

H. M. S. PINAFORE

A. Sullivan

Overture

Allegro

flutes *unis.*

oboe *ff*

clarinets in Bb *ff*

bassoon *ff*

horns in F *ff*

cornets in Bb *ff*

trombones *ff*

drums *p*

violins 1 *ff*

violins 2 *ff*

viola *ff*

cello *ff*

bass *ff*

f

o

cl

bn

h

cnt

t

d

vi

va

c

b

Score for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Cello (c), Bass (b), Violin 1 (vi 1), Violin 2 (vi 2), and Viola (va). The woodwinds and strings play melodic lines with various articulations. The woodwinds have a *pizz.* marking. The strings play a rhythmic accompaniment.

Score for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Cello (c), Bass (b), Violin 1 (vi 1), Violin 2 (vi 2), and Viola (va). The woodwinds play melodic lines, with the Clarinet marked *unis.* The strings play a rhythmic accompaniment. The woodwinds have a *pizz.* marking. The strings have an *arco* marking and a *f* dynamic marking.

This system of a musical score includes the following parts: Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Trumpet (t), Trombone (d), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The woodwinds and strings are playing a rhythmic pattern of eighth notes. The vocal parts (soprano, alto, tenor, bass) are mostly silent in this system. A 'unis.' (unison) marking is present above the flute part in the fourth measure.

This system of a musical score includes the following parts: Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Trumpet (t), Trombone (d), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The woodwinds and strings continue with their rhythmic patterns. The vocal parts (soprano, alto, tenor, bass) are active, playing a melodic line. A 'unis.' (unison) marking is present above the clarinet part in the eighth measure.

Musical score for the first system, measures 1-6. The score includes parts for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Contralto (cnt), Trombone (t), Drums (d), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The music is in 4/4 time with a key signature of two flats. The first five measures show active melodic lines for the woodwinds and strings, while the drums play a steady rhythmic pattern. The sixth measure is a full orchestral rest.



Rall.

Musical score for the second system, measures 7-11. The score includes parts for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (h), Contralto (cnt), Trombone (t), Drums (d), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The music is in 4/4 time with a key signature of two flats. Measures 7-10 show the woodwinds and strings playing active lines, while the drums play a steady rhythmic pattern. Measure 11 is a full orchestral rest. The section concludes with a *p* (piano) dynamic marking.

Andante

First system of musical notation. Instruments: f (flute), o (oboe), cl (clarinet), hn (horn), vl 1 (violin 1), vl 2 (violin 2), va (viola), c (cello), b (bass). The system includes a 3/4 time signature change and a 'solo' marking for the oboe.

Second system of musical notation, continuing the orchestral parts from the first system.

Third system of musical notation, including a 'unis.' (unison) marking for the flute and an 'arco' marking for the cello.

A

Allegro

1 f
2 o
cl
b
hn
t
d
vi 1
vi 2
va
c
b

Allegro vivace

1 f
2 o
cl
bn
hn
t
d
vi 1
vi 2
va
c
b

1 f
2
o
cl
bn
hn
cnt
t
d
1
vi
2
va
c
b

1 f
2
o
cl
bn
hn
cnt
t
d triangle
1
vi
2
va
c
b

1 f
2
o
cl
bn
hn
cnt
t
d
vi 1
vi 2
va
c
b



B

1 f
2
o
cl
bn
hn
cnt
t
d
triangle
vi 1
vi 2
va
c
b

1
f
2
o
cl
bn
hn
cnt
t
d
1
vi
2
va
c
b

basso drm.
& cym.

+ *Orchestra* *divisi*

Detailed description: This system contains the first eight measures of the score. It features a full orchestral ensemble including strings (violin 1 & 2, viola, cello, bass), woodwinds (flute 1 & 2, oboe, clarinet, bassoon, horn), brass (trumpet, trombone, tuba, bass drum & cymbal), and a choir (soprano, alto, tenor, bass). The music is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with a forte 'f' dynamic. The woodwinds and strings play rhythmic patterns, while the brass and choir provide harmonic support. A 'basso drm. & cym.' part is indicated in the drum line. At the end of the system, there is a section for the orchestra labeled '+ Orchestra divisi'.

1
f
2
o
cl
bn
hn
cnt
t
d
1
vi
2
va
c
b

unb.

Detailed description: This system contains measures 9 through 16. The instrumentation remains the same as in the first system. The woodwinds, particularly the clarinet and bassoon, play more active melodic lines in the later measures. The strings continue with their rhythmic accompaniment. The brass section provides a steady harmonic foundation. The dynamic level remains generally strong. A 'unb.' (unbowed) marking is present above the clarinet staff in measure 11. The system concludes with a repeat sign.

Musical score for the first system, measures 1-8. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Contrabassoon, Trumpet, Drum, Violin 1, Violin 2, Viola, Cello, and Bass. The music is in 2/4 time with a key signature of one sharp (F#). The first system contains measures 1 through 8. Dynamics include *ff* and *unis*.

Musical score for the second system, measures 9-16. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Contrabassoon, Trumpet, Drum, Violin 1, Violin 2, Viola, Cello, and Bass. The music is in 2/4 time with a key signature of one sharp (F#). The second system contains measures 9 through 16. Dynamics include *mp*, *p*, and *chm*. A triangle is introduced in the drum part in measure 15.

Musical score for the first system, measures 1-8. The score includes parts for Flute 1 (f), Flute 2 (2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (t), Drum (d), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The music is in 3/4 time with a key signature of one flat. The flute parts feature a melodic line with grace notes. The woodwinds and strings provide harmonic support.

Musical score for the second system, measures 9-16. The instrumentation remains the same as the first system. The flute parts continue with their melodic line, now including some rests. The woodwinds and strings continue their harmonic support. The score includes dynamic markings such as *pp* and *p*.

Musical score for the first system, measures 1-8. The score includes staves for Flute 1 (f), Flute 2 (2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabass (cnt), Trombone (t), Drums (d), Violin 1 (vi), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The music is in 4/4 time with a key signature of one flat. The first staff (Flute 1) starts with a dynamic marking of *f*. The Clarinet part has a *unis.* marking. The score concludes with a double bar line and repeat signs.

Vivace

Musical score for the second system, measures 9-16, marked **Vivace**. The instrumentation remains the same as the first system. The tempo and mood change significantly. The Flute 1 part has a dynamic marking of *f*. The Bass Drum part is labeled *bass drum*. The Violin 1 part has a *+* marking. The score concludes with a double bar line and repeat signs.

1 f
2
o
cl
bn
hn
cnt
t
d
1
vi 2
va
c
b

This system of musical notation includes staves for woodwinds (flute 1 and 2, oboe, clarinet, bassoon, horn), brass (trumpet, trombone, double bass), strings (violin 1 and 2, viola, cello, bass), and vocal parts (soprano, alto, tenor, bass). The woodwinds and strings are marked with a forte (f) dynamic. The vocal parts have various rhythmic patterns and rests.

1
f
2
o
cl
bn
hn
cnt
t
d
1
vi 2
va
c
b

This system continues the musical notation from the first system. It features similar instrumentation: woodwinds, brass, strings, and vocal parts. The woodwinds and strings continue with their forte (f) dynamic. The vocal parts have various rhythmic patterns and rests.

Musical score for the first system, measures 1-6. The score includes parts for Flute 1 (f1), Flute 2 (f2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trombone (t), Drums (d), Violin 1 (vi1), Violin 2 (vi2), Viola (va), Cello (c), and Bass (b). The music is in 2/4 time with a key signature of one flat. The first six measures show a steady rhythmic pattern with various instruments contributing to the texture.

Musical score for the second system, measures 7-12. This system features a significant increase in rhythmic density, particularly in the Flute 1 and Flute 2 parts, which play rapid sixteenth-note passages. The other instruments continue with their established patterns, providing a solid harmonic and rhythmic foundation. The score concludes with a final cadence in measure 12.

Rall.

Act I

No. 1 Opening Chorus

Allegro pesante

Musical score for the first system, measures 1-8. The score includes parts for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trombone (t), Drums (d), Chamber Ensemble (ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c b). The music is in a key with one sharp (F#) and a 3/4 time signature. The flute part starts with a dynamic marking of *f*. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment.

Musical score for the second system, measures 9-16. This system begins with a section marked **A** in a box. The flute part has a dynamic marking of *unis.* (unison). The woodwinds and strings continue their rhythmic patterns. The strings play a steady accompaniment. The section marked **A** features more complex rhythmic patterns in the woodwinds and strings, with dynamic markings of *pp* and *fp* appearing in the lower parts.

The first system of the musical score includes vocal parts for Soprano (f), Alto (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contralto (cnt), Trumpet (t), Drum (d), and Chorus (ch). The instrumental parts include Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The vocal parts feature melodic lines with various ornaments and dynamics, while the instrumental parts provide harmonic support.

The second system begins with a section marker 'B' above the vocal staves. It continues with the same vocal and instrumental parts as the first system. The vocal parts have more complex melodic lines, and the instrumental parts show more active harmonic movement. Dynamics like *pp* and *mf* are used throughout.

Musical score for the first system, measures 1-8. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (t), Drum (d), Chorus (ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c/b). The woodwinds and strings are active, while the brass and chorus are silent.

Musical score for the second system, measures 9-16. This system features vocal entries for Flute (f), Oboe (o), and Clarinet (cl) with the instruction *crec.* (crescendo). The woodwinds and strings continue their accompaniment. The brass and chorus remain silent.

curtain



fl
ob
cl
bn
hn
cnt
t
d
ch
1
vi
2
va
c
b

fl
ob
cl
bn
hn
cnt
t
d
ch
1
vi
2
va
c
b

unis.
f

basses

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

Score for the first system, measures 1-5. The vocal parts (soprano, alto, tenors, and bass) are mostly silent. The instrumental parts (clarinet, bassoon, horn, trumpet, trombone, and drums) are active. The lyrics for the vocal parts are: "true, And at-ten-tive to our du-ty. When the balls whistle free O'er the bright blue sea, We".

Score for the second system, measures 6-10. The vocal parts are active. The instrumental parts continue. The lyrics for the vocal parts are: "stand to our guns all day; When at an-chor we ride On the Portsmouth tide, We've plen-ty of time for".

1.
f
o
cl
bn
hn
cnt
t
d
ch
play. A- hoy A- hoy A- hoy A- hoy We stand to our
The ballwhistle free O'er the bright blue sea
vi
2
va
b

E
f
o
cl
bn
hn
cnt
t
d
ch
guns to our guns all day. We sail the o- cean blue. And our
vi
2
va
c
b

First system of a musical score, measures 1-5. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trumpet (t), Drum (d), Chorus (ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Bass (c b). The Chorus part includes the lyrics: "sau- cy ship's a beau-ty; We're so- ber men and true, And at- ten- tive to our".

Second system of a musical score, measures 6-10. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trumpet (t), Drum (d), Chorus (ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Bass (c b). The Chorus part includes the lyrics: "du- ty. Our sau- cy ship's a beau-ty, We're at- ten- tive to our du- ty; We're".

unis. unis. unis.

so-ber men and true, We sail the o-cean blue.

fl o cl bn hn cnt t d ch 1 vl 2 va b

fl o cl bn hn cnt t d ch 1 vl 2 va c b

Segue

No.2 Recitative and Aria

Buttercup *Hail, man-o'-war's men, safe-guards of your na- tion,*

1 violin *f*

2 violin *f*

viola *f*

cello bass *f*

B *here is an end, at last, of all pri-va- tion; You've got your pay - spare*

1 violin *f*

2 violin *f*

va *f*

c *f*

b *f*

Alliegretto
uns.

o *f*

cl *f* *in A*

bn *f*

hn *f*

B *all you can af-ford To wel- come lit- tle But- ter-cup on board.*

1 violin *f*

2 violin *f*

va *f*

c *f*

b *f*

Musical score for the first system, measures 1-6. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Bassoon (B), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The music features melodic lines for the woodwinds and strings, with dynamic markings such as *f* and *mf*.

