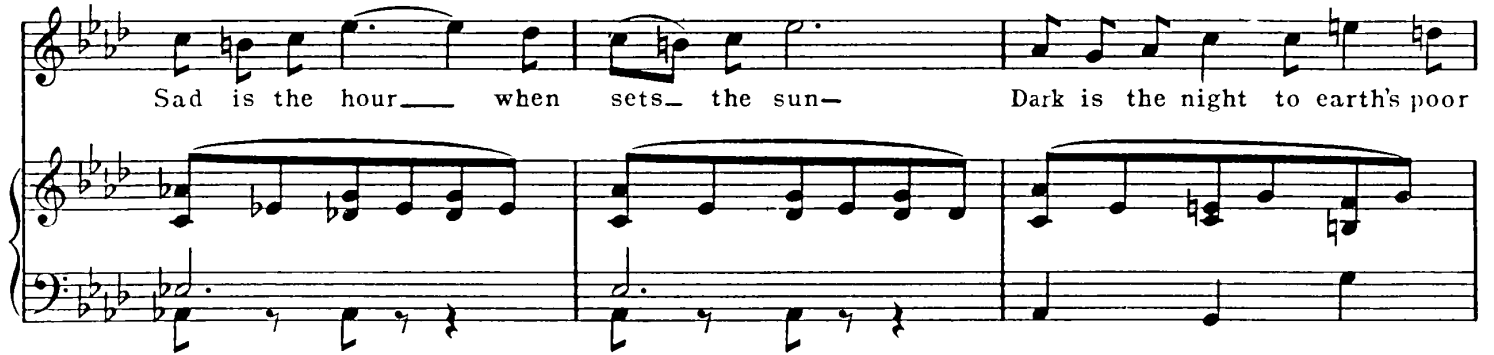
f *p*

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.



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



head When love is a - live — and hope — is dead! When



love is a - live And hope, — is dead.

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino. SOPRANOS & CONTRALTOS. *cresc.*

VOICE. *p* *cresc.*

O - ver the bright blue sea — Comes Sir

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 features a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic, marked with a colon and a fermata over the first measure. The lyrics are "Shout _____ o'er the bright_ blue sea _____". The piano accompaniment consists of a treble and bass clef with chords and moving lines. The system concludes with a piano (*p*) dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "Jo - seph Por - ter, K. C. B. Shout _____ o'er the bright blue". The piano accompaniment features a treble and bass clef with chords and moving lines. The system concludes with a forte (*f*) dynamic marking.

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

The third system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "sea _____ For Sir Jo - seph Por - ter, K. C. B. For Sir". The piano accompaniment features a treble and bass clef with chords and moving lines. The system concludes with a *dim.* (diminuendo) dynamic marking.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "Jo - seph Por - ter K. C. B. _____". The piano accompaniment features a treble and bass clef with chords and moving lines. The system concludes with a pianissimo (*pp*) dynamic marking.

No 7.

CHORUS OF SAILORS.

Allegretto come 1^{ma} TENORS & BASSES.

VOICE. Sir_ Joseph's barge is seen, And its crowd of blushing

PIANO. *pp staccato*

beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. 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 -

ff *ff*

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

p

SOPS. & CONTRS.
Gai - ly—

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

trip - ping, Light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. TENORS & BASSES. Sai - lers—

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 - lers wel - come most po - lite - ly, welcome most po -

Sai - lers spright - ly, Al - ways right - ly Wel - come la - dies so po -

- lite - ly.

- 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 - lors spright - ly, Al - ways right - ly Wel - come

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

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

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

p

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

pp

crese. *f* *dim.* *p*
 skip - ping, Sailors al - ways wel - come la - dies most po - lite - - - ly.
crese. *f* *dim.* *p*
 skip - ping, Sailors al - ways wel - come la - dies most po - lite - - - ly.

p

p

No. 8. Cap^t Corcoran, Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

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

CHORUS.
Hur - ray! Hur -

Moderato.
PIANO. *mf* *f a tempo*

- ray! Hur - ray!

- ray! Hur - ray!

