

H.
M.
S. PINAFORE

or THE LASS THAT LOVED A SAILOR

This score contains all the dialogue



BOOK BY

W. S. GILBERT

MUSIC BY

ARTHUR SULLIVAN

G. SCHIRMER, Inc.

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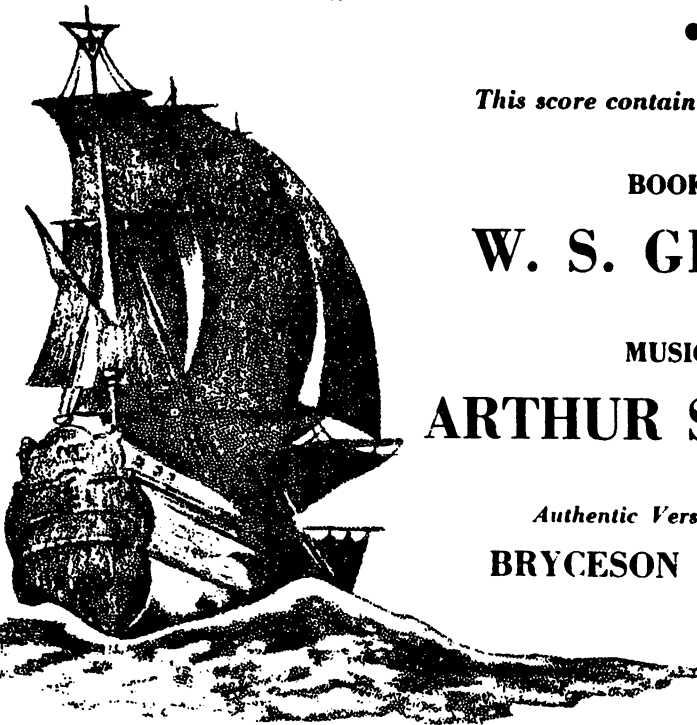
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ARTHUR SULLIVAN

Authentic Version Edited by

BRYCESON TREHARNE



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DRAMATIS PERSONAE

THE RT. HON. SIR JOSEPH PORTER, K. C. B. *First Lord of the Admiralty*
CAPTAIN CORCORAN *Commander of H. M. S. Pinafore*
RALPH RACKSTRAW *Able Seaman*
DICK DEADEYE *Able Seaman*
BILL BOBSTAY *Boatswain's Mate*
BOB BECKET *Carpenter's Mate*
JOSEPHINE *The Captain's Daughter*
COUSIN HEBE *Sir Joseph's First Cousin*
LITTLE BUTTERCUP *A Portsmouth Bumboat Woman*
FIRST LORD'S SISTERS, HIS COUSINS, HIS AUNTS, SAILORS, MARINES, ETC.

Scene: Quarterdeck of H. M. S. Pinafore, off Portsmouth

ACT I—Noon

ACT II—Night

ARGUMENT

Some time before Act I opens, Ralph has fallen in love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans to reciprocate Ralph's and Buttercup's affections. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

When Act I opens, the sailors are merrily preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn plaints of Ralph and Josephine. Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He explains how he became Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Like the Captain, he is very punctilious, demanding polite diction among the sailors at all times.

Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; only Dick Deadeye croaks his warning that their hopes will be frustrated.

Act II opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Little Buttercup tries to comfort him, and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has thoroughly discouraged him in his suit; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph; and they all join in a happy song.

Meanwhile Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain thereupon intercepts the elopers; and, when he learns that Josephine was actually running away to marry Ralph, he is so incensed that he cries, "Damme!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph also learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertantly, she got them mixed up; so the one who now was Ralph really should be the Captain, and the one now the Captain should be Ralph. This error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.

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H. M. S. PINAFORE

THE HISTORY OF THE
S.S. PINAFORE
AS TOLD BY
THE CAPTAIN
IN HIS OWN WORDS
BY
RICHARD DODD

**Orchestra material may be rented
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H. M. S. Pinafore

OR

The Lass That Loved A Sailor

W. S. GILBERT

ARTHUR SULLIVAN

Overture

Allegro

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The score consists of five systems of two staves each (treble and bass clef). The first system includes a piano (*p*) dynamic marking and a crescendo hairpin. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system concludes with a fortissimo (*ff*) dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand.

The second system continues the piece. It includes a *ff* (fortissimo) dynamic marking in the right hand. The accompaniment in the left hand features a steady rhythmic pattern of chords.

The third system shows a continuation of the melodic and harmonic material. It includes several accents (>) over notes in both hands and a crescendo hairpin indicating a gradual increase in volume.

The fourth system concludes with a *rull.* (ritardando) marking. The time signature changes to 3/4. The music ends with a final chord in the right hand and a sustained bass line in the left hand.

Andante

The fifth system begins with the tempo marking *Andante* and a *pp* (pianissimo) dynamic. The instruction *col pedale* is written below the bass staff, indicating that the sustain pedal should be used. The music is in 3/4 time and features a slow, flowing melody in the right hand over a dense, sustained chordal texture in the left hand.

The sixth system continues the *Andante* section. The right hand has a melodic line with some grace notes, while the left hand maintains a thick, sustained accompaniment of chords.

The first system of music 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 three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

The second system continues the musical piece. It maintains the same key signature and time signature as the first system. The notation includes a mix of rhythmic patterns and melodic lines. At the end of the system, there is a key signature change to two flats (B-flat, E-flat) and a time signature change to 2/4.

Allegro vivace

The third system begins with the tempo marking *Allegro vivace*. The time signature is 2/4. The upper staff has fingerings: 3 4 3 2 1 4, 1 3 1 2. The lower staff has fingerings: 3 2 3 1, 4 3 1. The music is characterized by a steady eighth-note rhythm in both hands.

The fourth system continues the eighth-note rhythmic pattern. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation shows a consistent flow of eighth notes in both the treble and bass staves.

The fifth system features eighth-note runs with accents (>) placed over certain notes. The key signature remains two flats. The bass line continues with a steady eighth-note accompaniment.

The sixth system concludes the piece with eighth-note patterns and dynamic markings. The notation includes accents and a final cadence in the bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with sustained chords and a few moving notes.

Second system of musical notation. The treble clef staff features a rhythmic pattern of eighth notes with accents. The bass clef staff has a similar rhythmic pattern with chords and some rests.

Third system of musical notation. The treble clef staff has a complex melodic line with many sixteenth notes. The bass clef staff has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff contains a highly technical passage with fingerings (1 2 3 2 1, 3 2 1 2 3 1, 2 1 3 2 1) and slurs. The bass clef staff has a simple accompaniment with rests.

Fifth system of musical notation. The treble clef staff has a melodic line with grace notes (7) and slurs. The bass clef staff has a steady eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with accents and slurs. The bass clef staff has a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords and melodic lines, while the bass clef provides a harmonic accompaniment with chords and a steady bass line.

Second system of musical notation. The treble clef continues with a melodic line, and the bass clef features a more active accompaniment with chords and a walking bass line. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The treble clef has a melodic line with some slurs, and the bass clef continues with a rhythmic accompaniment of chords.

Vivace

Fourth system of musical notation, starting with the tempo marking *Vivace*. The treble clef has a more active melodic line, and the bass clef accompaniment is more rhythmic and driving.

Fifth system of musical notation. The treble clef continues with a melodic line, and the bass clef accompaniment remains rhythmic and active.

Sixth system of musical notation. The treble clef has a melodic line, and the bass clef accompaniment concludes with a few chords and a melodic fragment.

First system of musical notation. The treble clef staff begins with a complex chordal structure, including a whole note chord with a fermata. The bass clef staff features a melodic line with eighth notes. A dynamic marking of *f* is present in the first measure.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff features a dense accompaniment of chords, primarily triads and dyads.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff continues with a dense accompaniment of chords.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a simple accompaniment of chords. A *dim.* marking is present in the final measure of the system.

Fifth system of musical notation. The treble clef staff begins with a complex chordal structure with a fermata. The bass clef staff has a melodic line with eighth notes. A *rit.* marking is present in the second measure. The system concludes with a double bar line.

ACT I

No. 1 Introduction and Opening Chorus—(Sailors) "We sail the ocean blue"

SCENE:— *Quarter-deck of H. M. S. Pinafore. Sailors, led by Boatswain, discovered cleaning brasswork, splicing rope, etc.*

Allegretto pesante

The first system of musical notation is in 2/4 time. The treble clef staff begins with a whole rest, while the bass clef staff starts with a quarter note G4. The music is marked *ff* (fortissimo) and includes the instruction *con gru...* (with a dotted line). The bass line features a steady eighth-note accompaniment that transitions into chords.

The second system continues the piano introduction. The treble clef staff has a melodic line of eighth notes, and the bass clef staff continues with a rhythmic accompaniment of chords.

The third system shows the piano introduction. The treble clef staff features a more active melodic line with eighth notes, while the bass clef staff maintains the chordal accompaniment.

The fourth system of the piano introduction. The treble clef staff includes triplets and a *p* (piano) dynamic marking. The bass clef staff continues with the accompaniment.

The fifth and final system of the piano introduction. The treble clef staff features triplets and a 7-measure rest. The bass clef staff concludes the accompaniment.

First system of musical notation, featuring a treble and bass clef with various notes and accidentals.

Second system of musical notation, including the instruction *staccato* and *con gra.*

Third system of musical notation, including the instruction *cresc.* and a measure rest *8*.

Fourth system of musical notation, including the instruction *cresc. molto*, *ff*, and a measure rest *8*.

Fifth system of musical notation, showing a continuation of the piano accompaniment.

BASSES

Sixth system of musical notation, including the lyrics *We sail the o-ccean* and a measure rest *8*.

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

TENORS

When the balls whis-tle free O'er the bright blue sea, We
ten-tive to our du-ty. When the balls whis-tle free O'er the bright blue sea, We

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

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

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

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

con gr'a

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

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

ff

8

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

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

8

sau - cy ship's a beau - ty, We're at - ten - tive to our du - ty; We're
 sau - cy ship's a beau - ty, We're at - ten - tive to our du - ty; We're

ff
8 *con gva* *con gra...*

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

8

blue.
 blue.

rall.

(Enter Buttercup, with large basket on her arm.)

No. 2 Recitative and Aria— (Buttercup)

"I'm called Little Buttercup"

RECIT.