Musical score for the second system, measures 7-12. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Bassoon (B), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The vocal line in the Bassoon (B) staff contains the lyrics: "called Lit-tle But-ter-cup, dear Lit-tle But-ter-cup, Though I could nev-er tell". The music continues with accompaniment for the woodwinds and strings, including dynamic markings like *p*.

1
o
cl
bn
hn
B
Why, But still I'm called But-ter-cup, poor lit-tle But-ter-cup,
1
vi
2
va
c
b

1
o
cl
bn
hn
B
Sweet lit-tle But-ter-cup I. I've snuff and to-bac-cy, and
1
vi
2
va
c
b

fl
ob
cl
bn
hn
B
1
vi
2
va
c
b

ex- cel- lent jack- y, I've scis- sors, and watch- es, and knives; I've

fl
ob
cl
bn
hn
B
1
vi
2
va
c
b

rib- bons and la- ces to set off the fa- ces of pret- ty young sweet- hearts and

f
o
cl
bn
hn
B
1
vl
2
va
c
b

wives. I've trea- cle and tof- fee, I've tea and I've cof- fee, Soft

f
o
cl
bn
hn
B
1
vl
2
va
c
b

tom- my and suc- cu- lent chops; I've chick- ens and co- nies, and

rall.

Musical score for the first system, featuring vocal parts (f, o, cl, bn, hn) and instrumental parts (B, 1, 2, va, c, b). The lyrics are "pret-ty po-lo-nies, And ex-cel-lent pep-per-mint drops. Then". The tempo is marked "rall.". The vocal parts have lyrics: "pret-ty po-lo-nies, And ex-cel-lent pep-per-mint drops. Then". The instrumental parts include strings (1, 2, va, c, b) and woodwinds (B, hn, bn, cl, o, f).

a tempo

Musical score for the second system, featuring vocal parts (f, o, cl, bn, hn) and instrumental parts (B, 1, 2, va, c, b). The lyrics are "buy of your But-ter-cup, dear Lit-tle But-ter-cup, Sail-ors should nev-er be". The tempo is marked "a tempo". The vocal parts have lyrics: "buy of your But-ter-cup, dear Lit-tle But-ter-cup, Sail-ors should nev-er be". The instrumental parts include strings (1, 2, va, c, b) and woodwinds (B, hn, bn, cl, o, f). Dynamics include *pp* and *f*.

First system of musical notation, measures 1-4. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Bassoon (B), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The Bassoon (B) staff contains the lyrics: "shy; So buy of your But-ter-cup, poor Lit-tle But-ter-cup". The music features a melody in the flute and oboe parts, with accompaniment from the strings and woodwinds.

Second system of musical notation, measures 5-8. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Bassoon (B), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The Bassoon (B) staff contains the lyrics: "come, of your But-ter-cup buy.". The music continues with the melody in the flute and oboe parts, with accompaniment from the strings and woodwinds. Dynamics such as *f* are indicated throughout the system.

Dialogue

Deadeye: "...it's human nature, I'm resigned."

No. 2a Recitative

Buttercup

But tell me who's the youth whose falt'ring feet With dif-fi-cul-ty bear him on his course?

1 violin

2 violin

viola

cello bass

Boatswain

That is the smartest lad in all the fleet, Ralph Rackstraw **Buttercup** *Ralph, that name, Remorse Remorse.*

1 violin

2 violin

viola

cello bass

segue

No. 3 Scena

Andante

flute *mp*

oboe *p*

clarinet in Eb *mp*

Buttercup

Ralph Rackstraw

Chorus

1 violin *p*

2 violin *p*

viola *p*

cello bass

The

f

o

cl *unis.* *p*

B.

RR. *night-in-gale Sighed for the moon's bright ray, And told his tale In his own mel- o- dious*

Ch.

1 vi

2 vi

va

c b

1. *tr. marcato*
p

cl *unis*
p

RR. *way.* He sang, "Ah, well-a-day."
tenors pp

Ch. *basses* He sang. "Ah, well-a-
pp

VI 1 *f* *p*

VI 2 *f* *p*

va *f* *p*

c *p*

b *p*

cl *solo*
p

RR. The low-ly vale For the moun- tain vain-ly sighed,
day."

VI 1

VI 2

va

c

b

f
 o
 cl *trumpet*
 B.
 RR.
 Ch.
 1
 vi
 2
 va
 c
 b

solo
p
 To his hum-ble wail The e-cho-ing hills re-plied. They

f
 o
 cl
 B.
 RR.
 Ch.
 1
 vi
 2
 va
 c
 b

unis
p
 sang, "Ah, well-a-day." I
 They sang, "Ah, well-a-day."

recitative

B

RR

know the val- ue of a kind- ly cho- rus, But cho- rus- es yield little conso- la- tion When we have

1

vi

2

va

c

b

B

RR

pain, and sor- row, too, be- fore us. I love - and love, a- las, a- bove my sta- tion

1

vi

2

va

c

b

B

RR

loves, and loves a lass a- bove his sta- tion.

Ch

Yes, yes, the lass is much a- bove his sta- tion.

1

vi

2

va

b

segue

Andante moderato

f *unis.*
 o *f*
 cl *in Bb f unis.*
 bn *f*
 hn
 B.
 R.R.
 Ch. *A maid- en fair to see, The*
 1
 vi *f*
 2
 va *f*
 c
 b *f*

f
 o
 cl
 bn
 hn
 B.
 R.R. *pearl of min-strel-sy, A bud of blush- ing beau- ty; For whom proud no- bles sigh, And*
 Ch.
 1
 vi
 2
 va
 c
 b

f
o
cl
bn
hn
B.
RR.
Ch.
1
vi
2
va
c
b

with each oth-er vie To do her me-nial's du-ty.
To do her me-nial's du-ty. *A*

pp

unis.

f
o
cl
bn
hn
B.
RR.
Ch.
1
vi
2
va
c
b

suit-or, low-ly born, With hope-less pas-sion torn, And poor, be-yond de-ny-ing, Has

pizz.

f

o

cl

bn

hn

B.

RR.

Ch.

1

vi

2

va

c

b

dared for her to pine, At whose ex- alt- ed shrine A world of wealth is sigh- ing.

A

arco

f

o

cl

bn

hn

B.

RR.

Ch.

1

vi

2

va

c

b

Un- learn- ed he in aught Save that which love has taught (For

world of wealth is sigh- ing.

ppp

ppp

ppp

ppp

ppp

ppp

Score for the first system, measures 1-4. The vocal parts (Soprano, Alto, Tenors, Basses) and the Chorus (Ch.) are active. The lyrics are: "love had been his tu-tor); Oh, pit-y, pit-y me Our cap-tain's daughter, she; And". The instrumental parts (Violins 1 & 2, Viola, Cello, Bass) provide accompaniment. The tempo is marked "rall.".

Score for the second system, measures 5-8. The vocal parts continue with the lyrics: "I, that low-ly quit-tenors or *ppp* Oh, pit-y, pit-y me Our captain's daughter, she; And". The Chorus part has the lyrics: "basses And he, and he, that". The instrumental parts include *pizz.* markings. The tempo remains "rall.".

a tempo

Orchestral score for the first system, including parts for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, violins, violas, cellos, and basses. It also includes vocal parts for the Captain (R.R.) and the Chorus (Ch.).

Lyrics for R.R.: I, that low-ly suit - or.

Lyrics for Ch.: low-ly suit - or.

Performance markings include *unis.*, *f*, *arco*, and *ff*.

dialogue

No.4 Recit., Song & Chorus

Allegretto

Orchestral score for the second system, including parts for flutes, oboe, clarinets in A, bassoon, horns, cornets in A, trombones, drums, Captain Corcoran, Chorus of Sailors, violins, violas, and cellos/basses.

Lyrics for Captain Corcoran: My gal-lant crew, good

Performance markings include *unis.*, *ff*, and *recitative*.

CC. *morn-ing.* I hope you're all quite well.

Ch. Sir, good morn-ing.

1

vi 2

va

c b

C. I am in reasonable health, and hap-py To meet you all once more.

Ch. Quite well, and you, Sir?

1

vi 2

va

c b

(encore)

f o cl bn hn cnt t d

CC.

Ch. You do us proud, sir.

1

vi 2

va

c b

f
 o
 cl
 bn
 hn
 t
 d
 C.C.
 Ch.
 vi 1
 vi 2
 va
 c b

f
 o
 cl
 bn
 C.C.
 Ch.
 vi 1
 vi 2
 va
 c b

am the cap-tain of the PIN- A- FORE. you're
 do my best to sat-is- fy you all You're ex-

And a right good cap- tain, too.
 And with you we're quite con- tent.

f
o
cl
bn
C.C.

ver-y, ver-y good, And, be it un-der-stood, I com-mand a right good crew.
ceed-ing-ly po-lite, And I think it on-ly right To re-turn the com- pli- ment.

Ch.
We're
We're ex.

1
vi
2
va
c
b

f
o
cl
bn
C.C.

Though re-
Bad

Ch.
ver-y, ver-y good, And, be it un-der-stood, He com-mands a right good crew.
ceed-ing-ly po-lite And he thinks it on-ly right To re-turn the com- pli- ment.

1
vi
2
va
c
b

f
o
cl
bn

C.C.

la-ted to a peer, I can hand, reef, and steer, Or ship a sel-va-gee; I am
language or a-buse, I nev-er, nev-er use, What-ev-er the e-mer-gen-cy; Though

Ch.

1
vi
2
va
c
b

f
o
cl
bn

C.C.

nev-er know to quail At the fury of a gale, And I'm nev-er, nev-er sick at sea. No,
"both-er it" I may Oc-ca-sion-al-ly say, I nev-er use a big, big D. tenors No,

Ch.

What, nev-er?
What, nev-er?
basses

1
vi
2
va
c
b

f
 o
 cl
 bn *solo*
 C.C.
 Ch. *nev-er* *Hard-ly ev-er.* *1. He's*
What, nev-er? *2. Hard-ly*
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 C.C.
 Ch. *hard-ly ev-er sick at sea* *Then give three cheers, and one cheer more for the*
ev-er swears a big, big D.
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *hab-dy (well-brød)* cap-tain of the PIN- A- FORE. Then give three cheers, and one cheer more, For the
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *cap-tain of the PIN-A-FORE.* Captain Corcoran
 2. I
 1
 2
 vi
 va
 c
 b

No.4a Recitative

Buttercup *Sir, you are sad. The si-lent e-lo-quence Of yon-der tear, that trembles on your eye-lash,*

Captain Corcoran

1 violins

2 violins

violas

cellos

basses

B. *Pro-claims a sor-row far more deep than common; Con-fide in me - fear not - I am a moth-er.*

CC.

1 vi

2 vi

va

c

b

B.

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

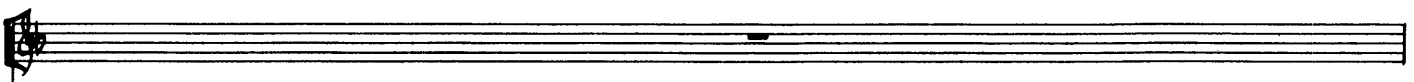
1 vi


2 vi

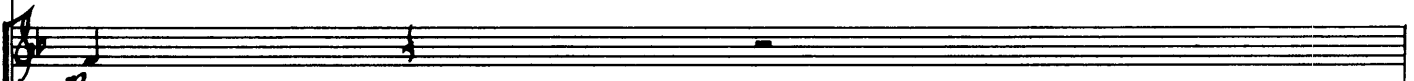
va

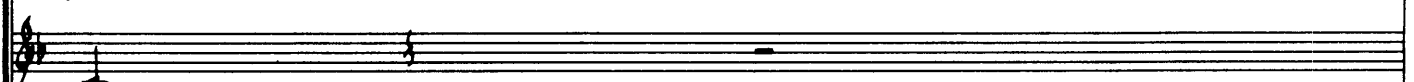
c

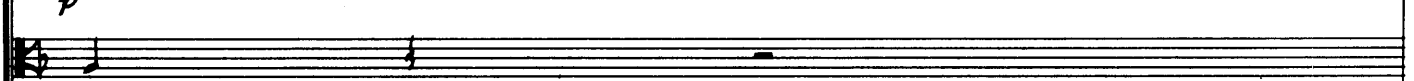
b

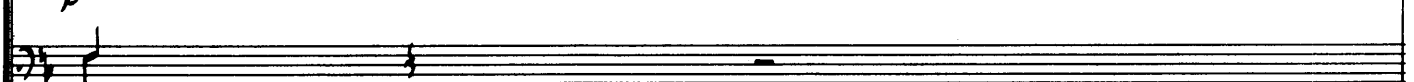
B. 