- ray! Hur - ray!

SIR J. PORTER. *Vivace.*
I am the mon - arch of the

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

COUSIN HEBE.
sea, The ru - ler of the Queen's Na - vee, Whose praise great Bri - tain loud - ly chants: And

we are his sisters and his cousins and his aunts. **SOPS. & CONTS.**
 And we are his sisters and his **TENORS & BASSES.**
 And they are his sisters and his

crise.

His sisters and his cousins and his aunts.
 cousins and his aunts, His sisters and his cousins and his aunts.
 cousins and his aunts, His sisters and his cousins and his aunts.

p

SIR J. PORTER.

When at anchor here I ride, My bosom 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

SOP. & CONT.

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

TENORS & BASSES.

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

cresc.

SIR J. PORTER

sis - ters and his cou - sins and his aunts. But

sis - ters and his cou - sins and his aunts.

sis - ters and his cou - sins and his aunts.

p

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

p

COUSIN HEBE.

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

cou-sins and his aunts, SOP. & CONT. And

And so do his sis-ters and his cou-sins and his aunts. And

TENORS & BASSE

And

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc.

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.

Attaca.

No 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO. *f*

SIR J. PORTER.

1. When
2. As

I was a lad I served 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

cleaned the win - dows and I swept the floor, And I po - lished up the han - dle of the
served the writs with a smile so bland, And I co - pied all the let - ters in a

The musical score is written in 2/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked 'Allegro non troppo' and 'PIANO. f'. The introduction consists of six measures of piano accompaniment. The vocal line for Sir J. Porter begins in the second system with a whole rest, followed by a half note G4. The piano accompaniment continues with chords and moving lines. The lyrics are split across two systems, with the first system containing the first two lines of the verse and the second system containing the next two lines. The piano accompaniment continues throughout, with dynamics changing from 'f' to 'p' in the second system. The score concludes with a final piano accompaniment line.

big front door.
big round hand. I I

CHORUS.

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

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

po - lished 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, That now I am the ru - ler of the

p

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, That }

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, That }

SIR J. PORTER.

3. 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!

p

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 — that I ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

f

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

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

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

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

That
But

That
But

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

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

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 borough 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 HERE.

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.

SOPS. & CONTS. 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!

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
His

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

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

His
His

nose should pant, And his lip should curl, 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 bo - som 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 bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

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

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.

at - ti - tude, his at - ti -

- tude, his at - ti - tude, his at - ti - tude.

N^o 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 -

PIANO. *fp*

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

PIANO.

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

PIANO. *f* *p* (*aside*)

Un poco più lento.

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

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. Proud

pp *ff*

Tempo I.

RALPH.

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

fp *fp*

- 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. My heart, with an_guish

(aside) *Un poco più lento.*

torn Bows down_ be - fore her; She laughs my love to scorn; Yet I a -

-dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

cresc. *dim.* *p* *rit.*

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.

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

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.

sp

-pect-ed!

RALPH.

Messmates, a-hoy! Come here! Come here!

*Allegro con brio.**f a tempo**Segue Finale**ff*

SOPS. & CONTS.

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

- 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

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.

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.

- 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

CHORUS.

toi-lers of the waves, She spurns you all- I told you so! Shall they sub-mit?
Shall we sub-mit?

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?

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

DEADEYE.

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

COUSIN HEBE

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

BOATSWAIN with BASS.

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

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 loved 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 loved her well!

RALPH. *br.*

tell The maid as he died, he loved her well! Be warn'd, my

tell The maid as he died, he loved her well!

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

JOSEPHINE *RECIT.* *Tutti* CHORUS. SOPRANOS & CONTRALTOS

fall! Ah! stay your hand! I love you! TENORS & BASSES. Ah! stay your hand - she loves you!

RALPH. JOSEPHINE. *ff* SOPRANOS & CONTRALTOS.

Loves me? Loves you! Yes! Yes! Ah yes! she loves you! TENORS & BASSES.

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_sighn high a_bove, The sky is all a-

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

god of day-the orb of love, Has hung his en_sighn 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 stacc.

