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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.

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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.

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

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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 accompaniment is written 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 pattern of eighth notes. Dynamics 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 some melodic movement in the right hand, with notes beamed together. The left hand continues its eighth-note accompaniment.

The fifth and final system concludes the piece with a final chord in the right hand and a sustained eighth-note 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 eighth notes. The lower staff is in a bass clef and features a rhythmic accompaniment of chords and eighth notes.

The second system continues the musical piece. A dynamic marking of *ff* (fortissimo) is placed above the bass staff. The notation includes various chordal textures and melodic lines in both staves.

The third system shows further development of the musical themes. The upper staff has more complex melodic passages, while the lower staff maintains a steady accompaniment.

The fourth system includes a *rall.* (rallentando) marking above the bass staff. The music begins to slow down, with some notes held for longer durations. The system concludes with a double bar line and a key signature change to three flats.

The fifth system is marked *Andante.* and *pp* (pianissimo). The tempo is slower, and the dynamics are softer. The notation features wide intervals and sustained chords in both staves.

The sixth system continues the *Andante* section. It features a mix of chords and melodic fragments, with a *con Ad.* (con Allargando) marking at the beginning of the system.

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 eighth notes. The key signature is three flats (B-flat major/C minor).

Second system of the piano score. The right hand continues the melodic development with slurs, and the left hand maintains the accompaniment. The system concludes with a change in time signature to 2/4.

*Allegro vivace.*

Third system of the piano score, starting with the tempo marking *Allegro vivace*. The right hand begins with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The left hand continues with a steady accompaniment.

Fourth system of the piano score. The right hand features a continuous eighth-note melody, and the left hand provides a consistent accompaniment.

Fifth system of the piano score. The right hand continues the eighth-note melody, and the left hand maintains the accompaniment.

Sixth system of the piano score. The right hand features a more complex rhythmic pattern with accents and slurs, while 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 bass line with chords, marked with a 'b' and a '2'.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a more active bass line with chords, marked with an accent (>).

Third system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff features a rhythmic bass line with chords.

Fourth system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff has a bass line with chords, marked with dynamic markings *f* and *ff*.

Fifth system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff has a bass line with chords.

Sixth system of musical notation. The treble clef staff has a melodic line with some chromaticism. The bass clef staff has a bass line with chords, marked with an accent (>).

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4. Dynamics include accents (>) and a fortissimo (sf) marking.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with some rests. Dynamics include piano (p) and fortissimo (sf) markings.

Third system of the piano score. The right hand has a more rhythmic, eighth-note pattern. The left hand accompaniment is also rhythmic. The tempo marking *Vivace* is present above the right hand. Dynamics include fortissimo (sf).

Fourth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is rhythmic. Dynamics include fortissimo (sf).

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is rhythmic. Dynamics include fortissimo (sf).

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is rhythmic. Dynamics include fortissimo (sf).

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*

*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

*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<sup>a</sup> RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. *RECIT.*

VOICE. *But tell me who's the youth whose faltering feet With dif\_fi\_cul\_ty 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!" BASSES. He sang "Ah, well'- a - day!" RALPH. The low - ly vale\_ For the

moun - tain vain-ly sighed, To his hum - ble wail The

e - choing hills re-plied. CHORUS. *pp* They sang "Ah, well-a - day!" They



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\_

\_fore us! I love, and love, a\_las, a\_bove my sta\_tion! He

MRS. CRIPPS.

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

*p*

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

CHORUS. *pp*

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

*pp*

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* sigh - ing. A world of wealth is **RALPH.** 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*

3

\*

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 -

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.

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

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at  
 "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. Give three cheers, and  
 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<sup>a</sup>

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

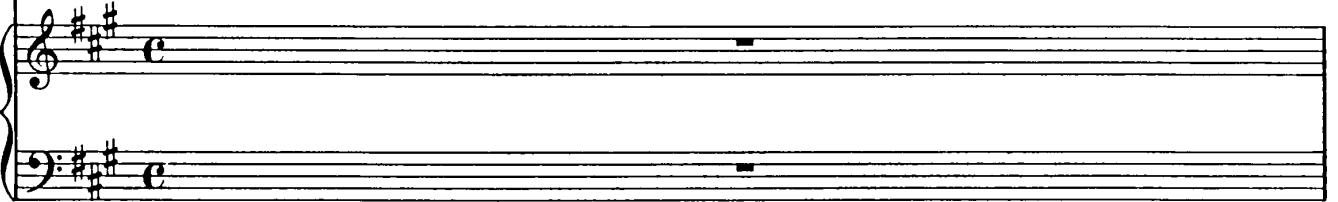
MRS. CRIPPS.