C.C. 
My daughter, Jo-se-phine, the fair-est flower That ever blos-somed on an-ces-tral

1 

vi 

2 

va 

c 

b

B. 

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

1 

vi 

2 

va 

c 

b

B. 

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

1 

vi 

2 

va 

c 

b

B. *Ah, poor Sir Jo- seph. Ah, I know too well The*

C.C.

1 VI *p*

2 VI *p*

va *p*

c B *p*

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

C.C.

1 VI

2 VI *b₂*

va *b₂*

c B *b₂*

B. *most at-trac-tive daughter. I go - fare-well.*

C.C. *A plump and pleasing per-son.*

1 VI

2 VI

va

c B

No.5 Song

Andante

flute

oboe

clarinets in Bb

bassoon

horns

Josephine

1. Sor-ry her
2. Sad is she

1 violins

2 violins

violas

cellos
basses

f

o

cl

bn

hn

J.

lot who loves too well, Heav-y the heart that hopes but vain-ly,
hour when sets the sun- Dark is the night to earth's poor daugh-ters

1

2

vi

va

b

f
o
cl
bn
hn

J.
Sad _____ are the sighs that own the spell ~~ut-tered~~ by eyes _____ that speak too plain-ly.
When _____ to the ark _____ the wea-ried one Flies from the emp - - ty waste of wa - ters.

1
vi
2
va
c
b



rall.

f
o
cl
bn
hn

J.
Sor-ry her lot _____ who loves too well, Heav- y the heart that hopes but vainly.
Sad is the hour _____ when sets the sun- Dark is the night to earth's poor daughters.

1
vi
2
va
c
b

54
un poco animato

Flute (f) solo
Oboe (p)
Clarinet (cl)
Bassoon (bn)
Horn (hn) p
Violin 1 (v1) p
Violin 2 (v2) p
Viola (va) p
Cello (c) p
Bass (b) p

Heav- y the sor- row that bows the head When love is a-

Flute (f) 1.
Oboe (o)
Clarinet (cl)
Bassoon (bn)
Horn (hn)
Violin 1 (v1) f
Violin 2 (v2) f
Viola (va) f
Cello (c) f
Bass (b) f

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

flute (f) *unis.* | 2.

oboe (o)

clarinet (cl)

bassoon (bn)

horn (hn)

trumpet (J) *hope is dead. dead. When*

violin 1 (v1)

violin 2 (v2)

viola (va)

cello (c)

bass (b)

flute (f) *unis.*

oboe (o)

clarinet (cl)

bassoon (bn)

horn (hn)

trumpet (J) *love is a-live and hope and hope is dead.*

violin 1 (v1)

violin 2 (v2)

viola (va)

cello (c)

bass (b)

No. 6 Chorus of Women

Andantino

drums

Chorus of Women

sopranos and contraltos

0- ver the bright blue sea Comes Sir Jo- seph Par- ter,

cresc...

1 violins

2 violins

violins

violins

violas

cellos

basses

bass drum (without cymbals)

Ch

K. C. B.; Wher- - ev- - - er he may go, Bang - bang, the land-nine-

1 VI

2 VI

va

c

b

Ch

pound-ers go. Shout o'er the bright blue sea For Sir Jo- seph Par- ter, K. C.

1 VI

2 VI

va

c

b

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

1
 2

va *f*

c *f*

b *f*

Ch. *dim...* *pp*
 B. For Sir Jo-seph Por-ter K. C. B.

1 *dim...*

2 *dim...*

va *dim...*

c *dim...*

b *dim...*

No. 7

Allegretto come primo

f

o

cl *in A* 1. *pp*

bn *pp*

Ch. *basses*
 We sail the o- cean blue And our sail- cy shlp's a

1 *pp*

2 *pp*

va *pp*

c *pp*

b *pp*

f
o
cl
bn
Ch.
1
vi
2
va
c
b

beau-ty We're so-ber men and true And at-ten-tive to our du-ty.

tenors
We

f
o
cl
bn
Ch.
1
vi
2
va
c
b

sail, we sail the o-cean blue & our sau-cy ship's a beau-ty, We're so-ber, so-ber

cresc...
cresc...
cresc...
cresc...
cresc...
cresc...

musical score for the first system, including vocal line and instrumental parts. The vocal line (Ch.) contains the lyrics: "men and true, And at-ten-tive to our du-ty, So-ber, so-ber men and true." The instrumental parts include f, o, cl, bn, hn, cnt (marked "in A"), t, d, vi 1, vi 2, va, and c. A "timp" (timpani) part is also present with a "tr" (trill) marking.

musical score for the second system, including vocal line and instrumental parts. The vocal line (Ch.) contains the lyrics: "We're smart and so-ber men, And quite de-void of fe-ar, In". The instrumental parts include f, o, cl, bn, hn, cnt, t, d, vi 1, vi 2, va, and c. The score features dynamic markings such as *ff* (fortissimo) and *f* (forte).

B

fl
ob
cl
bn
hn
cnt
t
d
Ch. *all the Roy- al N. None are so smart as we are.*
vi 1
vi 2
va
c
b

fl
ob
cl
bn
hn
cnt
t
d *triangle*
Ch.
vi 1
vi 2
va
c
b



f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *sopranos & altos*
 Gai-ly trip-ping light-ly skip-ping Flock the maid-ens to the
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *tenors and basses*
 ship-ping; Gai-ly trip-ping, Light-ly skip-ping, Flock the maid-ens to the shipping
Flags and
 1
 vi
 2
 va
 c
 b

1. *Sail-ors spright-ly, Al-ways*
guns, and pennants dip-ping, All the la-dies love the ship ping.

Instrumental parts: f, o, cl, bn, hn, cnt, t, d, Ch., vi 1, vi 2, va, c, b.

D

(picc.) *right-ly Wel-come la-dies so po-lite-ly. La-dies who can smile so bright-ly*

Instrumental parts: f, o, cl, bn, hn, cnt, t, d, Ch., vi 1, vi 2, va, c, b.

f
 o
 cl
 bn
 hn
 d
 Ch.
 tenors
 basses
 1
 vi
 2
 va
 c
 b

Sail-ors wel- come most polite ly, wel- come most po- lite- ly.
 Sail- ors sprightly, Al- ways

f
 o
 cl
 bn
 hn
 d
 Ch.
 1
 vi
 2
 va
 c
 b

right-ly Wel- come la- dies most po- lite- ly.
 Gai- ly trip- ping, Light-ly
 We're smart and so- ber
 Gai- ly trip- ping, Light-ly

f
 o
 cl
 bn
 hn
 d
 Ch.
 skip-ping, Flock the maid-ens to the ship-ping, Gai-ly trip-ping, Light-ly
 men And quite de-void of fe-ar, In all the Roy-al
 skip-ping, Flock the maid-ens to the ship-ping Gai-ly trip-ping, Light-ly
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 d
 Ch.
 skip-ping, Flock the maid-ens to the ship; Sail-ors spright-ly, Al-ways
 N. None are so smart as we are; la-dies who can smile so
 skip-ping, Flock the maid-ens to the ship; La-dies who can smile so
 1
 vi
 2
 va
 c
 b

F

legato

mf

First system of a musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Chorus (Ch.), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The vocal parts (Chorus) have lyrics: "skip-ping, Sail-ors al-ways wel-come la-dies most po-lite-". The piano accompaniment includes dynamic markings such as *f* and *p*.

Second system of the musical score, continuing the instrumental and vocal parts. The vocal parts are marked with *ly.* (lyrics). The piano accompaniment includes dynamic markings such as *p* and *pizz.* (pizzicato).

segue

No. 8

Moderato

Recitative

drums

Captain Corcoran

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

Chorus

sopranos *f*

altos *Hur-*

tenors

basses *f*

1 violins *mf*

2 violins *mf*

violas *mf*

cellos *mf*

basses *mf*

Entrance of Sir Joseph Porter

d

side drum *p*

ray, Hur-ray Hur-ray.

Ch.

ray Hur-ray Hur-ray.

1 vi

2 vi

va

c

b

Vivace

d

fz *ad lib.*

Sir Joseph Porter

I am the

Ch.

1

vi

2

va

c

b

mon-arch of the sea, The ru-ler of the Queen's Na-vee, whose praise Great Brit-ain

Ch.

1

vi

2

va

c

b

Cousin Hebe

loud-ly chants: And we are his sisters & his cousins & his aunts

And we they are his sisters & his

Ch.

1

vi

2

va

c

b



His sisters & his cousins & his aunts.

Ch. cousins and his aunts His sisters & his cousins & his aunts.

vi 1

vi 2

va

c b

f *pp*

Sir J. P.

When at an-chor here I ride, My bo-som swells with pride, And I

Ch.

vi 1

vi 2

va

c b

C.H.

snap my fingers at a foe-man's taunts. And so do his sisters and his cousins and his aunts.

Ch. And

vi 1

vi 2

va

c b

His sisters & his cousins & his aunts.

Ch. so do his sisters and his cousins and his aunts, His sisters & his cousins & his aunts.

1
vi
2
va
c
b

Sir J. P.

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

Ch.

1
vi
2
va
c
b

C.H.

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

Ch.

1
vi
2
va
c
b

cousins and his aunts,
sopranos *tutti* *And*

Ch. *And* so do his sisters and his cousins and his aunts, *And*

1
vi
2
va
c
b

so do his sisters and his cousins and his aunts, His sisters and his cousins, whom he

Ch. so do his sisters and his cousins and his aunts, His sisters and his cousins, whom he

1
vi
2
va
c
b

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

Ch. reck-ons up by doz-ens, and his aunts.

1
vi
2
va
c
b

No.9 Song & Chorus

Allegro non troppo

flutes *uniss.*

oboe

clarinets in Bb

bassoon

horns

cornets in Bb

trombones

drums *triangle*

Sir John Porter

Chorus

1 violins

2 violins

violas

cellos

basses

J.P.

1. When I was a lad I served a term As of- fice boy to an at-

2. As of- fice boy I made such a mark That they gave me the post of a

Ch.

1

2

va

c

b

J.P. *tor-ney's firm, I cleaned the win-dows and I swept the floor, And I polished up the handle of the jun-ior clerk. I served the writs with a smile so bland, And I copied all the letters in a*

Ch.

1
vi
2
va
c
b



unis.

f
o
cl
bn
hn
cnt
t
d

J.P. *big front door. I polished up the handle so care-ful-lee, That big round hand. I copied all the letters in a hand so free, That*

Ch. *He polished up the handle of the big front door. He copied all the letters in a big round hand.*

1
vi
2
va
c
b

f

o

cl *unis.*

bn

hn

cnt

t

d

J.P.

now I am the ruler of the Queen's Na-vee.
 now I am the ruler of the Queen's Na-vee.

Ch.

He polished up that handle so carefuller, That now he is the ruler of...
 He copied all the letters in a hand so free, That now he is the ruler...

1

2

va

c

b

J.P.

3. In serv-ing writs I made such a name That an ar-ti-cled clerk I
 4. of le-gal knowl-edge I ac-quired such a grip That they took me in- to the

Ch.

1

2

va

c

b

J.P. *soon be- came; I wore clean collars and a bran' new suit For the pass ex-am-in-a-tion at the part-ner- ship, And that jun- ion part- ner- ship, I ween, Was the on- ly ship that I*

Ch.