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

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 - tre - me - ly down up - on The wicked men who

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

cresc.

JOSEPHINE

COUSIN HEBE

RALPH

Oh joy, oh rap - ture un fore - seen. For now the sky is all se - rene, The

ways. Our cap - tain soon, un - less I'm wrong, Will be ex -

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 captainsoon 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*

HEBE. This ve - ry night, With -

RALPH. With ba - ted breath,

Exactly the same time. And muf_fled oar-

pp staccato

- out a light, A cler - gy - man

As still as death,

We'll steal a - shore. Shall

JOSEPHINE.

RALPH. And then we can

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.

p This ve - ry night With

p 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 HEBE.

Can part them then! This

RALPH. Re - turn, for none BOATSWAIN. This

Can part them then! This (CARPENTER.)

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

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

H.&C. ve - ry night, With ba - ted breath And muf - fled oar - With -

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

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

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

night, With ba - ted breath And muffled 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 stacc.

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

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

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

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

C. - 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

J. - man Shall make us one At half-past ten, And then we can Re_turn, for none Can part us then! This ve_ry

H&C cler - gy - man Shall make them one At half - past ten. This ve_ry

R. cler - gy - man Shall make them one At half - past ten. This ve_ry

B. cler - gy - man Shall make them one At half - past ten. This ve_ry

C. 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*

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

H&C night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler_gy-

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

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

C. 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-

J. - man Shall make us one At half-past ten, And then we can Re-turn, for none, none, *ff*

H&C - man Shall make them one At half-past ten, And then they can Re-turn, for none, none, *ff*

R. - man Shall make us one At half-past ten, And then we can Re-turn, for none, none, *ff*

B. - man Shall make them one At half-past ten, And then they can Re-turn, for none, none, *ff*

C. - man Shall make them one At half-past ten, And then they can Re-turn, for none, none, *ff*

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

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

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

J. *p* part us then!

H&C *p* part them then!

R. *p* part us then!

B. *p* none Can part them then!

C. *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!

DEADEYE. *Recit. Moderato.*

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

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

Allegro.
CHORUS. *Tutti.*

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

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

Allegro con brio.

ff

The first system of the piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music is marked *ff* and consists of rhythmic patterns in both hands.

The second system of the piano introduction, continuing the rhythmic patterns from the first system.

CHORUS.

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

The first line of the chorus, with vocal melody in the treble clef and piano accompaniment in the bass clef. The music is marked *ff*.

The piano accompaniment for the second line of the chorus, continuing the harmonic support for the vocal line.

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 third line of the chorus, with vocal melody in the treble clef and piano accompaniment in the bass clef.

The piano accompaniment for the final line of the chorus, concluding the piece.



la, la,

la, la.

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The key signature has two flats, and the time signature is 4/4.



la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la,

This system contains the third and fourth systems of the musical score. The vocal line continues with lyrics, and the piano accompaniment includes dynamic markings such as *f* and *ff*.



la, la. Let's

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. Let's

This system contains the fifth and sixth systems of the musical score. The vocal line concludes with the lyrics "Let's". The piano accompaniment features a final *ff* dynamic marking.

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

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

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 HEBF, MRS. CHIPPS.

Vivace.

For a British tar is a soaring soul As
SOPRANOS & CONTRALTOS UNISON.

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.ver 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

SOPS. & CONTS.
His foot should stamp and his throat should growl, His

RALPH with TENORS.
His foot should stamp and his throat should growl, His

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.

COUSIN HEBE.

RALPH.

BOYTSWAIN.