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 staff continues the melody from the first line.
 

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 continues with chords and rests. A dynamic marking of *p* (piano) is present in the bass line.

CAPTAIN C.

 Musical notation for Captain Corcoran's voice part, first line. The staff is in treble clef with a key signature of three sharps and a common time signature. 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 continues with chords and rests. A dynamic marking of *ff* (fortissimo) is present in the bass line.


 Musical notation for Captain Corcoran's voice part, second line. The staff continues the melody from the first line.
 

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 continues with chords and rests. A dynamic marking of *p* (piano) is present in the bass line.

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

*p* *f*

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

MRS. CRIPPS.

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

*Tempo moderato.*

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

CAPTAIN C.

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

## 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

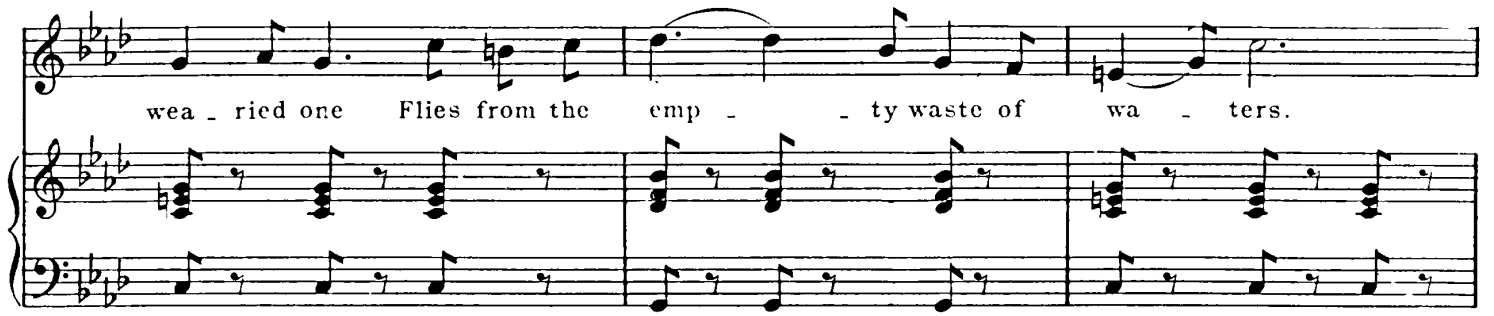
*f* *dim.* *colla voce* *p*

hope is dead!

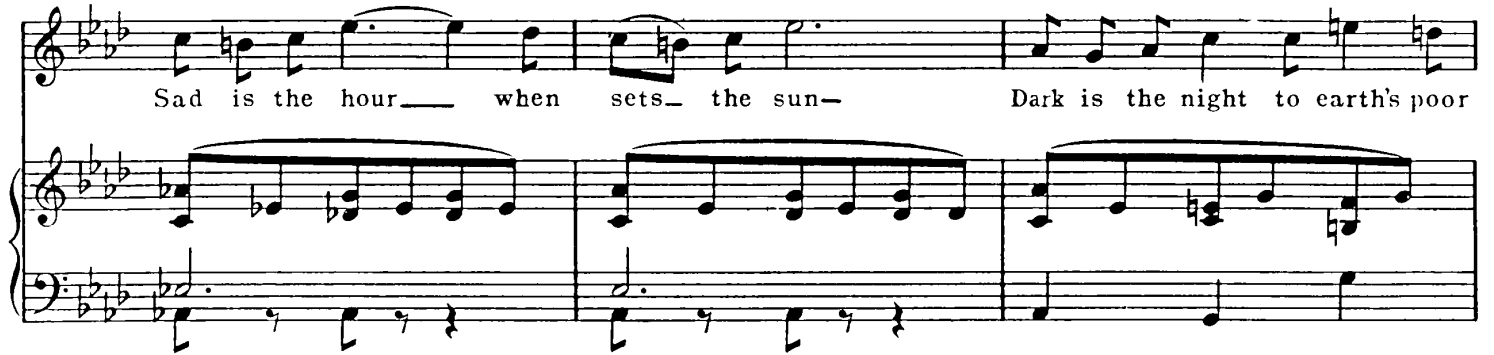
*f* *p*

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. *crece.*

VOICE. *p* *crece.*

O - ver the bright blue sea — Comes Sir

PIANO. *p* *crece.*

*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 musical score. 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 musical score. 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 musical score. 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<sup>ma</sup>* 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*

Piano introduction for the first system, featuring a treble and bass staff with a key signature of two sharps and a 7/8 time signature.