1
vi

2

va

c

b

unis.

f

o

cl

bn

hn

cnt

t

d

J.P. *In- sti- tute. ever had seen. That pass ex-am-in- a-tion did so well for me That But that kind of ship so suit-ed me That*

Ch. *For the pass examination at the In- sti- tute. Was the on- ly ship he ever had seen.*

1
vi

2

va

c

b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 J.P.

f
f unis.
f

now I am the ruler of the Queen's Na-vee.

Ch.

That pass examination did so well for he That...
 But that kind of ship so suited he That...

1
 vi
 2
 va
 c
 b

f
f
f

(encore last two verses)

J.P.

5. I grew so rich that I was sent By a pock- et bo-rough in-to
 6. Now lands-men all, who- ev-er you may be, If you want to rise to the

Ch.

1
 vi
 2
 va
 c
 b

p
p
p

J.P. *Par- lia- ment. I al- ways voted at my par- ty's call, And I never thought of thinking for top of the tree, If your soul isn't fettered to an of- fice stool, Be careful to be guided by this*

Ch.

vi 1

vi 2

va

c

b

unis.

f

o

cl

bn

hn

cnt

t

d

J.P. *self at all. golden rule. I thought so lit- tle, they re- ward- ed me, By Stick close to your desks, and never go to sea, & you*

Ch. *He never thought of thinking for himself at all. Be careful to be guided by this gol- den rule.*

vi 1

vi 2

va

c

b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 J.P.
 Ch.
 1
 vi
 2
 va
 c
 b

mak- ing me the rul-er of the Queen's Na-vee.
 all may be rul-ers of the Queen's Na-vee. He thought so lit-tle, they re- ward- ed he, By
 stick close to your desks and never go to sea, you

f *funis.* *f* *f*

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch.
 1
 vi
 2
 va
 c
 b

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

f *f* *f* *f*

Musical score for the first system. The score includes vocal parts (f, o, cl, bn, hn, cnt, t, d) and instrumental parts (Ch., vi 1, 2, va, c, b). The vocal parts have lyrics. The instrumental parts include woodwinds, strings, and percussion. Dynamic markings include *f*, *side*, *dnt*, and *tr.*. The score is in 4/4 time and features a complex rhythmic pattern in the vocal parts.

Musical score for the second system. The score includes vocal parts (f, o, cl, bn, hn, cnt, t, d) and instrumental parts (Ch., vi 1, 2, va, c, b). The vocal parts have lyrics. The instrumental parts include woodwinds, strings, and percussion. Dynamic markings include *f*. The score is in 4/4 time and features a complex rhythmic pattern in the vocal parts.

No.9a Exit for Ladies

Vivace

Sir Joseph Porter

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

Chorus

1 violins *f*

2 violins *f*

violas *f*

cellos basses *f*

Cousin Hebe

please" A par-tic-u-lar-ly gen-tle-man-ly tone im-plants. And so do his sisters and his

Ch.

1 vi

2 vi

va

c

b

cousins & his aunts.

Ch. And so do his sisters & his cousins & his aunts His sisters & his cousins, Whom he

1 vi *cresc...*

2 vi *cresc...*

va *cresc...*

c *cresc...*

b *cresc...*

Ch. *reckons up by dozens, and his aunts*

1
vi

2

va

c

b

dialogue

Boatswain: "...to a proper state of mind."

No.10 Trio & Chorus

Moderato

flutes

oboe

clarinets in A

bassoon

Ralph Rackstraw

Boatswain

Carpenter

1
violins

2

violas

cellos
basses

RR. *Brit-ish tar is a soar-ing soul, As free as a moun-tain bird; His*

B. *eyes should flash with an in-born fire, His brow with scorn be-wrung; He*

C.

1. A

2. His

*encore cut from \mathcal{B} to \mathcal{B} .

RR. *en-er-get-ic fist Should be read-y to re-sist A dic-ta-to-rial*

B. *nev-er should bow down To a dom-i-neer-ing frown, Or the tang of a ty-rant*

C. *word.*

RR. *1. and his lip should curl and his*
2. and his throat should growl, and his

B. *1. His nose should pant His cheeks should flame,*
2. His foot should stamp, His hair should tairl,

C. *1. His nose should pant, and his lip should curl, His cheeks should*
2. His foot should stamp, and his throat should growl, His hair should

RR. *brow should furl, and his heart should glow, And his*
face should scowl, and his breast pro-trude,

B. *His bo-som should heave, And*
His eyes should flash,

C. *flame, and his brow should furl, And his bo-som should heave, and his heart should*
tairl, and his face should scowl, And his eyes should flash, and his breast pro-

rall. piu vivace .

RR. *1. fist be ev-er read-y for a knock-down blow. His nose should pant, and his*
2. this should be his customary at-ti-tude. His foot should stamp, and his

B. *1. glow, And his fist ev-er read-y for a knock-down blow.*
trude, And this his cus-tom-a-ry at-ti-tude.

C. *1. His nose should pant, and his*
2. His foot should stamp, and his

Ch. *1. His nose should pant, and his*
2. His foot should stamp, and his

vi 1

vi 2

va

c b

f

o

cl

bn

Ch.

lip should curl, His cheek should flame, and his brow should furl, His bo-son should heave, and his throat should growl, His hair should swirl, and his face should scowl, His eyes should flash, and his

1

vi

2

va

c

b

f

o

cl

bn

Ch.

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

breast pro- trude, And this should be his customary at- ti- tude.

1

vi

2

va

c

b

unis

piccolo

f

f
 o
 cl
 bn
 Ch.
 1
 vi
 2
 va
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 Ch.
 1
 vi
 2
 va
 c
 b

2.
 his at-ti-tude, his at-ti-tude, his at-ti-tude.
 Ralph
 unis.

Woodwinds: flutes (f), oboe, clarinet (cl), bassoon (bn), horn (hn), contrabassoon (cnt), tuba (t).
 Percussion: bass drum and cymbals (d).
 Strings: Violins 1 (vi 1), Violins 2 (vi 2), Viola (va), Bass (b).

Josephine: "...before your captain's daughter."

dialogue

No. 11 Duet

Allegro vivo

Woodwinds: flutes (f), oboe (f), clarinets in Bb (f), bassoon (f), horns (f).
 Vocalists: Josephine, Ralph Rackstraw.
 Strings: Violins 1 (ff), Violins 2 (ff), violas (ff), cellos/basses (ff).
 Dynamics: *f*, *ff*, *fp*.

Lyrics:
 Josephine: Re- frain, au- da- cious
 Ralph Rackstraw: Proud la- dy, have your

1. *p*

1. *p*

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

R.R. *way, Un- feel- ing beau- ty You speak, and I o- bey, It is my du- ty. I*

1 *fp*

2 *fp*

va *fp*

b *fp*

p

J. *frain, au- da- cious tar, Your suit from pressing, Re- mem- ber what you are, And whom ad- dress- ing. Re-*

R.R. *am the lowliest tar that sails the water, And you, proud maiden, are My captain's daugh- ter; Proud*

rall.

f
 o
 cl
 bn
 hn
 J.
 RR.
 1
 vi
 2
 va
 c
 b

fra- in, au- da- cious tar, Re- mem- ber what you are
 la- dy, have your way, You speak, and I o- bey.

Detailed description: This system contains the first five measures of the piece. It features a full orchestral score with woodwinds (flute, oboe, clarinet, bassoon, horn), strings (violin 1 & 2, viola, cello, bass), and vocal parts (J. and R.R.). The vocal parts have lyrics: 'fra- in, au- da- cious tar, Re- mem- ber what you are' for the first part and 'la- dy, have your way, You speak, and I o- bey.' for the second. The instruments are marked with dynamics like 'f' and 'p'. The tempo is marked 'rall.'.

un poco piu lento

f
 o
 cl
 bn
 hn
 J.
 R.R.
 1
 vi
 2
 va
 c
 b

laugh my rank to scorn In u- nion ho- ly, Were he more high-ly born Or I more
 heart, with an- guish torn, Bows down be- fore her; She laughs my love to scorn, Yet I a-

Detailed description: This system contains the next five measures of the piece. The tempo is marked 'un poco piu lento'. The vocal parts continue with lyrics: 'laugh my rank to scorn In u- nion ho- ly, Were he more high-ly born Or I more' for the first part and 'heart, with an- guish torn, Bows down be- fore her; She laughs my love to scorn, Yet I a-' for the second. The instruments continue with their accompaniment, marked with dynamics like 'p'. The tempo is marked 'un poco piu lento'.

f
 o
 cl
 bn
 hn
 J.
 RR.
 1
 VI
 2
 va
 b

low-ly. I'd laugh my rank to scorn In u-nion ho-ly, Were he more high-ly
dore her, My heart, with an-guish torn, Bows down be-fore her; She laughs my love to

mf *p*

tempo primo

1. 2.

f
 o
 cl
 bn
 hn
 J.
 RR.
 1
 VI
 2
 va
 b

born Or I more low-ly. Re- frain, au- da- cious
scorn, yet I a- dore her.

pp *f*

f
 o
 cl
 bn
 hn
 J.
 RR.
 1
 vi
 2
 va
 C
 B

tar. Your suit from press- ing.
 Proud la- dy, have your way, Un-feet- ing

fp
fp

piu lento

f
 o
 cl
 bn
 hn
 J.
 RR.
 1
 vi
 2
 va
 C
 B

I'd laugh my rank to scorn In u- nion ho- ly, Were
 beau- ty. My heart, with an- guish torn, Bows down be- fore her; She

p
p
p
p

f
o
cl
bn
hn
J.
he more high-ly born Or I more
R.R.
Laughs my love to scorn, Yet I a-

1
vi
2
va
c
b

f
o
cl
bn
hn
J.
low-ly.
R.R.
dore-her.

1
vi
2
va
c
b

segue

No.12 Finale to Act I

Allegro moderato

flute

oboe

clarinet in Bb

bassoon

horn

cornet

trombone

drum

Recit.

Ralph

Can I sur-vive this o-ver hear-ing? Or live a life of mad des-

violin 1

violin 2

viola

cello

bass

f

o

cl

bn

hn

cnt

t

d

R.

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

vi 1

vi 2

va

c

b

tempo

Allegro con brio

ff

f

o

cl

bn

hn

cnt

t

b

R.

Ch. spect- ed. Mess-mates, a-hoy. Come here. Come here.

1

vi

2

va

c

b

f

o

cl

bn

hn

cnt

t

R.

Ch. Age, age my boy, what cheer, what cheer? Now tell us pray without de-lay, what does she say? What

1

vi

2

va

c

b

unis.

f
o
cl
bn
hn
cnt
t

R.
Ch.

The maid-en treats my suit with scorn, Pe- jects my hum- ble cheer, What cheer?

1
vi
2
va
c
b



R.
Ch.

gift, my la- dy. She says I am ig- no- bly born, And cuts my hopes a-

1
vi
2
va
c
b

Deedeye:

R.
Ch.

drift, my la- dy. She spurns your suit. O-
Oh, cru-el one. Oh, cru-el one.

1
vi
2
va
c
b

f
 o
 cl
 bn
 hn
 d
 D
 Ch.
 1
 vi
 2
 va
 c
 b

No, no.
You must sub-mit, you are but slaves; A la- dy she. n- ho. n- ho. You low-ly

f
 o
 cl
 bn
 hn
 d
 D
 Ch.
 1
 vi
 2
 va
 c
 b

tail-ers of the waves, She spurns you all I told you so.
Shall we sub-mit? Are we but slaves?

ff

f

o

cl

bn

hn

d

D.

Ch.

1

vi

2

va

c

b

You must sub-mit. You are but slaves. A la-dy she, O-ho O-ho, O-ho.

Shall we sub-mit? Are we but slaves? Love comes a-like to high and low Bri-tan-nia's sail-ors

piu lento

f

o

cl

bn

hn

d

D.

Ch.

1

cl

2

va

c

b

She spurns you all. She spurns you all I told you so. My friends, my leave of life

rale the waves, and shall they stoop to insult? No, No.