CARPENTER.

this should be his cus_tom_a_ry at_ti_tude,

this should be his cus_tom_a_ry at_ti_tude,

breast pro_tru_de,

breast pro_tru_de,

breast pro_tru_de,

breast pro_tru_de,

breast pro_tru_de,

His eyes should flash, his

His eyes should flash, his

His eyes should flash, his

His eyes should flash, his

His eyes should flash, his

his at_ti_tude,

his at_ti_tude,

His eyes should

His eyes should

His eyes should

His eyes should

His eyes should

his at_ti_tude,

his at_ti_tude,

his cus_tom_a_ry

his cus_tom_a_ry

JOSEPHINE.
 COUSIN HEBE.
 RALPH.
 BOYTSWAIN.
 CARPENTER.
 this should be his cus_tom_a_ry at_ti_tude, His eyes should flash, his
 this should be his cus_tom_a_ry at_ti_tude, His eyes should flash, his
 this should be his cus_tom_a_ry at_ti_tude, His eyes should flash, his
 this should be his cus_tom_a_ry at_ti_tude, His eyes should flash, his
 this should be his cus_tom_a_ry at_ti_tude, his at_ti_tude,
 this should be his cus_tom_a_ry at_ti_tude, his at_ti_tude,
 J. breast pro_tru_de, His eyes should
 H. breast pro_tru_de, His eyes should
 R. breast pro_tru_de, His eyes should
 B. breast pro_tru_de, His eyes should
 C. breast pro_tru_de, His eyes should
 his at_ti_tude, his cus_tom_a_ry
 his at_ti_tude, his cus_tom_a_ry

J. flash, his eyes _____ should flash, his breast _____ pro -
 H. flash, his eyes _____ should flash, his breast _____ pro -
 R. flash, his eyes _____ should flash, his breast _____ pro -
 B. flash, his eyes _____ should flash, his breast _____ pro -
 C. flash, his eyes _____ should flash, his breast _____ pro -

at - ti - tude, his at - ti - tude, his
 at - ti - tude, his at - ti - tude, his

Stringendo.

sf. *sf.*

J. - trude. His eyes _____ should flash, _____
 H. - trude, His eyes _____ should flash, _____
 R. - trude, His eyes _____ should flash, should flash, _____
 B. - trude, His eyes _____ should flash, _____
 C. - trude, His eyes _____ should flash, _____

at - ti - tude. His eyes, _____
 at - ti - tude. His eyes, _____

Più vivo. *ff*

J. *sf* yes, His eyes

H. *sf* yes, His eyes

R. *sf* yes, His eyes

B. *sf* yes, His eyes

C. *sf* yes, His eyes

his eyes, yes, His eyes

his eyes, yes, His eyes

sf

J. should flash, His foot should stamp and his

H. should flash, His foot should stamp and his

R. should flash, His foot should stamp and his

B. should flash, His foot should stamp and his

C. should flash, His foot should stamp and his

should flash, His foot should stamp and his

should flash, His foot should stamp and his

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

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

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

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

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

J. face, his face should scowl;

H. face, his face should scowl;

R. face, his face should scowl;

B. face, his face should scowl;

C. 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

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

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

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

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

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

cus_tom_a_ry at - - - ti - tude.

cus_tom_a_ry at - - - ti - tude.

1. 2.

rall.

ENTR'ACTE.

Tempo moderato.

PIANO.

The first system of music features a treble and bass clef. The treble clef begins with a *mf* dynamic marking, while the bass clef begins with a *p* dynamic marking. The music is in 3/4 time and consists of several measures of chords and melodic lines.

The second system continues the musical piece with similar chordal textures and melodic fragments in both hands.

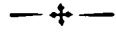
The third system shows further development of the musical themes, with more complex chordal structures.

The fourth system continues the piece, maintaining the *Tempo moderato* feel.

The fifth system includes a *rall* marking in the first measure and a *p a tempo* marking in the second measure, indicating a change in tempo.

The sixth system concludes the piece with a *cresc.* marking in the final measure, leading to a double bar line.

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.

- mar - tial! Fair moon, to thee I sing,

f *p*

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, — Bright re-gent of the

rall. *colla voce*

heavens!

a tempo *p*

N^o 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 - ery fold, All that glit - ters is not gold;

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

CAPTAIN C. So they be, fre - quent - lee. MRS. CRIPPS. Drops the wind and

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

CAPTAIN C. Yet it is a far - thing still. Yes, I know, That is so.

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

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

MRS. CRIPPS.

Stern con- vic - tions o'er_ him steal- ing That the mys - tic la - dy's deal- ing

CAPTAIN C.