SOPS. & CONTRS.  
Gai - ly—

Piano introduction for the second system, including vocal line for Sopranos and Contraltos. The piano accompaniment includes trills (tr) and a first ending (1').

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

Vocal line and piano accompaniment for the first vocal entry. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

Vocal line and piano accompaniment for the second vocal entry. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

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

*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.

No. 8. Cap<sup>t</sup> 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

*p*

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 rest, followed by two alternative starting notes for the first two lines of lyrics. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: '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 piano accompaniment features a consistent eighth-note accompaniment throughout the vocal lines.

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

*p*

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

*f*

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 HERB.

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  
BASSES.

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.

Piano introduction consisting of two staves. The treble staff features a continuous eighth-note melody, while the bass staff provides a harmonic accompaniment with chords and single notes.

Vocal entry with lyrics: at - ti - tude, his at - ti -

at - ti - tude, his at - ti -

The vocal line begins with a whole rest, followed by a second ending marked with a double bar line and a '2.' above it. The melody is simple and matches the lyrics.

Piano accompaniment for the first vocal phrase, continuing the eighth-note melody and harmonic support.

Vocal entry with lyrics: - tude, his at - ti - tude, his at - ti - tude.

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

The vocal line continues with the same melody and lyrics.

Piano accompaniment for the second vocal phrase, including a dynamic marking of *f* (forte) in the bass staff.

Piano accompaniment for the third vocal phrase, maintaining the rhythmic and harmonic pattern.

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

N<sup>o</sup> 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*

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

- pect - ed!

RALPH.

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

*Allegro con brio.*

SOPS. &amp; CONTS.

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

TENORS &amp; BASSES.

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

## 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*

## 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!

SOPRANOS & CONTRALTOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

Loves me? Loves you! Yes! Yes! Ah yes! she loves you!



*Allegro vivace.*

JOSEPHINE.

Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

COUSIN HEBE.

Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

RALPH.

Oh joy, oh rap\_ture un\_foreseen, For now the sky is all se\_rene, The

*Allegro vivace.*

god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-

god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-

god of day-the orb of love, Has hung his en\_sign high a\_bove, The sky is all a-

- blaze.

We'll chase the lag\_ging hours a\_long, And

- blaze.

We'll chase the lag\_ging hours a\_long, And

- blaze.

With woo\_ing words and lov\_ing song, We'll chase the lag\_ging hours a\_long, And

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

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

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

*p*

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks he's

*f*

*p 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 - rious

*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 -

*f* *p*

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

*cres - - - - cen -*

sky \_\_\_\_\_ is all a - - - -  
 sky \_\_\_\_\_ is all a - - - -  
 sky \_\_\_\_\_ is all a - - - -  
 - treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

*- - do f*

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

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

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

ways. In ma\_ny various ways, Our 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!

none Can part them then!

none Can part them then!

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 features a treble clef with a key signature of two flats and a 6/8 time signature. The melody consists of eighth-note chords with slurs. The bass clef accompaniment consists of eighth-note chords with slurs. The dynamic marking 'ff' is placed in the first measure.

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

CHORUS.

ff

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

The vocal entry begins with a treble clef, key signature of two flats, and a 6/8 time signature. The melody starts with a quarter rest followed by a dotted quarter note. The dynamic marking 'ff' is placed above the first note.

ff

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

The piano accompaniment for the chorus begins with a treble clef, key signature of two flats, and a 6/8 time signature. The bass clef accompaniment consists of eighth-note chords with slurs. The dynamic marking 'ff' is placed above the first note.

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

The vocal entry continues with the same treble clef, key signature, and time signature. The melody continues with eighth-note chords.

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

The piano accompaniment continues with the same treble clef, key signature, and time signature. The bass clef accompaniment continues with eighth-note chords.

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,

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, 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 word "Let's", and 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 HEBB, 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\_verse should bow down to a dom\_i.neering frown, Or the

tang of a ty - rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His



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

*cresc.*

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

*f*

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.trude,

breast pro.trude,

breast pro.trude,

breast pro.trude,

breast pro.trude,

His eyes

His eyes

His eyes

His eyes

His eyes

his at.ti.tude,

his at.ti.tude,

His eyes

His eyes

His eyes

His eyes

His eyes

should flash,

should flash,

should flash,

should flash,

should flash,

his at.ti.tude,

his at.ti.tude,

should

should

should

should

should

his cus.tom.a.ry

his cus.tom.a.ry

his at.ti.tude,

his at.ti.tude,

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 *ff* 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, *sf* yes, His eyes

his eyes, *sf* yes, His eyes

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.