Ralph:

1. solo

cl
R. *tak- ing, for oh, my heart, my heart is break- ing; when I am gone, oh pri- thee*
1
vi 2
va
c b

o
cl
bn
R. *tell The maid that, as I died, I loved her well.*
Ch. *of blise, a- las his leave he's*
1
vi 2
va
c b

o
cl
bn
R.
Ch. *tak- ing, for ah, his faithful heart is breaking. when he is gone we'll sure- ly*
1
vi 2
va
c b

D

o
cl
bn
R. as he died he loved her well. Be warned, my mess-mates all who
Ch. tell the maid,
1
vi
2
va
c
b

o
cl
bn
R. love in rank a-bove you- For Jo- se-phine I fall. Ah, stay your hand. I
Ch.
1
vi
2
va
c
b

Josephine:

J. love you. Loves you.
R. Loves me?
Ch. Ah, stay your hand, she loves you. yes, yes, Ah yes she
1
vi
2
va
c
b

Oh joy, oh rap-ture un-fore-seen, For now the sky is
loves you.
Ralph: Oh joy, oh rap-ture un-fore-seen, For now the sky is
Deadeye:

vi 1
vi 2
va
c
b

all se-rene, The god of day, the orb of love, Has hung his ensign high a-bove, The
all se-rene, The god of day, the orb of love, Has hung his ensign high a-bove, The

R.
D.

vi 1
vi 2
va
c
b

Instrumental parts: f, o, cl, bn, hn, J., H., R., D., vi 1, vi 2, va, c, b.

Vocal parts: J., H., R.

Lyrics:
J. sky is all a-blaze. We'll chase the lag-ging
H. sky is all a-blaze. We'll chase the lag-ging
R. sky is all a-blaze. With woo-ing words and lov-ing song,

Instrumental parts: f, o, cl, bn, hn, J., H., R., D., vi 1, vi 2, va, c, b.

Vocal parts: J., H., R.

Lyrics:
J. hours a-long, And if we find the maid-en coy, We'll mur-mur forth de-cor- us joy in
H. hours a-long, And if we find the maid-en coy, We'll mur-mur forth de-cor- us joy in
R. hours a-long, And if we find the maid-en coy, We'll mur-mur forth de-cor- us joy in

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D.
 1
 vi
 2
 va
 c
 b

f *1.* *o* *a* *f*

dream- y round de- lays.
dream- y round de- lays.

He thinks he's won his Jo- se-

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D.
 1
 vi
 2
 va
 c
 b

phine, But tho the sky is now se- rene, A frown- ing thun- der- bolt a- bove May end their ill- as- sort- ed

E

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D. Love which now is all a-blaze. Our cap-tain, ere the day is gone, will be ex-treme-ly
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D. down up-on The wick-ed men who art ent-loy To make his Jo-seph-ine less coy In man-y va-rious
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D.
 1
 vi
 2
 va
 c
 b

Oh joy, oh rap-ture un-for- seen, For now the sky is all se- rene, The
Oh joy, oh rap-ture un-for- seen For now the sky is all se- rene, The
ways. Our captain soon, un-less I'm wrong Will be ex-

f *p* *un-^{is}*

f
 o
 cl
 bn
 hn
 J.
 H.
 R.
 D.
 1
 vi
 2
 va
 c
 b

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

cres... *cres...* *cres...* *cres...* *cres...*

1. *p*

f

O

cl

bn

hn

J. is all a- - - - blaze, is

H. is all a- - - - blaze, is

R.

D. on the wick-ed men, will be ex-treme-ly down up- on the men In man-y va-rious ways.

vi 1

vi 2

va

c

b



f

O

cl

bn

hn

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

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

R. In man-y va-rious ways, Our cap-tain soon will be extremely down upon the

D.

vi 1

vi 2

va

c

b



f
o
cl
bn
hn
J. blaze. This ver-y night. With
H. blaze. With ba-ated breath.
R. And muf-fled oar.
D. ways.

vi 1
vi 2
va
c
b



f
o
cl
bn
hn
J. out a light. A cler-gy man. And
H. As still as death, At half past ten,
R. We'll steal a-shore. Boatswain: At half past ten.
D. At half past ten.

vi 1 divisi
vi 2 divisi
va
c
b

G

f
 cl
 bn
 hn
 J. then we can. This ver- y night.
 H. With ba- ted breath,
 R. Re- turn for none And
 Bsn. Can part them then.
 Ch. This ver- y night with ba- ted breath, And
 1
 vi
 2
 va
 c
 b

f
 cl
 bn
 hn
 J. with out a light. A cler- gy man
 H. As still as death
 R. mis- fled oar- We'll steal a- shore. Shall
 Bsn.
 Ch. mis- fled oar- with out a light. As still as death We'll steal a- shore. A cler- gy man shall
 1
 vi
 2
 va
 c
 b

f
 cl
 bn
 hn
 J.
 H.
 R.
 Bsn.
 Ch.
 1
 vi
 2
 va
 c
 b

And then we can This ver-y
 At half past ten Can part them then This
 make us one Re- turn for none. This
 At half past ten Can part them then This
 make them one At half past ten And then we can RE- turn for none. Can part them then this ver-y

Dead-eye:

f
 cl
 bn
 hn
 J.
 H.
 R.
 D.
 Bsn.
 Ch.
 1
 vi
 2
 va
 c
 b

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

man Shall make us one At half-past ten, And then we can Re-turn, for none can part us then A cler-gy
out a light, As still as death, We'll steal a-shore. A

man Shall make us one At half-past ten, And then we can Re-turn, for none can part us then A cler-gy
out a light, As still as death, We'll steal a-shore. A

amh Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then This ver- y
cler- gy man Shall make them one at half- past ten. This ver- y

man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then This ver- y
cler- gy man Shall make them one at half- past ten. This ver- y

oboe

f
o
cl
bn
hn
J.
H.
R.
Bsn.
Ch.
1
vi
2
va
c
b

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

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

f
o
cl
bn
hn
J.
H.
R.
Bsn.
Ch.
1
vi
2
va
c
b

man Shall make them one At half-past ten, And then we can re-tun, for none, none,

man shall make them one At half-past ten, And then we can re-tun, for none, none,

1 *p*

f

O

cl

bn

hn

J.

H.

R.

Bsn.

Ch

1

vi

2

va

c

b

p part us then

f none can part them then

f none can part them

(20)

rall.

f

O

cl

bn

hn

J.

H.

R.

Bsn.

Ch.

1

vi

2

va

c

b

Deadeye:

For-

pp

pp

pp

pp

pp

Moderato

D. bear, nor car-ry out the scheme you've planned, She is a la-dy you a fore-mast

vi 1

vi 2

va

c

b

D. hand. Re-mem-ber, she's your ga-lant captain's daughter. And you the meanest

vi 1

vi 2

va

c

b

Allegro

D. slave that crawls the wa-ter.

Ch. Back, ver-min back, Nor mock us.

vi 1

vi 2

va

c

b

D.

Ch. Back, ver-min, back, you shock us. laugh.

vi 1

vi 2

va

c

b

Allegro con brio

fl. & picc.
ff
o
cl
bn
hn
cnt
t
d
bass drm & cym
Ch.
1
vi
2
va
c
b

[J]

f
o
cl
bn
hn
cnt
t
d
Ch.
1
vi
2
va
c
b

Let's give 3 cheers for the sailor's bride who casts all thought of rank a-side - And

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *gives up home & fortune too, For the hon-est love of a sail-or true. Tra, la, la, la, la, la, la, la, la,*
 1
 vi
 2
 va
 c

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,*
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *gives up home and for-tune, too, For the non-est love of a sailor true.*
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *Josephine, Cousin H&e & sopranos*
 For a
 1
 vi
 2
 va
 c
 b

Vivace

f

cl

Ch. Brit- ish tar is a soar- ing soul As free as a moun- tain bird. His en-

1

vi

2

va

c

b

f

cl

Ch. en-er-ge- tic fist should be ready to re- sist A dic- ta- to- rial word. His

1

vi

2

va

c

b

f

cl

bn

Ch. eyes should flash with an in- born fire, His brow with scorn be wrung; He

1

vi

2

va

c

b



f
 cl
 bn
 hn
 Ch.
 1
 vi
 2
 va
 c
 b

nev-er should bow down to a dom-in-eer-ing frown, Or the tang of a ty-rant tongue. Ralph, Boatswain, tenors & basses

f
pp
pp

His

cl
 bn
 hn
 Ch.
 1
 vi
 2
 va
 c
 b

nose should pant, and his lip should curl, His cheeks should flame; and his brow should furl, His

cresc...
cresc...
cresc...
cresc...
cresc...
cresc...

cl
 bn
 hn
 Ch.
 1
 vi
 2
 va
 c
 b

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

fit.
fit.
ob.
f
f
f
f

unis. **N**

ff
ff unis.
ff
ff
ff
ff
ff
ff

His foot should stamp, and his throat should growl, His hair should swirl, and his

ff

face should scowl, His eyes should flash, and his breast protrude. And this should be his cus-tom-a-ry

1
f (picc.)

2

o

cl

bn

hn

cnt

t

d

J.
at-ti-tude, His eyes should flash, his breast pro-trude, His eyes

H.
at-ti-tude, His eyes should flash, his breast pro-trude, His eyes

R.
at-ti-tude, His eyes should flash, his breast pro-trude, His eyes

D.
at-ti-tude, His eyes should flash, his breast pro-trude, His eyes

Bsn.
at-ti-tude, His eyes should flash, his breast pro-trude, His eyes

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

div.
ossia

1
vi

2

va

c

b



1
f

2

o

cl

bn

hn

cnt

t

d

J.
trude, His eyes should flash

H.

R.
trude, His eyes should flash should flash

D.

Bsn.
trude, His eyes should flash

Ch.
at-ti-tude. His eyes his eyes

1
vi

2

va

c

b

Musical score for woodwinds and strings. The woodwind section includes Flute 1 (f), Flute 2 (sf), Oboe (sf), Clarinet (sf), Bassoon (bn), Horn (hn), and Trumpet (t). The string section includes Double Bass (d). The score features complex rhythmic patterns and dynamic markings such as *sf* and *f*.

Musical staff for Double Bass (d), showing a simple rhythmic accompaniment.

Musical staff for Soprano (J) with lyrics: "yes His eyes should flash His foot should stamp & his".

Musical staff for Alto (H) with lyrics: "yes His eyes should flash His foot shoul- stamp & his".

Musical staff for Tenor (R) with lyrics: "yes His eyes should flash His foot should stamp & his".

Musical staff for Bass (D) with lyrics: "yes His eyes should flash His foot should stamp & his".

Musical staff for Bassoon (Bsn) with lyrics: "yes His eyes should flash His foot should stamp & his".

Musical staff for Chorus (Ch.) with lyrics: "yes His eyes should flash His foot should stamp & his".

Musical staff for Violin 1 (vi 1) with dynamic marking *ff*.

Musical staff for Violin 2 (vi 2) with dynamic marking *f*.

Musical staff for Viola (va) with dynamic marking *f*.

Musical staff for Cello (c) with dynamic marking *f*.

Musical staff for Double Bass (b) with dynamic marking *sf*.

1
f

2

o

cl

bn

hn

cnt

bn

d

J.
throat, his throat should growl, His hair should twirl & his face, his face should scowl;

H.

R.
throat, his throat should growl, His hair should twirl & his face, his face should scowl;

D.

Bsn
throat, his throat should growl, His hair should twirl & his face, his face should scowl;

Ch.
throat, his throat should growl, His hair should twirl & his face should scowl; His eyes should

1

vi

2

va

c

b

1
f
2
o
cl
bn
hn
cnt
t

d
J.
H.
R.
D.
Bsn.
Ch.

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

Great protrude, And this should be his customary at-ti-tude.

1
vi
2
va
c
b

Musical score for the first system, measures 1-5. The score includes parts for Flute 1 (f), Flute 2 (2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Cello (c), and Bass (b). The woodwinds and strings play rhythmic patterns, while the flutes have more melodic lines. The dynamic marking 'f' is present at the beginning.