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

Here is an end, at last, of all pri - va - tion;

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

Attacca

ARIA*Allegretto*

I'm

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

still I'm called 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 - cel-lent 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 nev-er be shy; So buy of your But-ter-cup,

poor Lit-tle But-ter-cup, Come, of your But-ter-cup buy. —

colla voce

BOAT:Aye, Little Buttercup— and well called — for you're the rosiest, the roundest, and the reddest beauty in all Spithead.

ALL:Aye! Aye!

BUT:Red, am I? and round — and rosy! Maybe, for I have dissembled well! But hark ye, my merry friend— hast ever thought that beneath a gay and frivolous exterior there may lurk a canker-worm which is slowly but surely eating its way into one's very heart?

BOAT:No, my lass, I can't say I've ever thought that.

(Enter Dick Deadeye. He pushes through sailors, and comes down.)

DICK:I've thought it often. *(All recoil from him.)*

BUT:Yes, you look like it! What's the matter with the man? Isn't he well?

BOAT:Don't take no heed of *him*; that's only poor Dick Deadeye.

DICK:I say — it's a beast of a name, ain't it. Dick Deadeye.

BUT:It's not a nice name.

DICK:I'm ugly too, ain't I?

BUT:You are certainly plain.

DICK:And I'm three-cornered too, ain't I?

BUT:You are rather triangular.

DICK:Ha! Ha! That's it. I'm ugly, and they hate me for it; for you all hate me, don't you?

ALL:We do!

DICK:There!

BOAT:Well, Dick, we wouldn't go for to hurt any fellow creature's feelings, but you can't expect a chap with such a name as Dick' Deadeye to be a popular character — now can you?

DICK:No.

BOAT:It's asking too much, ain't it?

DICK:It is. From such a face and form as mine the noblest sentiments sound like the black utterances of a depraved imagination. It is human nature — I'm resigned.

No. 2^a Recitative — (Buttercup and Boatswain)

BUTTERCUP *(looking down hatchway)*

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

CHORUS
TENORS

RALPH

pp

sang, "Ah, well - a - day!"

BASSES

He sang, "Ah, well - a - day!"

The

low - ly vale For the moun - tain vain - ly sighed,

To his

hum - ble wail The e - cho - ing hills re - plied.

They

CHORUS

pp

RECIT. RALPH

sang, "Ah, well - a - day!"

I

They sang, "Ah, well - a - day!"

know the val-ue 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-

BUTTERCUP (*aside*)

and love, a-las, a-bove my sta-tion! He loves, and loves a lass a-bove his

CHORUS *unis.*

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

Attacca

No. 3a Ballad—(Ralph and Chorus of Sailors)

“A maiden fair to see”

Andante moderato

RALPH

f *rit.* *

maid-en 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 oth-er vie To do her me-nial's du - ty. To

p

do her me-nial's du - ty. A suit - or, 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-alt-ed shrine A world of wealth is

CHORUS *p*

RALPH

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

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

pit - y, pit - y me— Our cap-tain's daugh-ter, she; And I, that low - ly

suit - or! Oh, pit - y, pit - y me— Our captain's daughter, 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

suit - or!

suit - or!

suit - or!

f *Red.* *

(Exit *Buttercup*.)

BOAT: Ah, my poor lad, you've climbed too high; our worthy captain's child won't have nothin' to say to a poor chap like you. Will she, lads?

ALL: No, no!

DICK: No, no, captain's daughters don't marry foremast hands.

ALL: (*recoiling from him*): Shame! shame!

BOAT: Dick Deadeye, them sentiments o' yourn are a disgrace to our common natur'.

RALPH: But it's a strange anomaly that the daughter of a man who hails from the quarterdeck may not love another who lays out on the fore-yard arm. For a man is but a man, whether he hoists his flag at the main truck or his slacks on the main deck.

ALL: Aye! aye!

DICK: Ah, it's a queer world!

RALPH: Dick Deadeye, I have no desire to press hardly on you, but such a revolutionary sentiment is enough to make an honest sailor shudder. (*All shudder.*)

BOAT: My lads, our gallant captain has come on deck; let us greet him as so brave an officer and so gallant a seaman deserves.

(*Enter Captain Corcoran.*)

No. 4 Recit. and Song— (Captain Corcoran and Chorus of Sailors) "My gallant crew"

Allegretto

RECIT. CAPTAIN C.

My gal - lant crew, good morn-ing!

CHORUS. TENORS & BASSES
(*Saluting*)

Sir, good morn-ing!

hope you're all quite well. *(As before)* I am in

Quite well, and you, sir?

rea-son-a-ble health, and hap-py To meet you all once more.

CHORUS
(As before)

You do us proud, sir!

CAPTAIN C.
1. I

p *ff*

am the cap-tain of the *Pin - a - fore!*
do my best to sat - is - fy you all—

CHORUS OF MEN

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

p

You're ver - y, ver - y good, And, be it un - der - stood, I com -
You're ex - ceed - ing - ly po - lite, And I think it on - ly right To re -

too!
tent.

p

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

We're ver - y, ver - y good, And,
We're ex - ceed - ing - ly po - lite, And he

Though re-
Bad

be it un-der-stood, He com-mands a—right good crew.
thinks it on-ly right To re - turn the—com - pli - ment.

la - ted to a peer, I can hand, reef, and steer, Or ship a sel - va -
lan-guage or a-buse, I nev-er, nev-er use, What-ev-er the e-mer-gen-

gee; I am nev-er known to quail At the fu-ry of a gale, And I'm
cy; Though "both-er it" I may— Oc-ca-sion-al-ly say, I

nev-er, nev-er sick at sea!
nev-er use a big, big D—

No, nev-er!
No, nev-er!

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

What,
What,

TENORS

Hard-ly ev-er!
Hard-ly ev-er!

He's hard-ly ev - er sick at
Hard - ly ev - er swears a big, big

BASSES

nev-er?
nev-er?

He's hard-ly ev - er sick at
Hard-ly ev - erswears a big, big

dim. *p*

sea! Then give three cheers, and one cheer more, For the
D—!

p

sea! Give three cheers, and one cheer more, For the
D—!

dim. *p*

hard - y cap-tain of the *Pin - a - fore!* Then give three cheers, and

2nd verse only
(well-bred)

hard - y cap-tain of the *Pin - a - fore!* Then give three cheers, and

2nd verse only
(well-bred)

ff

(Pause second verse only.)

one cheer more, For the cap-tain of the *Pin - a - fore!*

one cheer more, For the cap-tain of the *Pin - a - fore!*

2nd verse

ff

1 CAPT. C. 2

2.1

(Exeunt all but Captain. Enter Buttercup.)

No. 4^a Recit.—(Buttercup and Captain Corcoran)

BUTTERCUP

Sir, you are sad! The si-lent e - lo-quence Of yonder tear, that trembles on your eye-lash,

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

CAPTAIN C.

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

My daugh-ter, Jo-se-phine, the fair-est flower That ev-er blos-somed on an-ces-tral

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

p

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

BUTTERCUP (*with emotion*)

to it. 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

(*Exit Buttercup.*) **CAPTAIN C.** (*looking after her. Exit.*)

most at-trac-tive daughter. I go—fare-well! A plump and pleasing per-son!

No. 5 Ballad- (Josephine)

"Sorry her lot"

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

Andante

Sor-ry her

lot — who loves too well, Heav-y the heart — that hopes but

vain - ly, Sad — are the sighs that own the spell Ut-tered by

eyes — that speak too plain - ly. Sor-ry her lot — who

loves too well, Heav-y the heart that hopes but vain - ly.

rall.

rall.

Un poco animato

Heav - y 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!

cresc.

p

cresc.

f

dim.

colla voce

p

Andante

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

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

Andante

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. Heav - y the sor - row that bows — the

rall. *p.*

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

cresc. *p.*

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

dim. *p.* *colla voce*

(Enter Captain.)

CAPT.: . . . My child, I grieve to see that you are a prey to melancholy. You should look your best today, for Sir Joseph Porter, K. C. B., will be here this afternoon to claim your promised hand.

JOSEPHINE: Ah, father, your words cut me to the quick. I can esteem — reverence — venerate Sir Joseph, for he is a great and good man; but oh, I cannot love him! My heart is already given.

CAPT.: . . . (aside): It is then as I feared. (Aloud.) Given? And to whom? Not to some gilded lordling?

JOSEPHINE: No, father — the object of my love is no lordling. Oh, pity me, for he is but a humble sailor on board your own ship!

CAPT.: . . . Impossible!

JOSEPHINE: Yes, it is true — too true.

CAPT.: . . . A common sailor? Oh fie!

JOSEPHINE: I blush for the weakness that allows me to cherish such a passion. I hate myself when I think of the depth to which I have stooped in permitting myself to think tenderly of one so ignobly born, but I love him! I love him! I love him! (Weeps.)

CAPT.: . . . Come, my child, let us talk this over. In a matter of the heart I would not coerce my daughter — I attach but little value to rank or wealth, but the line must be drawn somewhere. A man in that station may be brave and worthy, but at every step he would commit solecisms that society would never pardon.

JOSEPHINE: Oh, I have thought of this night and day. But fear not, father: I have a heart, and therefore I love; but I am your daughter, and therefore I am proud. Though I carry my love with me to the tomb, he shall never, never know it.

CAPT.: . . . You *are* my daughter after all. But see, Sir Joseph's barge approaches, manned by twelve trusty oarsmen and accompanied by the admiring crowd of sisters, cousins, and aunts that attend him wherever he goes. Retire, my daughter, to your cabin — take this, his photograph, with you — it may help to bring you to a more reasonable frame of mind.

JOSEPHINE: My own thoughtful father!

(Exit Josephine. Captain remains and ascends the poop-deck.)

No. 6 Barcarolle — (Sir Joseph's Female Relatives, off-stage) "Over the bright blue sea"

CHORUS
SOPRANOS & CONTRALTOS

Andantino

p *cresc.*

O - ver the bright blue sea — Comes Sir

p *cresc.*

The musical score consists of two systems. The first system is for the vocal chorus (Sopranos & Contraltos) and is written on a single treble clef staff. It begins with a dynamic marking of *p* and a tempo marking of *Andantino*. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The lyrics "O - ver the bright blue sea — Comes Sir" are written below the staff. The score ends with a *cresc.* marking. The second system is for the piano accompaniment, written on a grand staff (treble and bass clefs). It begins with a dynamic marking of *p* and a tempo marking of *Andantino*. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a simple bass line. The score ends with a *cresc.* marking.