END OF ACT I.

# ENTR'ACTE.

*Tempo moderato.*

PIANO.

The first system of musical notation for the piano piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of chords. A piano (*p*) dynamic marking appears in the fifth measure of the right hand.

The second system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes, often beamed together. The left hand maintains a consistent accompaniment of chords. The dynamics remain consistent with the first system.

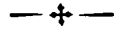
The third system of musical notation. The right hand features more complex chordal textures and moving lines. The left hand continues with a steady accompaniment. The overall texture is dense and characteristic of 19th-century piano music.

The fourth system of musical notation. The right hand has a prominent melodic line with some rests, while the left hand continues with a steady accompaniment. The dynamics are consistent.

The fifth system of musical notation. It begins with a *rall* (rallentando) marking in the right hand, which then returns to the *p a tempo* (piano al tempo) marking. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

The sixth system of musical notation, which concludes the piece. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment. The piece ends with a final chord in the right hand.

## 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<sup>o</sup> 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;

PIANO.

*ff* *p*

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;

## 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

show new patches; On - lycount 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 major key with a key signature of one sharp (F#). The piano accompaniment consists of a treble and bass clef staff with a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

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 are more expressive, with some notes marked with accents. The piano accompaniment features a prominent melodic line in the right hand, often with slurs, and a steady 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!

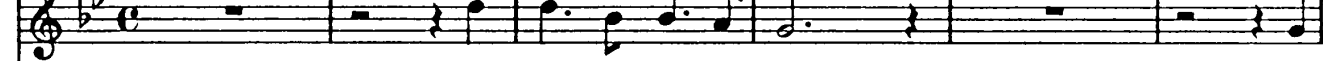
The third system concludes the musical score. It includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), along with the tempo marking *a tempo*. The piano accompaniment features a more active and dramatic texture in the final measures.




No 15.

SCENA—(Josephine.)

*Andante.*

VOICE. 

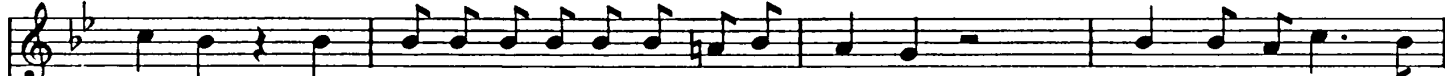
The hours creepon a - pace. My

PIANO. 

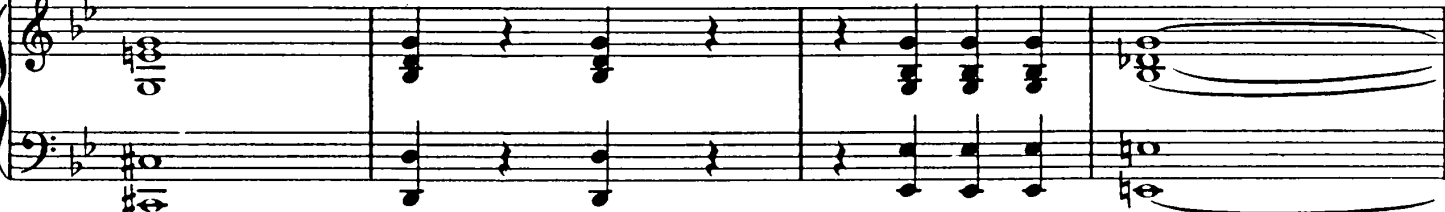


guil - ty heart is quak - ing! Oh, that I might re - trace The step that I am





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*

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

*mf ff*

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

*ff*

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

- bey.

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 &amp; 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

This system contains 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.\_\_\_\_\_

This system continues the vocal and piano parts. The vocal staves have lyrics: "her: love.\_\_\_\_\_" and "her love.\_\_\_\_\_". The piano accompaniment features a dynamic marking of *f* (forte) and includes a fermata over a chord in the right hand.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

This system shows the piano accompaniment for the fourth system, continuing the musical texture with chords and melodic fragments.