Musical score for the second system, measures 6-10. This system features a repeat sign with first and second endings. The dynamic marking 'f' is present. The word 'rall.' is written above the staff. The word 'unis.' is written below the Cello part. The score concludes with a double bar line and repeat sign. The text 'end of Act I' is written at the bottom right.

end of Act I

Entr'acte

Tempo moderato

clarinets in A
bassoon
horns
1
2
violins
1
2
violas
cellos
basses

unis.
p
pp
pizz.
pizz.
pizz.
pizz.
pizz.

f
o
cl
bn
hn
1
2
vi
va
c
b

f
o
cl
bn
hn
1
2
vi
va
c
b

First system of musical notation. Includes staves for f, o, cl, bn, 1, vi 2, va, c, b. Features a *pizz.* marking above the first violin staff.

Second system of musical notation. Includes staves for f, o, cl, bn, 1, vi 2, va, c, b.

Third system of musical notation. Includes staves for f, o, cl, bn, hn, cnt, t, d, 1, vi 2, va, c, b. Features tempo markings *rall.* and *a tempo*. Includes performance instructions such as *unis.*, *pp*, *ppp*, *in A*, and *bass drm. & cym.* with *ppp* dynamic.

Musical score for the first system, measures 1-6. The score includes parts for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trombone (t), Drums (d), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The music features complex rhythmic patterns and melodic lines across all instruments.

Musical score for the second system, measures 7-12. The score includes parts for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trombone (t), Drums (d), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The music continues with complex rhythmic patterns and melodic lines. A *ral.* (rallentando) marking is present above the Flute part in measure 10. The system concludes with a *curtain* instruction.

curtain

Act II

No. 13 Song

Moderato

flutes

oboe

clarinets in A

bassoon

horns *solo*

Captain Corcoran

1 *pizz.*

2 *pizz.*

violins

violas *f*

cellos

basses *f*

f

o

cl

bn

hn

C.C.

1

2

vi

va

c

b

Fair moon, to thee I sing, Bright regent of the heav- ens Say, why is



f
o
cl
bn
hn
cc
vi 1
vi 2
va
c
b

ev-'ry thing Ei-ther at sixes or at sev-ens? Say, why is ev-'ry thing



f
o
cl
bn
hn
cc
vi 1
vi 2
va
c
b

Ei-ther at sixes or at sev-ens? I have lived hitherto Free from the breath of

f
o
cl
bn
hn
C.C.
1
vi
2
va
c
b

slan-der, Be-loved by all my crew, A real-ly pop-u-lar com-mand-er.



piu mosso

f
o
cl
bn
hn
C.C.
1
vi
2
va
c
b

now my kind-ly crew re-bel, My daughter to a tar is par-tial, Sir Jo-seph storms, and,

rall.

a tempo

Score for the first system, including vocal line and orchestration. The vocal line (C.C.) has lyrics: "sad to tell, He threat-ens a court mar-tial. Fair moon, to". The orchestration includes strings (f, mf, pp), woodwinds (cl, bn, hn), and brass (vi 1, vi 2, va, c, b). Dynamics range from *f* to *pp*.

Score for the second system, including vocal line and orchestration. The vocal line (C.C.) has lyrics: "thee I sing, Bright re-gent of the heav-ens, Say, why is". The orchestration includes strings (f, pp), woodwinds (cl, bn, hn), and brass (vi 1, vi 2, va, c, b). Dynamics range from *f* to *pp*.

f
o
cl
bn
hn
C.C.
1
vi
2
va
c
b

ev- 'ny thing Ei-ther at six-es or at sev- ens, Fair moon, to



rall.

f
o
cl
bn
hn
C.C.
1
vi
2
va
c
b

thee I sing bright regent of the heavens.

dialogue

No. 14 Duet

Allegro

(encore 2nd verse)

flutes

oboe

clarinets in A

bassoon

horns

drums *bass drm. & cym.*

Buttercup *f*

Captain 1. *p* Things are sel- dom what they seem

Corcoran *p*

1. *pizz.* *arco* 2. *p* Though I'm an- y thing but clev-er

violins 1 *pizz.* *arco*

violins 2 *pizz.* *arco*

violas *pizz.* *arco*

cellos *pizz.* *arco*

basses *pizz.* *arco*

Skim milk mas- quer- ades as cream. High lows pass as pat- ent leathers.

I could talk like that for- ev-er. Once a cat was kill'd by care

1 *pizz.*

2 *pizz.*

va *pizz.*

c *pizz.*

b *pizz.*

Jack-daws strut in pea- cock feathers. *C.C.* Very true, so they do.

On- ly brave de- serve the fair. *arco* Ve- ry true, so they do.

1 *arco*

2 *arco*

va *arco*

c *arco*

b *arco*

A

f
 o
 cl
 bn
 hn
 d
 B.
 C.C.
 Black sheep dwell in ev- ery fold All that glit- ters is not gold.
 Wink is of- ten good as nod Spoils the child who spares the rod.
 1
 vi
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 d
 C.C.
 B.
 Storks turn out to be but logs, Bulls are but in- fla- ted frogs. So they be,
 Thir- sty lambs hun fox- y dangers, Dogs are found in ml- ny mangers. Yes I know
 1
 vi
 2
 va
 c
 b

B

f
o
cl
bn
hn
d

fre-quent-ly.
that is so.

B
Drops the wind and stops the mill
Paw of cat the chest-nut snatches.

1
vi
2
va
c
b

f
cl

Tur-- bot is am- b-- tious brill; Gild the far- thing if you will,
Warn- out gar-ments show new patches; On- ly count the chick that hatches.

1
vi
2
va
c
b

f
cl

yet it is a far- thing still. **C.C.** Yes I know, that is so.
Men are grown up catch- y catches. **B.** Yes I know that is so.

1
vi
2
va
c
b

C

1. *mp*

f o cl bn

mp

Tho to catch your drift I'm striv-eng It is sha- dy, It is sha- dy.
 Tho to catch your drift I'm striv-eng It dis-sem- ble I'll dis- sem- ble.

vi 1 2 va c b

D

f o cl bn

I don't see at what you're driv-ing My- stic la- dy My- stic la- dy.
 When he sees at what I'm driv-ing Let him trem- ble Let him term- ble.

vi 1 2 va c b

f o cl bn

Stern con- vic- tions o'er him steal- ing That the my- stic la- dy's deal- ing
 Though a my- stic tone I bor- row He will learn the truth with sor- row

vi 1 2 va c b

pizz.

1. f

o

cl

bn

hn

d

In o-ra-cu-lar re-veal-ing That is so. I'll dis-semble I'll dis-
Here to-day and gone to mor-row Yes I know Tho' a mu-sic tone you bor-row

2.

vi 1

vi 2

va

c

b

f

o

cl

bn

hn

d

sem-ble Let him tremble Let him tremble Let him tremble Yes I know That is so.
I shall learn the truth tomorrow Here to-day and gone tomorrow Yes I know That is so.

vi 1

vi 2

va

c

b

No. 15 Scena

Andante

flutes

oboe

clarinets in Bb

bassoon

horns

Josephine

1 violins

2 violins

violas

cellos

basses

The hours creep on a-pace, My

J. guilt-y heart is quak-ing. Oh, that I might re-trace The step that I am

1 VI

2 VI

va

c

b

J. tak-ing. Its fol-ly it were easy to be show-ing: What I am giv-ing up, and with-er

1 VI

2 VI

va

c

b



J. *go- ing. On the one hand, papa's luxurious home, Hung with ancestral armour and old bras- ses,*

VI 1 2

va

c b

J. *Carved oak and tapestry from distant Rome Rich Oriental rugs, pil-lows, And
Rare "blue and white" Venetian finger- glas- ses. luxurious sofa,*

VI 1 2

va

c b

J. *ev- 'ry-thing that isn't old from Gil-lows. And, on the other hand, a cry-ing
dark and dingy room in some
back street with stuffy children*

VI 1 2

va

c b

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

VI 1 2

va

c b

Allegro con spirito

f
 o
 cl
 bn
 hn
 J.
 dinner served up in a pudding basin.
 1
 vi
 2
 va
 c
 b

Detailed description: This system contains the first five measures of the piece. The woodwinds (flute, oboe, clarinet, bassoon, horn) and strings (violin 1 & 2, viola, cello, bass) are active. The vocal line (J.) has the lyrics "dinner served up in a pudding basin." Dynamic markings include *p* and *f*. A double bar line with repeat dots is at the end of the system.

B

f
 o
 cl
 bn
 hn
 J.
 A sim- ple sail- or, low- ly born, Un- let- tered and un- known, who
 1
 vi
 2
 va
 c
 b

Detailed description: This system contains the next five measures. The woodwinds and strings are mostly silent, with some activity in the bassoon and horn in the final measure. The vocal line (J.) has the lyrics "A simple sailor, lowly born, Unlettered and unknown, who". Dynamic markings include *p*. A double bar line with repeat dots is at the end of the system.

toils for bread from ear- ly morn Till half past night has flown, Till half past the night has

flown. No gol- den rank can he im- part, No wealth of house or land, No

f
o
cl
bn
hn

J.
for-tune save his trust-y heart, And hon-est, brown right hand, his trust-y heart, and brown right

1
vi
2
va
c
b

f
o
cl
bn
hn

J.
hand. And yet he is so won-drous fair, That love for one so pass-ing rare, So

1
vi
2
va
c
b

Peer-less in his man-ly beau-ty, were lit-tle else than solemn du-ty, were lit-tle else than



rall.



sol- emn du- ty. Oh, god of love, and god of reason say, Which of you

a tempo

f
o
cl
bn
hn

J. *twain shall my poor heart o-bey? A sim- ple sail- or, low- ly born, Un- lettered and un-*

1
vi
2
va
c
b

f
o
cl
bn
hn

J. *known. No gol- den hank can he im- part, No wealth of house or land. No*

1
vi
2
va
c
b

Score for the first system, measures 1-4. The vocal parts (Soprano, Alto, Tenor, Bass) and strings (Violins 1 & 2, Violas, Cellos, Basses) are shown. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) are mostly silent in this section. The lyrics are: "for-tune, save his trust-y heart, And hon-est right hand, his trust-y heart and right". Dynamics include *f* and *f₁*. The strings have *cresc...* markings.

Score for the second system, measures 5-8. The vocal parts continue with the lyrics: "hand. Oh, god of love, and god of reason, say, which of you twain shall". Dynamics include *mf*, *p*, and *cresc...*. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) are active in this section.

my poor heart, my poor heart o-bey, God of love, god of rea-son.

Dynamic markings: *p*, *cresc...*

God of rea-son, god of love, say, Which shall mu

Dynamic markings: *f*, *sf*

rall.

unis.

f
 o
 cl
 bn
 hn
 J.
 bey, my heart o- bey, (Which shall my heart my
 1
 vi
 2
 va
 c
 b

a tempo

unis.

f
 o
 cl
 bn
 hn
 J.
 heart o- bey.
 1
 vi
 2
 va
 c
 b

No.16 Trio

Allegro vivace

flutes *unis.*

oboe *f flt. & picc.*

clarinets in A

bassoon

horns

drums *f triangle*

Josephine

Captain Corcoran

Sir Joseph

violins 1

violins 2

violas

cellos

basses

f

o

cl

bn

hn

d

J. 3. Nev-er mind the why and wherefore, Love can lev- el ranks, and there-fore, I ad-

C.C. 1. Nev-er mind the why and wherefore, Love can lev- el ranks, and there-fore, Tho his

S.J. 2. Nev-er mind the why and wherefore, Love can lev- el ranks, and there-fore, Tho your

vi 1

vi 2

va

c

b

f
o
cl
bn
hn
d
J.
C.C.
S.J.
1
vl
2
va
c
b

mit the jur-is- dic-tion, Ab-ly have you played your part, You have car-ried firm con-vic-tion to my nau-ti-cal re-la-tion, Tho stu-pendous be his brain, Though her tastes are mean & flighty, And her Lord-ships stations mighty, In my set could scarcely pass, Though you oc-cu-py a sta-tion In the

f
o
cl
bn
hn
d
J.
C.C.
S.J.
1
vl
2
va
c
b

1. solo

unis.

hes-i-tat-ing heart. every time: Ring the mer-ry bells on boardship for-tune poor and plain. low-er mid-dle class.

f
o
cl
bn
hn
d
J
C.C.
S.J.
1
2
va
c
b

Rend the air with warbling wild, For the u-nion of my Lord-ship With a hum-ble cap-tain's

f
o
cl
bn
hn
d
J
C.C.
S.J.
1
2
va
c
b

child, For a hum-ble cap-tain's daughter.
every time:
For a gal-lant cap-tain's daughter.
And a lord who rules the

1. 2. *mp* *unis.* *mp*

f
o
cl
bn
hn
d
J.
C.C.
S.J.
vi 1
vi 2
va
c
b

And a tar who ploughs the water. 182. Let the air with joy be la-den

wa-ter. 182. Let the air with joy be la-den

f
o
cl
bn
hn
d
J.
C.C.
S.J.
vi 1
vi 2
va
c
b

Rend with songs the air above, For the u-nion of a maid-en With the man who owns her

Rend with songs the air above, For the u-nion of a maid-en With the man who owns her

154

f

o

cl

bn

hn

d

J. *love.* *3. Let the air with joy be la- den.* *For the u- nion*

C.C. *love.* *3. Ring the mer- ry bells on board-ship,*

S.J.