Jo - - seph Por-ter, K. C. B.; Wher - ev - - er he may

go, ——— Bang - bang, the loud nine-pound-ers go!

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

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

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

dim. *p*

dim. *p* *pp*

2/4

2/4

2/4

(During No. 6, the crew have entered on tiptoe, listening attentively to the song.)

No. 7- (Chorus of Sailors and Sir Joseph's Female Relatives)
"Sir Joseph's barge is seen"

Allegretto come *Ima*

TENORS

p

Sir Jo-seph's barge is seen, And its crowd of blush-ing

BASSES

Sir Jo-seph's barge is seen, And its crowd of blush-ing

ppstaccato

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

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

p

du-ty. We sail, we sail the o-cean blue, And our sau-cy ship's a

p

du-ty. We sail, we sail the o-cean blue, And our sau-cy ship's a

cresc.

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

cresc.

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

cresc.

du - ty, So - ber, so - ber men and true. *ff* We're smart and so - ber

du - ty, So - ber, so - ber men and true. *ff* We're smart and so - ber

cresc. molto

ff

men, And quite de-void of fe - ar, In - all the Roy - al N. None

men, And quite de-void of fe - ar, In - all the Roy - al N. None

are so smart as we are.

are so smart as we are.

(Enter SIR JOSEPH'S FEMALE RELATIVES. They

p

dance around stage.)

p

SOPS. & ALTOS

Gai-ly-

tr *tr*

p

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

ship - ping; Gai - ly_ trip - ping, Light - ly_ skip - ping, Flock the_

maid - ens to_ the ship - ping.

TENORS & BASSES

Flags, and guns, and pen - nants dip - ping, All the

Sail - ors_ spright - ly, Al - ways

la - dies love the ship - ping.

right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES

La - dies who can smile so bright - ly Sail - ors wel - come

SOPS. & ALTOS

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

right - ly Wel - come la - dies so po - lite - ly.

Gai - ly - trip - ping, Light - ly - skip - ping, Flock the

TENORS

We're smart and so - ber men, And

BASSES

Gai - ly trip - ping, Light - ly skip - ping, Flock the

Gai - ly trip - ping, Light - ly skip - ping, Flock the

maid-ens to the ship-ping, Gai-ly trip-ping, Light-ly—
 quite de-void of fe-ar, In all the Roy-al
 maid-ens to the ship-ping, Gai-ly trip-ping, Light-ly

skip-ping, Flock the maid-ens to the ship; Sail-ors
 N. None are so smart as we are; La-dies
 skip-ping, Flock the maid-ens to the ship; La-dies

Legato
Legato
Legato
mf

spright-ly, Al-ways right-ly Wel-come la-dies so po-lite
 who can smile so bright-ly Sail-ors wel-come most po-lite
 who can smile so bright-ly Sail-ors wel-come most po-lite

dim.
dim.
dim.
p

p

TENORS & BASSES - - - - - ly,

pp

ly,

pp

so po-lite - ly. Gai - ly trip-ping, Light-ly

most po-lite - ly. Gai - ly trip-ping, Light-ly

pp

cresc. *f* *dim.* *p*

skip-ping, Sail-ors al-ways wel-come la-dies most po - lite - ly.

cresc. *f* *dim.* *p*

skip-ping, Sail-ors al-ways wel-come la-dies most po - lite - ly.

p

No. 8-(Capt. Corcoran, Sir Joseph, Cousin Hebe, and Chorus)
 "Now give three cheers"

Moderato
 CAPTAIN C.

a tempo

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

Moderato

mf *f a tempo*

ray! Hur-ray!

Vivace SIR JOSEPH

ray! Hur-ray! I am the mon-arch of the

ray! Hur-ray! Vivace

Enter Sir Joseph with Cousin Hebe. (ad lib. until voice)

p

HEBE

sea, The rul-er of the Queen's Na-vee, Whose praise Great Brit-ain loud-ly chants: And

we are his sis-ters and his cous-ins and his aunts!

SOPS. & ALTOS

And we are his sis-ters and his

TENORS & BASSES

And they are his sis-ters and his

cresc.

His sis-ters and his cous-ins and his aunts!

cous-ins and his aunts, His sis-ters and his cous-ins and his aunts!

cous-ins and his aunts, His sis-ters and his cous-ins and his aunts!

f

SIR JOSEPH

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

p

COUSIN HEBE

pride, And I snap my fin-gers at a foe-man's taunts. And so do his sis-ters and his

cous-ins and his aunts! His

SOPS. & ALTOS

And so do his sis-ters and his cous-ins and his aunts! His

TENORS & BASSES

And so do his sis-ters and his cous-ins and his aunts! His

cresc.

SIR JOSEPH

sis-ters and his cous-ins and his aunts! But

sis-ters and his cous-ins and his aunts!

sis-ters and his cous-ins and his aunts!

f *p*

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

COUSIN HEBE

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

cous-ins' and his aunts, **SOPS. & ALTOS** And

And so do his sis-ters and his cous-ins and his aunts, And **TENORS & BASSES**

And

cresc. so do his sis-ters and his cous-ins and his aunts, His sis-ters and his cous-ins, Whom he *f*

cresc. so do his sis-ters and his cous-ins and his aunts, His sis-ters and his cous-ins, Whom he *f*

cresc. so do his sis-ters and his cous-ins and his aunts, His sis-ters and his cous-ins, Whom he *f*

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! _____

Attacca

No. 9 Song—(Sir Joseph and Chorus)

“When I was a lad”

Allegro non troppo

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. Dynamics include *f* and *bb*.

SIR JOSEPH

1. When
2. As

First vocal line for Sir Joseph, starting with a whole rest followed by a half note. The piano accompaniment continues with chords and a melodic line. Dynamics include *p*.

Second vocal line for Sir Joseph with lyrics: "I was a lad I served a term As of - fice boy to an at - of - fice boy I made such a mark That they gave me the post_ of a". The piano accompaniment continues with chords and a melodic line.

Third vocal line for Sir Joseph with lyrics: "tor - ney's firm, I cleaned the win-dows and I swept the floor, And I jun - ior clerk. I served the writs with a smile so bland, And I". The piano accompaniment continues with chords and a melodic line.

pol - ished up the han - dle of the big front door.
 cop - ied all the let - ters in a big round hand.

CHORUS

He
 He
 He
 He

pol - ished up the han - dle of the big front door.
 cop - ied all the let - ters in a big round hand.

pol - ished up the han - dle of the big front door.
 cop - ied all the let - ters in a big round hand.

I
 I

pol - ished up that han - dle so care - ful - lee, That now I am the rul - er of the
 cop - ied all the let - ters in a hand so free, That now I am the rul - er of the

p

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

He pol-ished up that han-dle so care-ful-lee, That
He cop-ied all the let-ters in a hand so free, That

He pol-ished up that han-dle so care-ful-lee, That
He cop-ied all the let-ters in a hand so free, That

SIR JOSEPH

3. In
4. Of

now he is the rul-er of the Queen's Na-vee.
now he is the rul-er of the Queen's Na-vee.

now he is the rul-er of the Queen's Na-vee.
now he is the rul-er of the Queen's Na-vee.

serv-ing writs I made such a name That an ar-ti-cled clerk I
leg-al knowl-edge I ac-quired such a grip That they took me in-to the

soon be - came; I wore clean col - lars and a bran' new suit For the
part - ner - ship, And that jun - ior part - ner - ship, I ween, Was the

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

CHORUS

For the
Was the

For the
Was the

That
But

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.

pass ex - am - in - a - tion did so well for me That
 that kind of ship so suit - ed me That

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

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

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

well for he That now he is the rul - er of the Queen's Na - vee.
 suit - ed he

well for he That now he is the rul - er of the Queen's Na - vee.
 suit - ed he

SIR JOSEPH

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

pock - et bor - ough in - to Par - lia - ment. I
want to rise — to the top of the tree, If your

al - ways vot - ed at my par - ty's call, And I
soul is - n't fet - tered 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
Be

He
Be

I
Stick

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

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

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

p

mak - ing me the rul - er of the Queen's Na - vee.
all may be rul - ers of the Queen's Na - vee.

He
Stick
f

He
Stick

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

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

mak - ing him the rul - er of the Queen's Na - vee.
all — may be rul - ers of the

mak - ing him the rul - er of the Queen's Na - vee.
all — may be rul - ers of the

Queen's Na - vee.

Queen's Na - vee.

SIR JOSEPH: . . . You've a remarkably fine crew, Captain Corcoran.

CAPT: . . . It is a fine crew, Sir Joseph.

SIR JOSEPH: . . . (*examining a very small midshipman*): A British sailor is a splendid fellow, Captain Corcoran.

CAPT: A splendid fellow indeed, Sir Joseph.

SIR JOSEPH: . . . I hope you treat your crew kindly, Captain Corcoran.

CAPT: Indeed I hope so, Sir Joseph.

SIR JOSEPH: . . . Never forget that they are the bulwarks of England's greatness, Captain Corcoran.

CAPT: So I have always considered them, Sir Joseph.

SIR JOSEPH: . . . No bullying, I trust— no strong language of any kind, eh?

CAPT: Oh, never, Sir Joseph.

SIR JOSEPH: . . . What, never?

CAPT: Well! hardly ever, Sir Joseph. They are an excellent crew, and do their work thoroughly without it.

SIR JOSEPH: . . . Don't patronize them, sir— pray don't patronize them.

CAPT: Certainly not, Sir Joseph.

SIR JOSEPH: . . . That you are their Captain is an accident of birth. I cannot permit these noble fellows to be patronized because an accident of birth has placed you above them and them below you.

CAPT: I am the last person to insult a British sailor, Sir Joseph.

SIR JOSEPH: . . . You are the last person who did, Captain Corcoran. Desire that splendid seaman to step forward:

(*Dick comes forward.*)

SIR JOSEPH: . . . No, no, the other splendid seaman.

CAPT: Ralph Rackstraw, three paces to the front— march!

SIR JOSEPH: . . . (*sternly*): If what?

CAPT: I beg your pardon— I don't think I understand you.

SIR JOSEPH: . . . If you please.

CAPT: Oh, yes, of course. If you please. (*Ralph steps forward.*)

SIR JOSEPH: . . . You're a remarkably fine fellow.

RALPH: . . . Yes, your honour.

SIR JOSEPH: . . . And a first-rate seaman, I'll be bound.