## 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. 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*

The musical score is written for voice and piano. The voice part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The tempo is marked 'Moderato'. The score is divided into four systems. The first system shows the voice part starting with 'Care - ful - ly on tip - toe' and the piano accompaniment. The second system continues with 'steal - ing. Breath - ing gent - ly as we may, Ev - 'ry'. The third system continues with 'step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness'. The fourth system is for the chorus, starting with 'me! Why, what was that? Si - lent be, It was the cat! It'. Dynamics include 'pp' (pianissimo) and 'p' (piano). The piano part features a consistent rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

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 *pp*

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

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

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

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

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

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

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

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

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

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

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

*Allegro.* *ff* *acc.*

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!' followed by 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

Ralph's section 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 section ends with a double fermata over the word 'Proud'.

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 grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest, a quarter note D5, and a half note E5. The piano accompaniment consists of a bass line with a half note G2 and a treble line with a half note G4.

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

The second system continues the vocal line with a half note F#5, quarter notes G5, A5, and B5, then a half note C6, a quarter rest, and a half note D6. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and C3, and a treble line of quarter notes G4, A4, B4, and C5.

## SIR J. PORTER.

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

The first system for Sir J. Porter. features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a half note G4, quarter notes A4, B4, and C5, then a half note D5, a quarter rest, and a half note E5. The piano accompaniment has a bass line of quarter notes G2, A2, B2, and C3, and a treble line of quarter notes G4, A4, B4, and C5.

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

The second system continues the vocal line with a half note F#5, quarter notes G5, A5, and B5, then a half note C6, a quarter rest, and a half note D6. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and C3, and a treble line of quarter notes G4, A4, B4, and C5.

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

The third system concludes the vocal line with a half note G4, quarter notes A4, B4, and C5, then a half note D5, a quarter rest, and a half note E5. The piano accompaniment features a bass line of quarter notes G2, A2, B2, and C3, and a treble line of quarter notes G4, A4, B4, and C5. A dynamic marking of *fz* is present in the piano part.

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. 

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

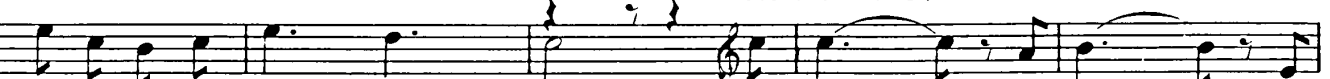
PIANO. 

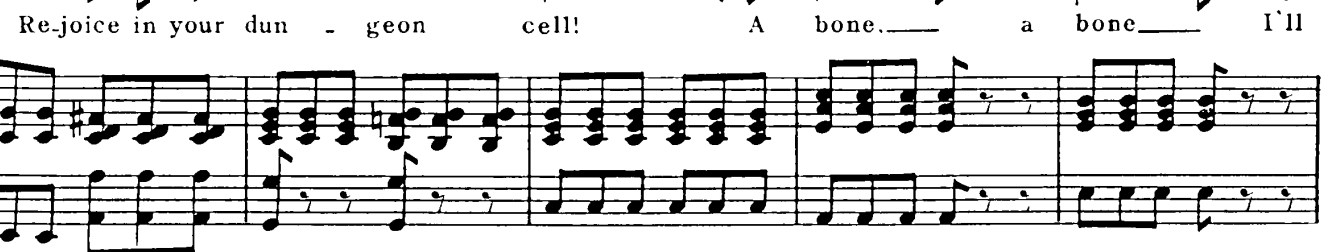
JOSEPHINE.

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

PIANO. 

SIR J. PORTER.

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

PIANO. 

pick with this sail- or 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  
He'll hear no tone — Of the mai - den he loves so well! No te - le -

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

CARPENTER.  
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*

(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. 1. A

*tremolo*

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

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

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 eloud\_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*

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

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

## MRS. CRIPPS.

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

*p*

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

*Tutti. CHORUS. f*

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

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

SIR J. PORTER.

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

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

## COUSIN HEBE.

true to the de-votion 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,

*ff*

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.....

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are "is an Eng - lish - man! — That he is an Eng - - - -". Above the vocal line, the text "That he is an \*" is written. The piano accompaniment consists of two staves. The second system is identical to the first. A dotted line with the number "8" above it indicates a measure rest.

- - lish - man!

- - lish - man!

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are "- - lish - man!". The piano accompaniment consists of two staves. The fourth system is identical to the third.

(CURTAIN.)

This system contains the fifth system of music, which is a piano accompaniment for the word "(CURTAIN.)". It consists of two staves.

\* ALTERNATIVE ENDING.

- - - - - lish - man!

- - - - - lish - man!

(CURTAIN.)

This system contains the sixth and seventh systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are "- - - - - lish - man!". The piano accompaniment consists of two staves. The seventh system is identical to the sixth. The word "(CURTAIN.)" is written at the end of the piano accompaniment.