1

vi

2

va

c

b

Detailed description: This is the first system of a musical score, measures 1 through 6. It features a full orchestral arrangement with woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone), strings (violin 1 & 2, viola, cello, bass), and vocal parts (Tenor, Contralto, Soprano). The vocal parts have lyrics: Tenor: "love. 3. Let the air with joy be laden. For the union"; Contralto: "love. 3. Ring the merry bells on board-ship,"; Soprano: (no lyrics). A first ending bracket is shown above measures 3-6. The score is in G major and 3/4 time.

f

o

cl

bn

hn

d

J. *of a maid-en,* *Send with songs the air a-bove,* *For the man who*

C.C. *For her u- nion with his Lordship* *Send with songs the air a-bove,* *For the man who*

S.J.

1

vi

2

va

c

b

Detailed description: This is the second system of the musical score, measures 7 through 12. It continues the orchestral and vocal parts from the first system. The vocal parts have lyrics: Tenor: "of a maid-en, Send with songs the air above, For the man who"; Contralto: "For her union with his Lordship Send with songs the air above, For the man who"; Soprano: (no lyrics). The score continues with the same instrumentation and key signature.

f
o
cl
bn
hn
d
J.
owns her love, Rend with songs the air a- bove, For the man who owns
C.C.
owns her love Rend with songs the air a- bove, For the man who owns
S.J.
1
vi
2
va
c
b

f
o
cl
bn
hn
d
J.
her love.
C.C.
her love.
S.J.
1
vi
2
va
c
b

First system of a musical score, measures 1-6. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drums (d), Trombones (J.), Trumpets (C.C.), Saxophones (S.J.), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The music is in a key with one sharp (F#) and a 2/4 time signature. The flute and violin parts feature melodic lines with slurs and accents. The bassoon and cello parts play a steady eighth-note accompaniment.

Second system of a musical score, measures 7-12. The instrumentation remains the same as the first system. The music continues with similar melodic and accompanimental patterns. The flute and violin parts have more complex rhythmic figures, including sixteenth notes. The bassoon and cello parts continue their accompaniment. The system concludes with a double bar line.

No. 17 Duet

flute *picc.* (encore 2nd verse)

Captain Corcoran
 2. Good fel- low, in con- un- drums you are speak-
 4. Good fel- low, you have giv- en time- ly warn-

Deadeye
 1. Kind Cap- tain I've im- por- tant in- for- ma-
 3. Kind Cap- tain your young la- dy is a sigh-

violins
 1
 2

violas

cellos
 basses

C.C.
 Sing hey, the my- stic sail- or that you are. The an- swer to them
 ning Sing hey, the thought- ful sail- or that you are. I'll talk to mas- ter

D.
 tion Sing hey, the kind com- mand- der that you are. A- bout a cer- tain
 ing Sing hey, the sim- ple cap- tain that you are. This ver- y night with

3rd verse

1
 2
 va
 c
 b

C.C.
 vain- ly I am seek- ing. Sing hey, the mer- ry maid- en and the tar
 Rack- straw in the morn- ing. Sing hey, the cat- o'- nine- tails and the tar.

D.
 in- ti- mate re- la- tion, Sing hey, the mer- ry maid- en and the tar.
 Rack- straw to be fly- ing. Sing hey, the mer- ry maid- en and the tar.

3rd verse

1
 2
 va
 c
 b

f

C.C. 1, 2, 3. The mer-ry, mer-ry maid-en, the mer-ry, mer-ry maid-en, Sing hey, the mer-ry
4. The mer-ry cat-o'-nine-tails, the mer-ry cat-o'-nine-tails, The mer-ry cat-o'-

D. 1, 2, 3. The mer-ry, mer-ry maid-en, the mer-ry, mer-ry maid-en, the
4. The mer-ry cat-o'-nine-tails, the mer-ry cat-o'-nine-tails

vi 1
2

va

c
b

f

C.C. 4th verse
maid-en tails and the tar.
nine tails and the tar.

D. 4th verse
maid-en tails and the tar.
nine tails and the tar.

vi 1
2

va

c
b

No. 18 Soli & Chorus

Moderato

clarinets in A solo

bassoon

horns

chorus of men Care-ful-ly on tip-toe steal-ing, Breath-ing

violins 1
2

violas

cellos
basses

cl
bn
hn
Ch.
vi 1
vi 2
va
c b

gen- tly as we may, Ev- 'ry step with cau- tion feel- ing, We- will- soft-ly steal a-

cl
bn
hn
d
Ch.
vi 1
vi 2
va
c b

bass d.
& cym.

Deadeye:
Si- lent be, It was the

why. Good- ness me, Why, what was that?



cl
bn
d
Ch.
vi 1
vi 2
va
c b

cat.

Captain Corcoran
They're right it was the

It was, it was the cat.

cl
bn
hn
d

Ch.
1
vi
2
va
c
b

Pull a-shore in fash- ion stead- y, Hy- men will de- fray the fare, For a

cl
bn
hn
d

Ch.
1
vi
2
va
c
b

cler- gy man is read- y To- u- nite the hap- py pair. Good- ness

cl
bn

Deadeye:
Si- lent be, A- gain the cat.

Ch.
1
vi
2
va
c
b

me, Why, what was that? It

B

cl

bn

hn

d

bass drm

Josephine

Ralph

Ev-'ry

They're right, it was the cat. Deadeye

Ev-'ry

Ch.

was a-gain the cat.

1

vi

2

va

c

b

cl

bn

hn

d

J.

R.

C.C.

D.

tenors

Ch.

basses

1

vi

2

va

c

b

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

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

They will steal a-way, ev-'ry step, ev-'ry

rall.

cl

bn

hn

d

J.
step with cau- tion feel- ing, We will steal a- way.

R.

C.C.
step with cau- tion feel- ing, They will steal

D.
ly steal a- way-

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

1
vi

2

va

b

segue

No.19 Scena

Vivace

flutes

oboe

clarinets
in A

bassoon

horns

cornets
in A

trombones

drums

Captain
Corcoran

1
violins

2

violas

cellos
basses

unis.

limp.

Hold-

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

f

C.C.

1

vi

2

va

b

sist up-on know-ing Where you may be going with these sons of the brine. For my

f

o

cl

bn

hn

C.C.

Ch.

1

vi

2

va

b

ex-cel-lent crew, Though foes they could thump any, Are scarce-ly fit company, My daugh-ter, for you. chorus of men

unis.

Now

f

o

cl

bn

hn

C.C.

Ch.

1

vi

2

va

b

hark at taht do. Though foes we could thump any, We're scarce-ly fit company For a la-dy like you.



o
cl
bn
hn
Ch.
1
vi
2
va
b

f

solo
p

Ralph.
Proud off-i-er, that haughty lip un-curl. Vain ~~man~~ suppress that supercilious

o
R.
1
vi
2
va
c
b

sneer, For I have dared to love your match-less girl, A fact well-known to all my



f
o
R.
C.C.
1
vi
2
va
c
b

mess-mates here. Captain C. Oh, hor-ror.

Josephine:
He, hum-ble, poor, and low-ly born, The
I hum-ble, poor, and low-ly born, The

f

cl

hn

J.
R.

mean-est in the port div-i-sion The butt of e- pau- let- ted scorn The

C.C.

vi
1
2

va

c
b

f

o

hn

J.
R.

mark of quar- ter deck de- ri- sion Has dared to raise his worm- y eyes A-

vi
1
2

va

c
b

f

cl

hn

J.
R.

bove the dust to which you'd mould me, In man- hood's glo- rious pride to rise,

vi
1
2

va

c
b

Bsn. *said it, And it's great-ly to his cred-it, That he is an Eng-lish-*

Ch.

vi 1

vi 2

va

c

b

f *unis.*

o

cl

bn

hn

Bsn. *man. For he might have been a*

Ch. *f That he is an Eng-lish-man.*

vi 1

vi 2

va

c

b

Bsn. *Roo-sian, A French, or Turk, or Proo-sian, Or per-haps I-tal-i*

Ch.

vi 1

vi 2

va

c

b

E

unis.

f

o

cl

bn

hn

Bsn.

an.

Ch

1

vi

2

va

c

b

But in spite of all temptations To be-
 Or perhaps Italian.

f

o

cl

bn

hn

Bsn.

Ch.

1

vi

2

va

c

b

long to oth-er na-tions, He re-mains an Eng-lish-man. He re-mains an Eng-

rall. **F** a tempo

f o cl bn hn Bsn. Ch. 1 2 va c b

lish-man. For in spite of all temp-ta-tions To be-long to oth-er

rall.

f o cl bn hn C.C. Bsn. Ch. 1 2 va c b

He re-mains an Eng-lish na-tions He re-mains an Eng-lish-man He re-mains an Eng-lish

Moderato

f
o
cl
bn
hn
C.C.
Bsn.
Ch.
1
vi
2
va
c
b

change to B^b

man.

In ut-ter-ing a re-pro-ba-tion To an-y Brit-ish tar, I

C.C.
1
vi
2
va
c
b

try to speak with mod-e-ra-tion, But you have gone too far. I'm

G

C.C.
1
vi
2
va
c
b

ver-y sor-ry to dis-par-age a hum-ble fore-mast lad, But to

f
o
cl
bn
hn
C.C.
Ch.
vi
2
va
c
b

seek your cap- tain's child in marriage- Why dam-me it's too bad. Yes, dam-me it's too

Oh.



f
o
cl
bn
hn
C.C.
D.
Ch.
vi
2
va
c
b

Cousin Hebe
Did you hear him- did you

bad. Yes, dam me it's too bad.

Oh.
Did you hear him
Did you

C.H. hear him? Oh, the mon-ster o-ver bear-ing Don't go near him- don't go

Ch. He said dam-me. Yes. he said dam-me he said dam-me
hear him He said dam-me, Yes. He said dam-me dam-me

1
vi
2
va
c
b

Moderato

C.H. near him- He is swear-ing he is swear-ing. Sir J. P. My pain and my dis-

Ch. he said damme Yes. dam-me.
dam-me dam-me dam-me Yes damme

1
vi
2
va
c
b

S.J.P. tress I find it is not ea-sy to ex-press; My a-maze-ment, my sur-

1
vi
2
va
c
b

c.c. **J**
My lord- one word- the

S.J.P. prise, You may learn from the ex-pres-sion of my eyes.

1
vi
2
va
c
b

C.C. facts are not before you, The word was injudicious, I allow, But hear my ex- plan-

1

vi

2

va

c

b

C.C. na-tion, I implore you, And you will be indignant too, I think.