RALPH: . . . There's not a smarter topman in the navy, your honour, though I say it who shouldn't.

SIR JOSEPH: . . . Not at all. Proper self-respect, nothing more. Can you dance a horn-pipe?

RALPH: . . . No, your honour.

SIR JOSEPH: . . . That's a pity; all sailors should dance hornpipes. I will teach you one this evening, after dinner. Now tell me— don't be afraid— how does your Captain treat you, eh?

RALPH: . . . A better Captain doesn't walk the deck, your honour.

ALL: Aye! Aye!

SIR JOSEPH: . . . Good. I like to hear you speak well of your commanding officer; I dare say he doesn't deserve it, but still it does you credit. Can you sing?

RALPH: . . . I can hum a little, your honour.

SIR JOSEPH: . . . Then hum this at your leisure. (*Giving him MS. music.*) It is a song that I have composed for the use of the Royal Navy. It is designed to encourage independence of thought and action in the lower branches of the service, and to teach the principle that a British sailor is any man's equal, excepting mine. Now, Captain Corcoran, a word with you in your cabin on a tender and sentimental subject.

CAPT: Aye, aye, Sir Joseph. (*Crossing.*) Boatswain, in commemoration of this joyous occasion, see that extra grog is served out to the ship's company at seven bells.

BOAT: Beg pardon. If what, your honour?

CAPT: If what? I don't think I understand you.

BOAT: If you *please*, your honour.

CAPT: What!

SIR JOSEPH: . . . The gentleman is quite right. If you please.

CAPT: (*stamping his foot impatiently*): If you *please!* (*Exit.*)

No. 9a - (Sir Joseph, Cousin Hebe, Female Relatives and Sailors)
"For I hold that on the seas"

Vivace

SIR JOSEPH

For - I hold that on the seas The ex-

press - ion "if you please" A par - tic - u - lar - ly gen - tle - man - ly

COUSIN HEBE

tone im - plants. And so do his sis - ters and his cous - ins and his aunts.

SOPS. & ALTOS
And

TENORS & BASSES
And

so do his sis - ters and his cous - ins and his aunts! His sis - ters and his cous - ins, Whom he

so do his sis - ters and his cous - ins and his aunts! His sis - ters and his cous - ins, Whom he

cresc.

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

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

(*Exeunt Sir Joseph and Relatives.*)

BOAT: . . . Ah! Sir Joseph's a true gentleman, courteous and considerate to the very humblest.

RALPH: . . . True, Boatswain, but we are not the very humblest. Sir Joseph has explained our true position to us. As he says, a British seaman is any man's equal excepting his; and if Sir Joseph says that, is it not our duty to believe him?

ALL: . . . Well spoke! Well spoke!

DICK: . . . You're on a wrong tack, and so is he. He means well, but he don't know. When people have to obey other people's orders, equality's out of the question.

ALL: . . . (*recoiling*): Horrible! Horrible!

BOAT: . . . Dick Deadeye, if you go for to infuriate this here ship's company too far, I won't answer for being able to hold 'em in. I'm shocked! That's what I am— shocked!

RALPH: . . . Messmates, my mind's made up. I'll speak to the captain's daughter, and tell her, like an honest man, of the honest love I have for her.

ALL: . . . Aye, aye!

RALPH: . . . Is not my love as good as another's? Is not my heart as true as another's? Have I not hands and eyes and ears and limbs like another?

ALL: . . . Aye, aye!

RALPH: . . . True, I lack birth—

BOAT: . . . You've a berth on board this very ship.

RALPH: . . . Well said— I had forgotten that. Messmates— what do you say? Do you approve my determination?

ALL: . . . We do.

DICK: . . . I don't.

BOAT: . . . What is to be done with this here hopeless chap? Let us sing him the song that Sir Joseph has kindly composed for us. Perhaps it will bring this here miserable creetur to a proper state of mind.

No. 10 Glee—(Ralph, Boat swain, Carpenter's Mate, and Chorus of Sailors) 57
 "A British tar"

Moderato

Piano introduction in G major, 2/4 time, Moderato. The music consists of two staves with a treble and bass clef. It begins with a piano (p) dynamic marking. The melody is simple and accompanimental, setting the mood for the glee.

§ RALPH

1. A Brit - ish tar is a soar - ing soul, As
 2. His eyes should flash with an in - born fire, His

BOATSWAIN

1. A Brit - ish tar is a soar - ing soul, As
 2. His eyes should flash with an in - born fire, His

CARPENTER

1. A Brit - ish tar is a soar - ing soul, As
 2. His eyes should flash with an in - born fire, His

Piano accompaniment for the first vocal part, starting with a repeat sign and a section marker (§). The music continues with a steady accompaniment for the vocal lines.

free as a moun - tain bird; His en - er - get - ic fist Should be
 brow with scorn be - wrung; He nev - er should bow down To a

free as a moun - tain bird; His en - er - get - ic fist Should be
 brow with scorn be - wrung; He nev - er should bow down To a

free as a moun - tain bird; His en - er - get - ic fist Should be
 brow with scorn be - wrung; He nev - er should bow down To a

Piano accompaniment for the second vocal part, continuing the accompaniment for the glee's chorus.

read-y to re-sist A dic - ta - to - rial word.
 dom-i-neer-ing frown, Or the tang of a ty - rant tongue.

read-y to re-sist A dic - ta - to - rial word. His
 dom-i-neer-ing frown, Or the tang of a ty - rant tongue. His

read-y to re-sist A dic - ta - to - rial word. His nose should
 dom-i-neer-ing frown, Or the tang of a ty - rant tongue. His foot should

and his lip should curl, and his
 and his throat should growl, and his

nose should pant, His cheeks should flame,
 foot should stamp, His hair should twirl,

pant, and his lip _____ should curl, His cheeks should
 stamp, and his throat _____ should growl, His hair should

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

His bo-som should heave, And his
 His eyes should flash, And

flame, and his brow should furl, And his bo-som should heave, and his heart should
 twirl, and his face should scowl, And his eyes _____ should flash, and his breast pro -

TENORS

His
His
BASSES

rall.

fist be ev - er read - y for a knock - down blow.
this should be his cus - tom - a - ry at - ti - tude.

rall.

fist be ev - er read - y for a knock - down blow.
this should be his cus - tom - a - ry at - ti - tude.

rall.

glow, And his fist ev - er read - y for a knock - down
trude, And this his cus - tom - a - ry at - ti -

p

Più vivace

cresc.

nose should pant, and his lip should curl, His cheek should flame, and his
foot should stamp, and his throat should growl, His hair should twirl, and his

cresc.

nose should pant, and his lip should curl, His cheek should flame, and his
foot should stamp, and his throat should growl, His hair should twirl, and his

blow.
tude.

Più vivace

cresc.

brow should furl, His bo - som should heave, and his heart should glow, And his
face should scowl, His eyes should flash, and his breast pro - trude, And

brow should furl, His bo - som should heave, and his heart should glow, And his
face should scowl, His eyes should flash, and his breast pro - trude, And

cresc.

1

fist be ev-er read-y for a knock-down blow.
this should be his cus-tom-a - ry

2 1 3 2 5 4 3

1 3 4 3

2

at - ti - tude, his at - ti -

4 3

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

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

(All dance off except Ralph, who remains, leaning pensively against bulwark.)



(Enter Josephine from cabin.)

JOSEPHINE: It is useless— Sir Joseph's attentions nauseate me. I know that he is a truly great and good man, for he told me so himself, but to me he seems tedious, fretful, and dictatorial. Yet his must be a mind of no common order, or he would not dare to teach my dear father to dance a hornpipe on the cabin table. (*Sees Ralph.*) Ralph Rackstraw! (*Overcome by emotion.*)

RALPH: . . . Aye, lady— no other than poor Rackstraw!

JOSEPHINE: (*aside*): How my heart beats! (*Aloud.*) And why poor, Ralph?

RALPH: . . . I am poor in the essence of happiness, lady— rich only in never-ending unrest. In me there meet a combination of antithetical elements which are at eternal war with one another. Driven hither by objective influences— thither by subjective emotions— wafted one moment into blazing day, by mocking hope— plunged the next into the Cimmerian darkness of tangible despair, I am but a living ganglion of irreconcilable antagonisms. I hope I make myself clear, lady?

JOSEPHINE: Perfectly. (*Aside.*) His simple eloquence goes to my heart. Oh, if I dared— but no, the thought is madness! (*Aloud.*) Dismiss these foolish fancies, they torture you but needlessly. Come, make one effort.

RALPH: . . . (*aside*): I will— one. (*Aloud.*) Josephine!

JOSEPHINE: (*indignantly*): Sir!

RALPH: . . . Aye, even though Jove's armoury were launched at the head of the audacious mortal whose lips, unhallowed by relationship, dared to breathe that precious word, yet would I breathe it once, and then perchance be silent evermore. Josephine, in one brief breath I will concentrate the hopes, the doubts, the anxious fears of six weary months. Josephine, I am a British sailor, and I love you!

JOSEPHINE: Sir, this audacity! (*Aside.*) Oh, my heart, my beating heart. (*Aloud.*) This unwarrantable presumption on the part of a common sailor! (*Aside.*) Common! oh, the irony of the word! (*Crossing, aloud.*) Oh, sir, you forget the disparity in our ranks.

RALPH: . . . I forget nothing, haughty lady. I love you desperately, my life is in your hand: I lay it at your feet! Give me hope, and what I lack in education and polite accomplishments, that I will endeavour to acquire. Drive me to despair, and in death alone I shall look for consolation. I am proud and cannot stoop to implore. I have spoken, and I wait your word.

JOSEPHINE: You shall not wait long. Your proffered love I haughtily reject. Go, sir, and learn to cast your eyes on some village maiden in your own poor rank— they should be lowered before your captain's daughter.