Stern con- vic - tions 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.

p *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but cle- ver, I could talk like that for e- ver; Once a cat was

p

MRS. CRIPPS.

killed 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;

ff *p*

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 - nutsnatches, Worn - out garments

ff *p*

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 a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with a key signature of one sharp. 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, Let him tremble! Let him

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

The second system continues the musical score. The vocal lines have lyrics: "I'll dis-semble, I'll dis-semble, Let him tremble! Let him" and "Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,". The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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

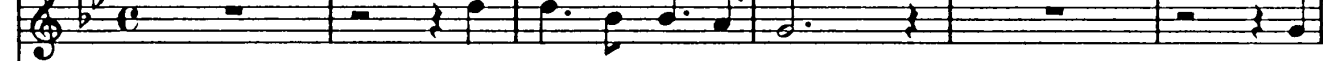
Here to-day and gone to-morrow, Yes, I know, that is so!


The third system concludes the musical score. The vocal lines have lyrics: "tremble! Let him 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), *f* (forte), *a tempo*, and *ff* (fortissimo).


Nº 15.

SCENA—(Josephine.)


Andante.

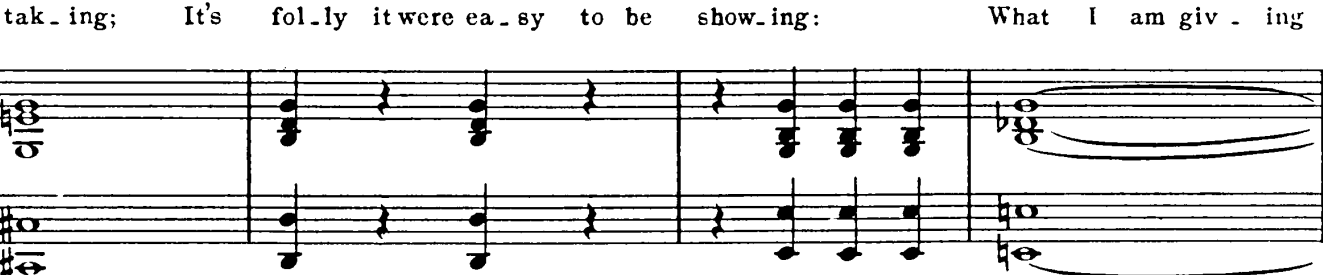
VOICE.  The hours creepon a - pace. My

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 show - 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 - erything 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 nanging 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 - tered and un -

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

flown, Till half the night has flown. 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 brown right hand! And

yet he is so won_drous fair, That love for one so pass-ing rare, So

peer-less in his man - ly beau - ty, Were lit - tle else than so - lemn du - ty, Were

lit - tle else than so - lemn du - - ty! Oh god of

love, and god of rea - son, say, — Which of you twain shall my poor heart o - bey! A

sim - ple sai - lor, low - ly born, Un - let - tered 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

fz fz fz ff

This system contains the first line of music. The vocal line begins with a melodic phrase in a key with two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *fz* and *ff*.

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

mf ff

This system contains the second line of music. The vocal line continues with the lyrics "god of love, and god of rea - son, say, Oh god of love, and god of rea - son." The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *mf* and *ff*.

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

ff

This system contains the third line of music. The vocal line begins with "say, Which of you twain shall my poor heart o - bey, my -". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* is present.

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

This system contains the fourth line of music. The vocal line continues with "heart o - bey Which shall my heart, - my heart o -". The piano accompaniment continues with the same rhythmic pattern.

- bey.

This system contains the fifth line of music. The vocal line ends with "- bey." The piano accompaniment concludes with a final chord and a fermata.

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

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

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

CAPTAIN C. & SIR J. PORTER. (each verse)

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 two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Rend with songs the air — a — bove, For the man who owns".

her: love. —

her love. —

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "her: love. —" and "her love. —". The piano accompaniment includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano part features complex chordal textures and melodic lines in both hands.