S.J.P. I will hear of no de-

1

vi

2

va

c

b

S.J.P. fense, At- tempt none if you're sen-si-ble. That word of e- vil sense, Is

1

vi

2

va

c

b



S.J.P. whol- ly in- de- fen-si-ble. Go, ri-bald, get you hence To your

1

vi

2

va

c

b

S.J.P. ca-bin with ce- le-ri-ty. This is the con- se- quence of ill ad-

1

vi

2

va

c

b

S.J.P. *vised as pe-ri-ty.*

Ch. *This is the con-se-quence of ill ad-vised as-*

1
vi

2

va

c

b

stringendo

S.J.P. *For I'll teach you all ere long, To re-frain from lan-guage strong, For I*

Ch. *pe-ri-ty.*

1
vi

2

va

c

b

C.H. *No more have his sisters, nor his cousins, nor his aunts.*

S.J.P. *haven't any sym-pa-thy for ill-bred taunts.*

Ch.

1
vi

2

va

c

b

Vivace

cresc...

Ch. more have his sisters, nor his cousins, nor his aunts, No more have his sisters, nor his

vi 1 *cresc...*

vi 2 *cresc...*

va *cresc...*

c *cresc...*

b *cresc...*

Ch. cousins, nor his aunts, his cousins, nor his sisters, Whom he reckons up by doz-ens, nor his

vi 1

vi 2

va

c

b

M unis.

f

o

cl

bn

hn

cnt

t

d *timp.* *tr.*

Ch. aunts. For he is an Eng-lish-man- For he him

vi 1

vi 2

va

c

b

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch.
 1
 vl
 2
 va
 c
 b

And it's *That he*
self has said it, And its greatly to his cred-it, That he is an

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch.
 1
 vl
 2
 va
 c
 b

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

rall.

No.20 Octet

Allegro moderato

Ralph

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

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

Josephine

I will a-tone; In the mean-time, fare-well. And all a-

Sir Joseph

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

1 violins

2 violins

violas

cellos

basses

1 vi

2 vi

va

c

b

1 vi

2 vi

va

c

b

1 vi

2 vi

va

c

b

S.J.P. pick with this sail- or fell; Let him be shown At once to his dun- geon

vi 1

vi 2

va

c

b

Cousin Hebe *pp* he'll hear no tone of the maiden he loves so well.

SP *cell.* Dea deye *pp*

Boatswain *pp* he'll hear no tone of the maiden he loves so well.

Boatswain's Mate *pp* he'll hear no tone of the maiden he loves so well.

vi 1

vi 2

va

c

b

C.H. No tel- e- phone Com- mu- ni- cates with his cell.

S.J.P. But when is

D. No tel- e- phone Com- mu- ni- cates with his cell.

Bsn.

BM.

vi 1

vi 2

va

c

b

J. _____

C.H. _____

B. *known the se-cret I have to tell, wide will be thrown The door of his*

R. _____

S.J.P. _____

D. _____

Bsn. _____

B.M. _____

1 *cruc...*

vi 2 *cruc...*

va *cruc...*

c *cruc...*

b *cruc...*

J. _____

C.H. _____

B. *dun-geon cell. Fare-well my own, Light of my life, fare-*

R. _____

S.J.P. _____

D. _____

Bsn. _____

B.M. _____

Ch. _____

1 _____

vi 2 _____

va _____

c _____

b _____

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

He'll hear no tone of her he loves so

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

He'll hear no tone of her he loves so

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

He'll hear no tone of her he loves so

bn
d
J. *trill...*
B.
C.H.
R.
S.J.P.
D.
Bsn
B.M.
Ch. *trill...*

well. And all a-lone Re-joice in your dun-geon, your dun-
well. Let him be shown at once to a dun-geon, a dun-
well. Let him be shown at once to a dun-geon, a dun-
well. For crime un-known I go to a dun-geon, a dun-
well, Let him be shown at once to a dun-geon, a dun-
well. For crime un-known He goes to a dun-geon, a dun-
well. For crime un-known He goes to a dun-geon, a dun-
For crime un-known He goes to a dun-geon, a dun-

bn
hn
cnt
t
d
J.
B.
C.H.
R.
S.J.P.
D.
Bsn
B.M.
Ch.

geon cell.
geon cell.
geon cell.
geon cell.
geon cell.
geon cell.
geon cell.
geon cell.

No. 20^a Recit.

Moderato

Buttercup

Sir Joseph

Chorus

1 violins

2 violins

violas

cellos

basses

mf *p*

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

B.

S.J.P.

Ch.

1 vi

2 vi

va

c

b

press; My a- maze- ment my sur- prise, A- gain you may dis- cov- er from my

B.

S.J.P.

Ch.

1 vi

2 vi

va

c

b

Hold. Ere up- on your

eyes.

How ter- ri- ble the aspect of his eyes.

p *f*

o
cl
bn
hn
d
B.
ma-ny years a-go, When I was young and charming, As some of you may
bitter is my cup How ev-er could I do-it I mixed these chil-dren

Ch.
1
vi
2
va
c
b

o
cl
bn
hn
d
B.
know I prac-tis'd be-by farming
up And not a creature knew it.

Ch.
How this is most a-larming, When
How ev-er could you do it Some

1
vi
2
va
c
b

O
cl
bn
hn
d
B

Ch.
she was young and charming She practis'd ba- by farming A many years a-
day no doubt you'll rue it Al- though no creature knew it So many years a-

1
vi
2
va
c
b

O
cl
bn
hn
d
B

Two ten- der babes I nurs'd One was of low con- di- tion The
In time each lit- tle waif Forsook his fos- ter mo- ther The

Ch.
1
vi
2
va
c
b

o
cl
bn
hn
d

B.
o-ther up- per crust A reg- u- lar pa- tri- cian.
wellborn babe was Ralph Your cap- tain was the o-ther.

Ch.
Now this is the po-
They left their fos- ter

1
vi
2
va
c
b

o
cl
bn
hn
d

B.
si- tion one was of low con- di- tion The other a pa- tri- cian A
mo- ther the one was Ralph our bro- ther Our captain was the other A

Ch.

1
vi
2
va
c
b

o
cl
bn
hn
d
B.
Ch.
1
vl
2
va
c
b

many years a-go.

segue

No.22 Finale

Allegro vivace

flutes
oboe
clarinets in Bb
bassoon
horns
cornets in Bb
trombones
drums
Josephine
Cousin Hebe
Ralph
Dick
1
violins
2
violas
cellos
basses

Oh joy, oh rap-ture

Oh joy, oh rap-ture

Oh joy, oh rap-ture

pizz.

1. *p*

f
o
cl
bn
hn

J.
H.
R.
D.

un- for- seen. The cloud- ed sky is now se- rene, The god of day, the orb of love- Has

un- for- seen. The cloud- ed sky is now se- rene, The god of day, the orb of love- Has

un- for- seen, The cloud- ed sky is now se- rene, The god of day, the orb of love- Has

1
vi
2
va
c
b

f
o
cl
bn
hn

J.
H.
R.
D.

hung his en- sign high a- bove; The sky is all a- blaze.

hung his en- sign high a- bove; The sky is all a- blaze.

hung his en- sign high a- bove; The sky is all a- blaze. With woo- ing words and

With woo- ing words They'll

1
vi
2
va
c
b

f
 o
 cl
 bn
 hn
 J. We'll chase the lag-ging hours a-long, And if he finds the maid-en coy, We'll
 H. We'll chase the lag-ging hours a-long, And if he finds the maid-en coy, We'll
 R. lov-ing song We'll chase the lag-ging hours a-long And if he finds the maid-en coy, We'll
 D. chase the lag-ging hours a-long, And if he finds the maid-en coy, We'll
 1
 2
 va
 c
 b

f
 o
 cl
 bn
 hn
 J. *cresc...* mir-mer forth de-co-rous joy, In dream- y round-de-
 H. *cresc...* mir-mer forth de-co-rous joy, In dream- y roun-de-
 R. *cresc...* mir-mer forth de-co-rous joy, In dream- roun-de-
 D. *cresc...* dream-y roun-de-lays, in roun-de-
 1
 2
 va
 c
 b
cresc...

Allegretto

f

o

cl

bn

hn

J. lays.

H. lays.

R. Captain Corcoran

For he's the captain of the PIN- A- FORE,

D.

Ch. And a right good cap- tain

1 vi

2

va

c

b

f

o

cl

bn

hn

C.C. And tho before my fall I was captain of you all, I'm a mem- -ber of the crew.

Ch. too. And

1 vi

2

va

c

b

unis.

cl
bn
C.C.
Ch.
1
2
va
c
b

I shall
tho be-fore his fall he was captain of us all, He's a mem-ber of the crew

cl
bn
C.C.
Ch.
1
2
va
c
b

mar-ry with a wife, In my hum-ble rank of life, and you, my own are she. I must

o
cl
bn
C.C.
Ch.
1
2
va
c
b

wan-der to and fro, But wherever I may go, I shall ne-ver be un-true to thee. *What,*

cl
bn
C.C.
Ch.
1
vi
2
va
c
b

No never. Hard-ly ever.
never? What, ne-ver? Hard-ly

cl
bn
Ch.
1
vi
2
va
c
b

tenors
ev-er be un-true to thee Then give three cheers and one cheer more for the
basses

f
o
cl
bn
hn
Ch.
1
vi
2
va
c
b

for-mer cap-tain of the PIN-A-FORE. Then give three cheers and one cheers more For the

Allegretto

unis.

f

o

cl

bn

hn

cnt

t

d

bass dr.

Buttercup

For he loves lit-tle But-ter-cup

Ch.

cap-tain of the PIN-A-FORE.

1

vi

2

va

c

b

B.

1

vi

2

va

c

b

dear lit-tle But-ter-cup, Though I could nev-er tell why But

B.

1

vi

2

va

c

b

still he loves But-ter-cup poor lit-tle But-ter-cup Sweet lit-tle But-ter-cup

First system of the musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Contrabassoon (cnt), Trombone (t), Drums (d), Bass (B.), and Chorus (Ch.). The Chorus part has the lyrics: "eye. For he loves lit- tle But- ter- cup, dear lit- tle But- ter- cup". The instrumental parts include Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c b).

Second system of the musical score, continuing from the first. It includes the same vocal and instrumental parts. The Chorus part has the lyrics: "Though I could nev- er tell why; But still he loves But- ter- cup". The instrumental parts continue with their respective parts.

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch. *dear lit- tle But- ter- cup, sweet lit- tle But- ter- cup, aye,*
 1
 vi
 2
 va
 c
 b

Sir J. P.

I'm the mon-arch of the

1
 vi
 2
 va
 c
 b
sea, and when I've mar- ried thee, I'll be true to the de- vo- tion that my

Hebe

1
 vi
 2
 va
 c
 b
glove im-plants, Then goodbye to your sisters & your cousins & your aunts, Es- pe- cial-ly your cousins, whom we

Ch. reck-on up by doz-ens, Then good-bye to your sis-ters, and your cousins and your aunts. Es-

vi 1

vi 2

va

c

b

Ch. pe-cial-ly your cou=sins, Whom you reck-on up by doz-ens, and your aunts.

vi 1

vi 2

va

c

b

f unis. *ff*

o *ff*

cl *f*

bn *ff*

hn *ff*

cnt

t

d *ff* timp. *tr.* *ff*

Ch. For he is an Eng-lish man from

vi 1 *ff*

vi 2 *ff*

va *ff*

c *ff*

b *ff*

First system of a musical score. The vocal parts (f, o, cl, bn, hn, cnt, t, d, Ch.) and orchestra (vi 1, vi 2, va, c, b) are shown. The lyrics for the Chorus part are: "he him-self has said it, And it's its great-ly".

Second system of the musical score. The vocal parts and orchestra continue. The lyrics for the Chorus part are: "to his cred-it, That he is an Eng-lish".

rall.

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch.
 1
 vi
 2
 va
 c
 b

man. That ^{he} he is an ^{Ego-}

f
 o
 cl
 bn
 hn
 cnt
 t
 d
 Ch.
 1
 vi
 2
 va
 c
 b

bass drm. & cym.
glish- man.

C||| C||| C||| C||| C|||