No. 11 Duet— (Josephine and Ralph)

“Refrain, audacious tar”

JOSEPHINE

Allegro con brio

Re - frain, au - da - cious
 tar, Your suit from press - ing, Re - mem - ber what you
 are, And whom ad - dress - ing! Re - frain, au - da - cious tar, Your
 suit from press - ing, Re - mem - ber what you are, And whom ad - dress - ing! Re -
 frain, au - da - cious tar, Re - mem - ber what you are, I'd

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

cresc. *dim.*

mf *dim.*

ho - ly, Were he more high-ly born Or I more low-ly!

p *ritard.*

colla voce *pp* *ff*

Tempo I

RALPH

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

fp

speak, and I o - bey, It is — my — du - ty! I

fp

am the low-liest tar that sails the wa - ter, And you, proud maid-en, are My

cap-tain's daugh-ter, Proud la - dy, have your way, You speak, and I o -

(aside) *p* Un poco più lento
bey. My heart, with an-guish torn, Bows down be -

cresc.
fore her; She laughs my love to scorn, Yet I — a - dore her, My

dim. *p* *rit.*
heart, with an - guish torn, Bows down be - fore her; She laughs my love to scorn, Yet I a -

Tempo I JOSEPHINE

dore her. Re - frain, au - da - cious tar, Your suit from

press - ing! RALPH I'd
Proud la - dy, have your way, Un - feel - ing beau - ty! My

più lento
p

più lento
p

più 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

I more low - ly.
I a - dore her.

rit. *pp*

rit. *pp*

rit. *pp* *p*

(Exit Josephine into cabin.)

No. 12 Finale—(ACT I)

“Can I survive this overbearing?”

Allegretto moderato

RALPH RECIT.

Can I sur-vive this o-ver-bear-ing? Or live a life of maddes-

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

pect-ed!

RALPH *(Enter Sailors, Hebe, Relatives, and Buttercup.)*

Allegro con brio Mess-mates, a-hoy! Come here! Come here!

f a tempo *Segue Finale* *ff*

ff SOPS. & ALTOS

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, With-out de-

TENORS & BASSES

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, With-out de-

The
 lay, What does she say? What cheer, what cheer?
 lay, What does she say? What cheer, what cheer?
 maid - en treats my suit with scorn, Re - 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!

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte). The lyrics are printed below the vocal line, with some words appearing in the piano part as well.

DICK

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

COUSIN HEBE

Shall they sub-mit? Are they but slaves? Love comes a-like to high and low—Bri -

BOATSWAIN

Shall we sub-mit? Are we but slaves? Love comes a-like to high and low—Bri -

CHORUS

Shall they sub-mit? Are they but slaves? Love comes a-like to high and low—Bri -

Shall we sub-mit? Are we but slaves? Love comes a-like to high and low—Bri -

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

tan-nia's sail-ors rule the waves, And shall we stoop to in-sult?

tan-nia's sail-ors rule the waves, And shall they stoop to in-sult? No! no!

tan-nia's sail-ors rule the waves, And shall we stoop to in-sult? No! no!

DICK

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

p *fp* *p* *fp*

CHORUS

toil-ers of the waves, She spurns you all-Itold you so! Shall they sub-mit?

Shall we sub-mit?

p *pp* *cresc.*

COUSIN HEBE

Shall they sub-mit? Are they but slaves?

BOATSWAIN

Shall we sub-mit? Are we but slaves?

DICK

You must sub-mit, you are but

Are they but slaves? Shall they sub-mit? Are they but slaves?

Are we but slaves? Shall we sub-mit? Are we but slaves?

Love comes a-like to high and low— Bri-tan - nia's sail - ors

Love comes a-like to high and low— Bri-tan - nia's sail - ors

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

Love comes a-like to high and low— Bri-tan - nia's sail - ors

Love comes a-like to high and low— Bri-tan - nia's sail - ors

DICK

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 prithee, tell Thè maid that, as I died, I loved her

CHORUS (*turning away, weeping*)

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

that, as he died, he loved her well! RALPH

tell The maid, as he died, he loved her well! Be warned, my
tell The maid, as he died, he loved her well!

mess-mates all Who love in rank a - bove you— For Jo - seph-ine I

(Puts pistol to his head.)

All the sailors stop their ears. Enter Josephine, on deck.)

Tutti. CHORUS

SOPRANOS & CONTRALTOS

JOSEPHINE. RECIT.

fall! Ah! stay your hand! I love you! **TENORS & BASSES**
Ah! stay your hand—she loves you!

RALPH

JOSEPHINE

SOPRANOS & CONTRALTOS

TENORS & BASSES

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

Allegro vivace

JOSEPHINE



COUSIN HEBE

Oh joy, oh rap - ture un - fore - seen, For



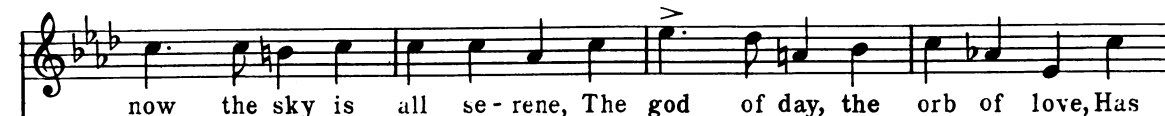
RALPH

Oh joy, oh rap - ture un - fore - seen, For

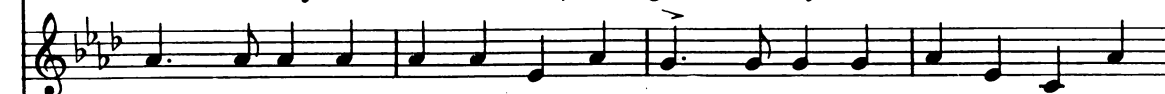


Oh joy, oh rap - ture un - fore - seen, For

Allegro vivace



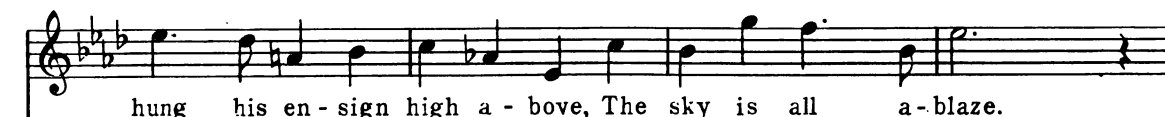
now the sky is all se - rene, The god of day, the orb of love, Has



now the sky is all se - rene, The god of day, the orb of love, Has



now the sky is all se - rene, The god of day, the orb of love, Has



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



We'll chase the lag-ging hours a-long, And
 We'll chase the lag-ging hours a-long, And
 woo-ing words and lov - ing song, We'll chase the lag-ging hours a-long, And
 if we find the maid - en coy, We'll mur - mur forth de-cor - ous joy In
 if we find the maid - en coy, We'll mur - mur forth de-cor - ous joy In
 if I find the maid - en coy, I'll mur - mur forth de-cor - ous joy In
 dream - - - y roun - de - lays!
 dream - - - y roun - de - lays!
 dream - - - y roun - de - lays! **DICK**
 He thinks he's
p stacc.

won his Jo - seph - ine, But tho' the sky is now se -

rene, A frown - ing thun - der - bolt a - bove May end their ill - as - sort - ed

love Which now is all a - blaze. Our cap - tain, ere the

p

day is gone, Will be ex - treme - ly down up - on The wick - ed men who

art em - ploy To make his Jo - seph - ine less coy In man - y va - rious

cresc.

JOSEPHINE

COUSIN HEBE Oh joy, oh rap-ture un-fore-seen, For

RALPH Oh joy, oh rap-ture un-fore-seen, For

Oh joy, oh rap-ture un-fore-seen, For

ways. Our cap-tain

now the sky is all se-rene, The god of day, the

now the sky is all se-rene, The god of day, the

now the sky is all se-rene, The god of day, the

soon, un-less I'm wrong, Will be ex-treme-ly down up-

orb of love, Has hung his en-sign high a-bove, The

orb of love, Has hung his en-sign high a-bove, The

orb of love, Has hung his en-sign high a-bove. The

on The wick-ed men who art em-ploy, Will be ex-

cre - - - - - scen -

sky is all

sky is all

sky is all

treme - ly down up - on The wick - ed men, will be ex - treme - ly down up -

do

a - - - blaze, is all a -

a - - - blaze, is all a -

a - - - blaze, is all a -

on the men In man - y var - ious ways, In man - y var - ious

blaze, is all a - blaze, The sky is

blaze, is all a - blaze, The sky is

blaze, is all a - blaze, The sky is

ways, Our cap - tain soon will be ex - treme - ly down up - on The

cres -

all, is all a - blaze. _____

all, is all a - blaze. _____

all, is all a - blaze. _____ (Exit Dick.)

wick-ed men In man-y va-rious ways. _____

- scen - do

JOSEPHINE *p*

HEBE This ver - y night,

RALPH With ba - ted breath, *p*

Exactly the same time And

pp staccato

With - out a light, A

As still as death,

muf-fled oar— We'll steal a - shore.

JOSEPHINE

cler - gy - man And

RALPH
Shall make us one

BOATSWAIN
At half - past ten,

JOSEPHINE

then we can This

RALPH
Re - turn, for none

BOATSWAIN
Can part them then!

CHORUS *p* This
p This

COUSIN HEBE RALPH JOSEPHINE

ver - y night, With ba - ted breath, And muf - fled oar- With -

ver - y night, With ba - ted breath, And muf - fled oar- With -

ver - y night, With ba - ted breath, And muf - fled oar- With -

COUSIN HEBE RALPH JOSEPHINE

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

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

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

RALPH

COUSIN HEBE

JOSEPHINE

cler - gy - man Shall make us one At half - past ten, And

BOATSWAIN

At half - past ten,

cler - gy - man Shall make them one At half - past ten, And

cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE

then we can

This ver - y

BUTTERCUP

HEBE & BUT.

RALPH

Can part them then. This

mp

Re - turn, for none BOATSWAIN

This

mp

Can part them then! This

CARPENTER

mp

This

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

pp

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

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

H.&B. ver - y night, With ba - ted breath And muf - fled oar—With -

R. ver - y night, With ba - ted breath And muf - fled oar—With -

B. ver - y night, With ba - ted breath And muf - fled oar—With -

C. ver - y night, With ba - ted breath And muf - fled oar—With -

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

ver - y 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 Return, for none Can part us then! A clergy-

H.&B. 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 us one At half-past ten, And then they can Return, for none Can part them then! A clergy-

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 ver-y

H.&B. cler - gy - man Shall make them one At half - past ten. This ver-y

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

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

C. cler - gy - man Shall make them one At half - past ten. This ver-y

man Shall make them one At half-past ten, And then they can Return, for none Can part them then! This ver-y

cler - gy - man Shall make them one At half - past ten. This ver-y

cruc. *ff*

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

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

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

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

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

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

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

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

H.&B. 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*

J. part us then! *p*

H.&B. part them then! *p*

R. part us then! *p*

B. none Can part them then! *p*

C. none Can part them then! *p*

none Can part them then! *p*

none Can part them then! *p*

none Can part them then! *p*

2 3 1 2 4 3 2 1 2 1 2 3

(Dick appears)

1 4 3 2 1 1 3 2 1 1 4 3 2 1 1 4 3 1 3 5 2 1

pp

at hatchway) **DICK** Moderato *RECIT.*

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

pp

la-dy— you a fore-mast hand! Re - mem-ber, she's your gal-lant cap-tain's daughter,

Allegro
CHORUS. Tutti

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

(Exit Dick.)