The third system of the musical score is a piano accompaniment system. It consists of two staves (treble and bass clefs) showing intricate chordal and melodic patterns. The key signature remains three sharps. The piano part continues with complex textures, including some chromaticism and varied rhythmic values.

The fourth system of the musical score is a piano accompaniment system, continuing the complex textures from the previous system. It features dense chordal structures and melodic lines in both the treble and bass staves. The system concludes 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 Comman - 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 mer - ry, mer - ry mai - 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

CAPTAIN C.
 tar. 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

DEADEYE. CHORUS OF MEN.

me! Why, what was that? Si - lent be, It was the cat! It

p *pp*

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

DEAD EYE.

me, Why, what was that? Si - lent be, A - gain the

CHORUS OF MEN.

CAPTAIN C.

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

p JOSEPHINE.

Ev - ry step with cau - tion

pp RALPH.

Ev - ry step with cau - tion

right, it was the cat!

with cau - tion

DEAD EYE.

Ev - ry step with cau - tion

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

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

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

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

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

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

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.*

Allegro. *ff* *accel.*

CAPTAIN C.

Vivace.

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

The first system of the musical score for Captain C. features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'Hold!' and then continues with the lyrics 'Pret-ty daugh - ter of mine, I in -'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is common time (C).

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

The second system continues the vocal line with the lyrics '- sist up-on know-ing Where you may be go-ing With these sons of the brine.' The piano accompaniment maintains its rhythmic pattern.

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

The third system continues the vocal line with the lyrics 'For my ex - cel - lent crew, Though foes they could thump a - ny, Are'. The piano accompaniment continues with the same rhythmic accompaniment.

CHORUS OF MEN.

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

The Chorus of Men section begins with the lyrics 'scarce - ly fit com - pan-y, My daugh - ter, for you. Now, hark at that, do! Though'. The vocal line is accompanied by a piano accompaniment similar to the previous sections.

RALPH. *ff*

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

The section for Ralph begins with the lyrics 'foes we could thump any, We're scarce - ly fit com - pan-y For a la - dy like you! Proud'. The vocal line is accompanied by a piano accompaniment. The key signature and time signature remain the same as the previous sections.

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

sneer, For I have dared 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 dared to raise his

mark of quar-ter-deck de-ri-sion, Have dared to raise my

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

cresc.
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 -

- hold him!

- hold me!

BOATSWAIN. He

CHORUS. TENORS. *ff*

He is an Eng - - - lish - man!

BASSES. *ff*

He is an Eng - - - lish - man!

Moderato.

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!

f *p*

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!

p

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

- mains an - Eng - - - - lish - man! **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!

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

CAPT. C.

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

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

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

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

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

DEADEYE.

Yes, damme, it's too bad!

SOPS. & CONTS.

ff Oh! *ff* Oh!

TENORS & BASSES.

ff Oh! *ff* 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,

pp

- 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.

p

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 - one word - the facts are not before you, The

The first system of the musical score for Captain C. features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical score for Captain C. The vocal line has a similar rhythmic pattern. The piano accompaniment features more complex chordal textures and moving lines.

SIR J. PORTER.

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

The first system of the musical score for Sir J. Porter. features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat. The vocal line starts with a dotted quarter note. The piano accompaniment includes chords and moving lines.

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

The second system continues the musical score for Sir J. Porter. The vocal line maintains its rhythmic pattern. The piano accompaniment features chords and moving lines.

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

The third system concludes the musical score for Sir J. Porter. The vocal line ends with a dotted quarter note. The piano accompaniment features chords and moving lines, ending with a fermata over the final notes.

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

SIR J. PORTER.

- pe - ri - ty! SOPRANOS & CONTRALTOS. For Ill

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

TENORS & BASSES.

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

stringendo molto

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

stringendo molto

COUSIN HEBE. *sempre stringendo*

have - n't an - y sym - pa - thy for ill - bred taunts! No more have his sis - ters, nor his

sempre stringendo

cou_sins, nor his aunts.

CHORUS. *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

cresc.

vivace

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

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

vivace

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

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

ff

ff

f *ff*

And it's

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

is — an — Eng - - - - lish - man!

is — an — Eng - - - - lish - man!

rull.

rull.

rull.