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

Allegro con brio

ff

CHORUS

ff

Let's give three cheers for the sail-or's bride, Who

Let's give three cheers for the sail-or's bride, Who

casts all thought of rank a-side—And gives up home and for-tune, too, For the

casts all thought of rank a-side—And gives up home and for-tune, too, For the

la, la,

hon - est love of a sail - or true! Tra, la, la, la, la, la, la, la,

hon - est love of a sail - or true! Tra, la, la, la, la, la, la, la,

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

give three cheers for the sail-or'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 sail-or true!

gives up home and for-tune, too, For the hon-est love of a sail-or true!

JOSEPHINE, COUSIN HEBE, BUTTERCUP
Vivace

SOPRANOS & CONTRALTOS UNISON
For a Brit-ishtar is a soar-ing soul As

p

free as a moun-tain bird; His en-er-get-ic fist should be read-y 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 nev-er should bow down to a dom-in-eer-ing 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 bos-om should heave, and his

credo.

heart should glow, And his fist be ev-er read-y for a knock-down blow.

SOPS. & ALTOS

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

RALPH with TENORS

BOATSWAIN & CARPENTER with BASSES

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

ff

hair should twirl, and his face should scowl, His eyes should flash, and his breast pro-trude, And

hair should twirl, and his face should scowl, His eyes should flash, and his breast pro-trude, And

JOSEPHINE

COUSIN HEBE
 RALPH
 BOATSWAIN
 CARPENTER

this should be his cus-tom-a - ry at - ti - tude, His eyes _____ should

this should be his cus-tom-a - ry at - ti - tude, His eyes _____ should

this should be his cus-tom-a - ry at - ti - tude, His eyes _____ should

this should be his cus-tom-a - ry at - ti - tude, His eyes _____ should

this should be his cus-tom-a - ry at - ti - tude, His eyes _____ should

this should be his cus-tom-a - ry at - ti - tude, his

this should be his cus-tom-a - ry at - ti - tude, his

J.
H.
R.
B.
C.

flash, his breast — pro - trude, His eyes _____

flash, his breast — pro - trude, His eyes _____

flash, his breast — pro - trude, His eyes _____

flash, his breast — pro - trude, His eyes _____

flash, his breast — pro - trude, His eyes _____

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

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

J. *should flash, his*

H. *should flash, his*

R. *should flash, his*

B. *should flash, his*

C. *should flash, his*

his cus-tom-a-ry at-ti-tude,

his cus-tom-a-ry at-ti-tude,

Stringendo

J. *eyes should flash, his breast pro -*

H. *eyes should flash, his breast pro -*

R. *eyes should flash, his breast pro -*

B. *eyes should flash, his breast pro -*

C. *eyes should flash, his breast pro -*

his at-ti-tude, his

his at-ti-tude, his

Stringendo

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

at - ti - tude. His
at - ti - tude. His Piu vivo

J. flash, yes,
H. flash, yes,
R. flash, yes,
B. flash, yes,
C. flash, yes,

eyes, his eyes, yes,
eyes, his eyes, yes,

J. His eyes should flash,

H. His eyes should flash,

R. His eyes should flash,

B. His eyes should flash,

C. His eyes should flash,

His eyes should flash,

His eyes should flash,

J. His foot should stamp and his throat, his throat should growl,

H. His foot should stamp and his throat, his throat should growl,

R. His foot should stamp and his throat, his throat should growl,

B. His foot should stamp and his throat, his throat should growl,

C. His foot should stamp and his throat, his throat should growl,

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

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

J. His hair should twirl and his face, his face should

H. His hair should twirl and his face, his face should

R. His hair should twirl and his face, his face should

B. His hair should twirl and his face, his face should

C. His hair should twirl and his face, his face should

His hair should twirl and his face should scowl, His

His hair should twirl and his face should scowl, His

J. scowl;

H. scowl;

R. scowl;

B. scowl;

C. scowl;

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

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

(Pose)

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.

(All dance.)

CURTAIN

END OF ACT I

Entr'acte

Tempo moderato

The musical score is written for piano and grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Tempo moderato". The first system includes a dynamic marking of *mf* in the bass staff and *p* in the treble staff. The score consists of seven systems of music. The sixth system is marked *rall.* (rallentando). The seventh system is marked *p a tempo*. The piece concludes with a double bar line and a final chord in the bass staff.

ACT II

No. 13 Song— (Captain Corcoran)
 “Fair moon, to thee I sing”

(Same Scene. Night. Moonlight. Captain discovered singing, and accompanying himself on a guitar. Little Buttercup, seated on quarter-deck, gazing sentimentally at him.)

Moderato

CAPTAIN C.

Fair moon, to thee I sing, Bright re-gent of the heav - ens,

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

Say, why is ev-'ry-thing Ei-ther at six-es or at sev-ens? I have

lived hith-er-to Free from the breath of—

slan-der, Be-loved by all my crew, A

real-ly pop-u-lar com-mand-er. 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 heav - ens, Say, why is —

f *pp*

ev - 'ry - thing — Ei - ther at six - es or at sev - ens?

f *pp*

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

rall.
colla voce

heavens!

a tempo *p*

BUT:How sweetly he carols forth his melody to the unconscious moon! Of whom is he thinking? Of some high born beauty? It may be! Who is poor Little Buttercup that she should expect his glance to fall on one so lowly! And yet if he knew— if he only knew!

CAPT. . . . (*coming down*): Ah! Little Buttercup, still on board? That is not quite right, little one. It would have been more respectable to have gone on shore at dusk.

BUT: True, dear captain— but the recollection of your sad, pale face seemed to chain me to the ship. I would fain see you smile before I go.

CAPT: Ah! Little Buttercup, I fear it will be long before I recover my accustomed cheerfulness, for misfortunes crowd upon me, and all my old friends seem to have turned against me!

BUT: Oh, no— do not say “all,” dear Captain. That were unjust to one, at least.

CAPT: True, for you are staunch to me. (*Aside.*) If ever I gave my heart again, methinks it would be to such a one as this! (*Aloud.*) I am touched to the heart by your innocent regard for me, and were we differently situated, I think I could have returned it. But, as it is, I fear I can never be more to you than a friend.

BUT: I understand! You hold aloof from me because you are rich and lofty— and I, poor and lowly. But take care! The poor bumboat woman has gypsy blood in her veins, and she can read destinies.

CAPT: Destinies!

BUT: There is a change in store for you!

CAPT: A change!

BUT: Aye— be prepared!

No. 14 Duet— (Buttercup and Captain Corcoran) “Things are seldom what they seem”

Allegro

BUTTERCUP

p

Things are sel - dom what they seem,

p *ff* *p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leath - ers;

The musical score is for a duet between Buttercup and Captain Corcoran. It is in 2/4 time, marked 'Allegro', and in the key of B-flat major. Buttercup's part is on a single treble clef staff, while the piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include piano (*p*) and fortissimo (*ff*). The lyrics are: 'Things are seldom what they seem, Skim milk mas-que-rades as cream; High-lows pass as patent leath-ers;'. The score consists of two systems of music.

CAPTAIN C. (puzzled)

Jack-daws strut in pea-cock's feathers. Ver-y true, So they do.

BUTTERCUP

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

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

CAPTAIN C. (puzzled)

BUTTERCUP

So they be, Fre-quent - lee. Drops the wind and

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

CAPTAIN C. (*puzzled*)

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

The first system of the musical score for Captain C. (puzzled) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "Yet it is a far-thing still. Yes, I know, That is so." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It features a steady bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has the lyrics: "Tho' to catch your drift I'm striv-ing, It is sha-dy— it is sha-dy;". The piano accompaniment continues with similar harmonic support.

I don't see at what you're driv-ing, Mys-tic la-dy— mys-tic la - dy.

The third system concludes the musical score for Captain C. (puzzled). The vocal line has the lyrics: "I don't see at what you're driv-ing, Mys-tic la-dy— mys-tic la - dy." The piano accompaniment ends with a final chord.

BUTTERCUP (*aside*)

Stern con-vic - tion's o'er him steal-ing That the mys - tic

The first system of the musical score for Buttercup (aside) features a vocal line in a treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The lyrics are: "Stern con-vic - tion's o'er him steal-ing That the mys - tic". The piano accompaniment is in a grand staff with a key signature of two sharps and a 4/4 time signature, featuring a rhythmic accompaniment.

CAPTAIN C. (*aside*)

Stern con-vic - tion's o'er me steal-ing That the mys - tic

The second system of the musical score for Captain C. (aside) features a vocal line in a treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are: "Stern con-vic - tion's o'er me steal-ing That the mys - tic". The piano accompaniment continues with the same rhythmic accompaniment.

The second system of the musical score for Buttercup (aside) continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern in both hands.

la - dy's deal - ing In o - rac - u - lar re - veal - ing.

la - dy's deal - ing In o - rac - u - lar re - veal - ing.

That is so!

Yes, I know—

Tho' I'm an - y -

CAPTAIN C.

thing but clev-er, I could talk like that for - ev-er: Once a cat was

killed by care, On - ly brave de - serve the fair. Ver - y true,

BUTTERCUP

CAPTAIN C.

So they do. Wink is of - ten good as nod

The first system of the musical score for Captain C. features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "So they do. Wink is of - ten good as nod". The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. Dynamics include *ff* and *p*. The music is in a 4/4 time signature.

Spoils the child who spares the rod; Thirst-y lambs run fox - y dan-gers,

The second system of the musical score for Captain C. continues the vocal line and piano accompaniment. The lyrics are "Spoils the child who spares the rod; Thirst-y lambs run fox - y dan-gers,". The piano accompaniment continues with similar dynamics and rhythmic patterns.

BUTTERCUP

CAPTAIN C.

Dogs are found in man - y man-gers. Fre-quent-lee, I a-gree. Paw of cat the

The first system of the musical score for Buttercup and Captain C. features a vocal line and a piano accompaniment. The lyrics are "Dogs are found in man - y man-gers. Fre-quent-lee, I a-gree. Paw of cat the". The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. Dynamics include *ff* and *p*. The music is in a 4/4 time signature.

chest-nut snatches, Worn-out gar-ments show new patches; On - ly count the

The second system of the musical score for Buttercup and Captain C. continues the vocal line and piano accompaniment. The lyrics are "chest-nut snatches, Worn-out gar-ments show new patches; On - ly count the". The piano accompaniment continues with similar dynamics and rhythmic patterns.

BUTTERCUP

chick that hatch-es, Men are grown-up catch-y catch-ies. Yes, I know, That is so,

The third system of the musical score for Buttercup features a vocal line and a piano accompaniment. The lyrics are "chick that hatch-es, Men are grown-up catch-y catch-ies. Yes, I know, That is so,". The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature.

(aside)

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!

BUTTERCUP

Tho' a mys - tic tone I — bor - row, He will learn the
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.
truth with sor - row; Here to - day and gone to - mor - row.

That is so! I'll dis-sem-ble, I'll dis-

Yes, I know. Tho' a mys-tic tone you bor-row,

sem-ble, Let him trem-ble! Let him trem-ble! Let him

I shall learn the truth with sor-row; Here to-day and

trem-ble! Yes, I know, That is so!

gone to-mor-row, Yes, I know, That is so!

pp *a tempo* *ff*

(Exit Buttercup, melodramatically.)

CAPT:Incomprehensible as her utterances are, I nevertheless feel that they are dictated by a sincere regard for me. But to what new misery is she referring? Time alone can tell.

(Enter Sir Joseph.)

SIR JOSEPH:Captain Corcoran, I am much disappointed with your daughter. In fact, I don't think she will do.

CAPT:She won't do, Sir Joseph!

SIR JOSEPH:I'm afraid not. The fact is, that although I have urged my suit with as much eloquence as is consistent with an official utterance, I have done so hitherto without success. How do you account for this?

CAPT:Really, Sir Joseph, I hardly know. Josephine is of course sensible of your condescension.

SIR JOSEPH:She naturally would be.

CAPT:But perhaps your exalted rank dazzles her.

SIR JOSEPH:You think it does?

CAPT:I can hardly say; but she is a modest girl, and her social position is far below your own. It may be that she feels she is not worthy of you.

SIR JOSEPH:That is really a very sensible suggestion, and displays more knowledge of human nature than I had given you credit for.

CAPT:See, she comes. If your lordship would kindly reason with her and assure her officially that it is a standing rule at the Admiralty that love levels all ranks, her respect for an official utterance might induce her to look upon your offer in its proper light.

SIR JOSEPH:It is not unlikely. I will adopt your suggestion. But soft, she is here. Let us withdraw, and watch our opportunity.

(Enter Josephine from cabin. Sir Joseph and Captain retire.)

No. 15 Scena— (Josephine) "The hours creep on apace"

Andante

The hours creep on a - pace, My

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

tak-ing. Its fol-ly it were ea-sy to be show-ing: What I am giv-ing

up, and whith-er go - ing. {On the one hand, papa's luxurious home, Hung with ancestral armour and old }brasses,

{Carved oak and tapestry from distant Rome, Rare "blue and white," Venetian finger- }glasses, {Rich Oriental rugs, luxurious sofa, }pil-lows, And

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

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

Allegro con spirito

dinner served up in a pudding - bas-in!

cresc. molto

A sim - ple sail - or, 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 trust-y heart, And

cresc.

cresc.

hon - est, brown right hand, his trust - y heart, and brown right hand! And

p

yet he is so won-d'rous fair, That love for one so pass-ing rare, So

p

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

p

rall.

lit - tle else than sol - emn du - - ty! Oh, god of

ad lib. *a tempo*

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

sim - ple sail - or, 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 trust - y heart, And hon - est, brown right hand, his trust - y heart and right

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

twain shall my poor heart, my poor heart o-

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

Which shall my poor heart o-bey! Oh,

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

cresc.

p

cresc.

mf

p

cresc.

f

f

f

ff

mf

ff

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

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

bey!

(Sir Joseph and Captain enter.)

SIR JOSEPH: . . . Madam, it has been represented to me that you are appalled by my exalted rank. I desire to convey to you officially my assurance, that if your hesitation is attributable to that circumstance, it is uncalled for.

JOSEPHINE: . Oh, then your lordship is of the opinion that married happiness is not inconsistent with discrepancy in rank?

SIR JOSEPH: . . . I am officially of that opinion.

JOSEPHINE: . That the high and the lowly may be truly happy together, provided that they truly love one another?

SIR JOSEPH: . . . Madam, I desire to convey to you officially my opinion that love is a platform upon which all ranks meet.

JOSEPHINE: . I thank you, Sir Joseph. I did hesitate, but I will hesitate no longer. *(Aside.)* He little thinks how eloquently he has pleaded his rival's cause!

No.16 Trio — (Josephine, Captain, and Sir Joseph)

“Never mind the why and wherefore”

Allegro vivace

Captain: 1. Nev - er mind the why and where-fore, Love can
Sir Joseph: 2. Nev - er mind the why and where-fore, Love can
Josephine: 3. Nev - er mind the why and where-fore, Love can

lev-el ranks, and there-fore, Though his Lord-ship's station's might - y, Though stu-
 lev-el ranks, and there-fore, Though your nau-ti - cal re - la - tion In my
 lev-el ranks, and there-fore I ad - mit the jur - is - dic - tion; Ab - ly

pen-dous be his brain, Though her tastes are mean and flight-y, And her
 set could scarce-ly pass, Though you oc - cu - py a sta - tion In the
 have you played your part, You have car - ried firm con - vic - tion To my

CAPTAIN C. & SIR JOSEPH (each verse)

for-tune poor — and plain — Ring the mer - ry
 low - er mid - dle class —
 hes - i - tat - ing heart.

bells on board-ship, Rend the air with warb-ling wild, For the u - nion

CAPTAIN C.
(each verse)

of his Lord-ship With a hum-ble cap-tain's child, For a hum-ble cap-tain's
 my

JOSEPHINE
(each verse)

SIR JOSEPH
(each verse)

daugh-ter, For a gal-lant cap-tain's daugh-ter, And a Lord who rules the

JOSEPHINE (*aside*)

1 JOSEPHINE 1st &

wa - ter, And a tar who ploughs the wa - ter. Let the air with
CAPTAIN & SIR
Let the air with

1 & 2

2nd Verses

joy be la - den, Rend with songs the air a - bove, For the u - nion
JOSEPH
joy be la - den, Rend with songs the air a - bove, For the u - nion

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

JOSEPHINE 3rd Verse

Let the air with joy be la - den,

CAPTAIN & SIR JOSEPH

Ring the mer - ry bells on board-ship,

For the u - nion of a maid-en,

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 the lyrics: "her love. —". The piano accompaniment continues with various chords and melodic lines.

This system shows the piano accompaniment for the third system, featuring complex chordal textures and melodic patterns in both hands.

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

(Exit Josephine)

CAPT.:Sir Joseph, I cannot express to you my delight at the happy result of your eloquence. Your argument was unanswerable.

SIR JOSEPH:Captain Corcoran, it is one of the happiest characteristics of this glorious country that official utterances are invariably regarded as unanswerable. (*Exit Sir Joseph.*)

CAPT.:At last my fond hopes are to be crowned. My only daughter is to be the bride of a Cabinet Minister. The prospect is Elysian. (*During this speech Dick Deadeye has entered.*)

DICK:Captain.

CAPT.:Deadeye! You here? Don't! (*Recoiling from him.*)

DICK:Ah, don't shrink from me, Captain. I'm unpleasant to look at, and my name's agin me, but I ain't as bad as I seem.

CAPT.:What would you with me?

DICK: (*mysteriously*): I'm come to give you warning.

CAPT.:Indeed! Do you propose to leave the Navy then?

DICK:No, no, you misunderstand me; listen!

No. 17 Duet— (Captain and Dick Deadeye)
"Kind Captain, I've important information"

DICK

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

ma - tion, Sing hey, the kind com-mand-er that you are,

The musical score is written for voice and piano. It consists of two systems. The first system shows the vocal line for Dick Deadeye starting with the lyrics '1. Kind Cap-tain, I've im - por - tant in - for -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with the lyrics 'ma - tion, Sing hey, the kind com-mand-er that you are,'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

A - bout a cer - tain in - ti - mate re - la - - tion, Sing

CAPTAIN

The

hey, the mer - ry maid - en and the tar.

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

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

hey, the mer - ry maid - en — and the tar.

maid - en, The maid - en and the tar.

CAPTAIN

2. Good

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a quarter note G4. The piano accompaniment starts with a series of eighth notes in the right hand and chords in the left hand.

The second system continues the musical piece. The vocal line has the lyrics "fel- low, in con - un - drums you are speak - ing, Sing hey, the mys - tic". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system continues the musical piece. The vocal line has the lyrics "sail - or that you are, The an - swer to them vain - ly I am". The piano accompaniment continues with its rhythmic and harmonic accompaniment.

The fourth system concludes the musical piece on this page. The vocal line has the lyrics "seek - - ing, Sing hey, the mer - ry maid - en and the". The piano accompaniment ends with a final chord and a whole rest.

tar. The mer - ry, mer - ry maid - en, The
The mer - ry, mer - ry

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

and the tar.
and the tar.

DICK
3. Kind Cap - tain, your young la - dy is a - sigh -

ing, Sing hey, the sim - ple cap - tain that you are,

This ver - y night with Rack-straw to be fly - - ing; Sing

CAPTAIN

The
hey, the mer - ry maid - en and the tar.

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

much too mer - ry maid - en — and the tar.
 maid - en, The maid - en — and the tar.

CAPTAIN
 4. Good

fel - low, you have giv - en time - ly warn - ing, Sing hey, the thought - ful

sail - or that you are; I'll talk to Mas - ter Rack - straw in the

(Producing a

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

"cat.")

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!

CAPT: . . . Dick Deadeye — I thank you for your warning — I will at once take means to arrest their flight. This boat cloak will afford me ample disguise — So! (*Envelops himself in a mysterious cloak, holding it before his face.*)

DICK: . . . Ha, ha! They are foiled — foiled — foiled!