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.

PIANO.

JOSEPHINE.

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

PIANO.

SIR J. PORTER.

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

PIANO.

pick with this sai-lor fell; Let him be shown At once to his dun-geon cell.

p COUSIN HEBE.
He'll hear no tone — Of the mai-den he loves so well! No te - le -

DEADEYE
p He'll hear no tone — Of the mai-den he loves so well! No te - le -

BOATSWAIN.
p He'll hear no tone — Of the mai-den he loves so well! No te - le -

CARPENTER.
p He'll hear no tone — Of the mai-den he loves so well! No te - le -

MRS. CRIPPS.
phone Com.mu-ni.cates with his cell! But when is known — The

phone Com.mu-ni.cates with his cell!

- phone Com.mu-ni.cates with his cell!

- phone Com.mu-ni.cates 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 DEAD EYE.
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 & CONTRALTOS.
For crime un -

TENORS & BASSES.
For crime un -

cresc. molto *ff*

J. - lone Rejoice in your dun - geon, your dun - geon cell!

cresc. molto *ff*

H. shown At once to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

R. - known I go to a dun - geon, a dun - geon cell!

cresc. molto *ff*

Sir J. shown At once to his dun - geon, his dun - geon cell!

cresc. molto *ff*

D. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

B. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

(Brass.)

trem. *f*

SIR J. PORTER.

My pain and my dis - tress A - gain it is not ea - sy to ex - press; My a -

- 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!

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

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

p

pp

No 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. *tremolo*

1. A

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

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

CHORUS.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming, She practis'd ba - by - farming, A ma - ny years a -

she was young and charming, She practis'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.

f

p

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

- sition. 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 mixed 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 - mo - ther, The

They left their fos - ter - mo - ther, 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.

rall. ma - ny years a - go

a tempo

Nº 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_sen! The cloud_ed sky is now se_rene, The god of day, the

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

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

un_for_sen! 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 it I find 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 -

- 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 -

- 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,

p *f*

CAPTAIN C.

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

p

CHORUS OF MEN.

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

f

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

TENORS.

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

BASSES.

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

p *f*

Detailed description: This block contains the first system of the musical score. It features three staves: a Tenor staff, a Bass staff, and a grand staff (piano accompaniment). The Tenor and Bass staves have lyrics underneath. The piano accompaniment includes dynamic markings *p* and *f*. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

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.

Detailed description: This block contains the second system of the musical score. It features three staves: a Tenor staff, a Bass staff, and a grand staff (piano accompaniment). The Tenor and Bass staves have lyrics underneath. The piano accompaniment includes a fermata over the final measure. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

MRS. CRIPPS.

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

p

Detailed description: This block contains the third system of the musical score. It features three staves: a vocal staff for Mrs. Cripps, a vocal staff, and a grand staff (piano accompaniment). The vocal staff has lyrics underneath. The piano accompaniment includes a dynamic marking *p*. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

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

Vivace.
TUTTI.

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, 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 - - - -

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

8.....

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics "That he is an" and an asterisk above it, and a piano accompaniment. The second system continues the vocal line with "is an Eng - lish - man! — That he is an Eng - - - -" and the piano accompaniment. A dotted line with the number 8 indicates a first ending.

- - lish - man!

- - lish - man!

Detailed description: This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics "- - lish - man!" and the piano accompaniment. The bottom system continues the piano accompaniment with a more active melodic line.

(CURTAIN.)

Detailed description: This system contains the fifth system of music, which is a piano accompaniment for the "CURTAIN" section. It features a complex, rhythmic pattern in the right hand and a steady bass line in the left hand.

* ALTERNATIVE ENDING.

- - - - - lish - man!

- - - - - lish - man!

(CURTAIN.)

Detailed description: This system contains the sixth and seventh systems of music. The top system shows the vocal line for the alternative ending with lyrics "- - - - - lish - man!". The middle system continues the vocal line. The bottom system shows the piano accompaniment for the alternative ending, ending with a "CURTAIN." instruction.