(*Enter Crew on tiptoe, with Ralph and Boatswain meeting Josephine, who enters from Cabin on tiptoe, with bundle of necessaries, and accompanied by Little Buttercup.*)

No. 18 Soli and Chorus "Carefully on tiptoe stealing"

Moderato

CHORUS OF SAILORS

pp

Care-ful-ly on tip-toe

steal-ing, Breath-ing gen-tly as we may, Ev-'ry

(*Captain stamps.*)

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

f

The musical score is written in G major and common time. The tempo is marked 'Moderato'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with chords. The vocal line is in the bass clef. The lyrics are: 'Care-ful-ly on tip-toe steal-ing, Breath-ing gen-tly as we may, Ev-'ry step with cau-tion feel-ing, We— will soft-ly steal a-way. Good-ness'. There are dynamic markings: *pp* (pianissimo) at the beginning and *f* (forte) at the end. A performance instruction '(Captain stamps.)' is placed above the final vocal line.

DICK

CHORUS

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

CAPTAIN (*aside*)

CHORUS

was, it was the cat! They're right, it was the cat! Pull a -

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

(*Captain stamps.*)

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

DICK

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

CHORUS

CAPTAIN *(aside)*

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

JOSEPHINE

Ev-'ry step with cau - tion

RALPH

Ev-'ry step with cau - tion

right, it was the cat!

DICK

Ev-'ry step with cau - tion

feel - ing, We will soft - ly steal a - way, Ev - 'ry

feel - ing, We will soft - ly steal a - way, Ev - 'ry

feel - ing, They will soft - ly steal a - way, Ev - 'ry

feel - ing, They will soft - ly steal a - way, Ev - 'ry

TENORS
We will steal a - way, Ev - 'ry step, ev - 'ry

BASSES
We will steal a - way, Ev - 'ry step, ev - 'ry

mp
step with cau - tion feel - ing, We will steal

pp
step with cau - tion feel - ing, We will steal

mp
step with cau - tion feel - ing, They will soft - -

pp
step with cau - tion feel - ing, They will soft - -

pp
step with cau - tion feel - ing, We will soft - -

pp

rall.
a - - way.

rall.
a - - way.

rall. CAPTAIN (*throwing off cloak*)
- ly steal a - way. Hold! _____

rall.
- ly steal a - way.

rall.
- ly steal a - way.

rall.
- ly steal a - way.

rall.
- ly steal a - way.

Allegro
1 2 5 3 1 2 4 3 1 3 5 4
ff *accel.* *ff*

(*All start.*) **Vivace**
— Pret-ty daugh - ter of mine, I in - sist up-on know - ing

p

Where you may be go - ing With these sons of the brine. For my

ex - cel - lent crew, Though foes they could thump an - y, Are scarce - ly fit com - pa - ny, My

CHORUS

daugh - ter, for you. Now, hark at that, do! Though foes we could thump an - y, We're

scarce - ly fit com - pa - ny For a la - dy like you! Proud

RALPH
p

p

off - i - cer, that haught-y lip un - curl! Vain

man, sup-press that su - per - cil - ious sneer, For I have

dared to love your match less girl, A

CAPTAIN
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 div-i-sion—The butt of e-pau-let-ted scorn— The

port div-i-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

worm - y eyes A - bove the dust to which you'd mould him, In

worm - y eyes A - bove the dust to which you'd mould me, In

man - hood's glor - ious pride to rise, He is an
 man - hood's glor - ious pride to rise, I am an

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

TENORS *ff* He is an
 BASSES *ff* He is an

CHORUS

BOATSWAIN
 He is an Eng - lish - man! For
 Eng - - - lish - man!
 Eng - - - lish - man!

Moderato

he him-self has said it, And it's great-ly to his cred-it, That he

p stacc.

is an Eng - lish - man! For he

f That he is an Eng - lish - man!

f 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!

TENORS & BASSES But in spite of all temp-ta-tions To be-

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

p

long to oth-er 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-

rall.

f a tempo

ta - tions To be-long to oth-er na-tions, He re-mains an Eng-lish-

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

rall.

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

rall.

rall.

CAPTAIN (*trying to repress his anger*) (*During this, enter Cousin Hebe and*

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

Female Relatives.)

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

you have gone too far. I'm ver - y sor - ry

to dis - par - age A hum - ble fore - mast lad, But to

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

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

SOPS. & ALTOS *ff* Yes, Oh! Oh!

TENORS & BASSES *ff* Oh! Oh!

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

dam - me, it's too bad!

COUSIN HEBE

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

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

mp He said dam - me, he said dam - me,

p

bear - ing! Don't go near him— don't go near him— He is
 he said dam - me, he said dam - me, he said dam - me,
 Yes, he said dam - me, dam - me, dam - me, dam - me,

SIR JOSEPH (*who has appeared on*

swear - ing— he is swear - ing! My pain and my dis -
 Yes, dam - me.
 dam - me, Yes, dam - me.

Moderato

p

the poop-deck)

tress, I find it is not ea - sy to ex - press; My a -

maze - ment, my sur - prise, You may learn from the ex - pres - sion of my

CAPTAIN

eyes! My lord — one word — the facts are not be - fore you, The

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

SIR JOSEPH

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

hear of no de - fense, At - tempt none if you're sen - si - ble. That

word of e - vil sense, Is whol - ly in - de - fen - s. - ble.

Go, ri - bald, get you hence To your ca - bin with ce - le - ri - ty.

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

disgraced, followed by Josephine.)

SIR JOSEPH

For I'll

SOPRANOS & CONTRALTOS

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

stringendo molto

HEBE

strong, For I hav - en't an - y sym - pa - thy for ill - bred taunts! No

sempre stringendo

more have his sis - ters, nor his cou - sins, nor his aunts.

CHORUS

No

No

sempre stringendo

cresc.

more have his sis - ters, nor his cou - sins, nor his aunts, No

cresc.

more have his sis - ters, nor his cou - sins, nor his aunts, No

cresc.

virace

more have his sis - ters, nor his cou - sins, nor his aunts, His

more have his sis - ters, nor his cou - sins, nor his aunts, His

virace

cou - sins, nor his sis - ters, Whom he reck - ons up by doz - ens, nor his

cou - sins, nor his sis - ters, Whom he reck - ons up by doz - ens, nor his

ff

aunts! _____ For he is an Eng - lish - man!_

aunts! _____ For he is an Eng - lish - man!

f *ff*

And it's

For — he him - self has said it, And it's great - ly

— For he him - self has said it, And it's great - ly

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a common time signature. The piano accompaniment is in the same key and time signature, featuring a steady bass line and chords in the right hand.

That he

to his cred - it, That he is an Eng - lish - man! —

to his cred - it, That he is an Eng - lish - man! —

The second system continues the musical score with two vocal staves and piano accompaniment. The piano accompaniment includes a fermata over the final chord of the system.

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

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

rull.

The third system features a long melisma in the vocal lines, with the words "That he is — an — Eng - - - lish - man!" written across two staves. The piano accompaniment supports this with a sustained bass line and chords. The system concludes with a piano *rull.* (ritardando) marking and a final flourish in the piano part.

(Re-enter Josephine.)

SIR JOSEPH: . . Now, tell me, my fine fellow — for you are a fine fellow —

RALPH: . . Yes, your honour.

SIR JOSEPH: . . How came your captain so far to forget himself? I am quite sure you had given him no cause for annoyance.

RALPH: . . Please, your honour, it was thus-wise. You see, I'm only a top-man — a mere foremast hand —

SIR JOSEPH: . . Don't be ashamed of that. Your position as a top-man is a very exalted one.

RALPH: . . Well, your honour, love burns as brightly in the fo'c's'le as it does on the quarter-deck, and Josephine is the fairest bud that ever blossomed upon the tree of a poor fellow's wildest hopes.

(Josephine rushes to Ralph's arms.)

JOSEPHINE: Darling! *(Sir Joseph horrified.)*

RALPH: . . She is the figurehead of my ship of life — the bright beacon that guides me into my port of happiness — the rarest, the purest gem that ever sparkled on a poor but worthy fellow's trusting brow.

ALL: . . . Very pretty, very pretty!

SIR JOSEPH: . . Insolent sailor, you shall repent this outrage. Seize him! *(Two Marines seize him and handcuff him.)*

JOSEPHINE: Oh, Sir Joseph, spare him, for I love him tenderly.

SIR JOSEPH: . . Pray don't. I will teach this presumptuous mariner to discipline his affections. Have you such a thing as a dungeon on board?

ALL: . . . We have!

DICK: . . . They have!

SIR JOSEPH: Then load him with chains and take him there at once.

No. 19 Octet and Chorus

"Farewell, my own!"

Allegretto moderato RALPH

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'well!' followed by a series of quarter notes: 'For', 'crime', 'un-known', 'I', 'go', 'to', 'a', 'dun -', 'geon'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords.

JOSEPHINE
cell. I will a - tone; In the mean-time, fare -

The second system features a vocal line and piano accompaniment. The vocal line starts with a whole note 'cell.' followed by 'I', 'will', 'a -', 'tone;', and then 'In the mean-time, fare -'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

well! And all a - lone Re-joice in your dun - geon

The third system shows a vocal line and piano accompaniment. The vocal line begins with a whole note 'well!' followed by 'And', 'all', 'a -', 'lone', 'Re-joice', 'in your', 'dun -', 'geon'. The piano accompaniment maintains the established rhythmic accompaniment.

SIR JOSEPH
cell! A bone, a bone I'll pick with this sail - or

The fourth system includes a vocal line and piano accompaniment. The vocal line starts with a whole note 'cell!' followed by 'A', 'bone,', 'a', 'bone', and 'I'll pick with this sail - or'. The piano accompaniment continues with the same rhythmic accompaniment.

fell; Let him be shown At once to his dun - geon cell.

The fifth system features a vocal line and piano accompaniment. The vocal line begins with a whole note 'fell;' followed by 'Let', 'him', 'be', 'shown', 'At', 'once', 'to', 'his', 'dun -', 'geon', 'cell.'. The piano accompaniment concludes with the same rhythmic accompaniment.

COUSIN HEBE

p
He'll hear no tone — Of the maid-en he loves so well!

DICK DEADEYE

p
He'll hear no tone — Of the maid-en he loves so well!

ROATSWAIN

p
He'll hear no tone — Of the maid-en he loves so well!

CARPENTER

p
He'll hear no tone — Of the maid-en he loves so well!

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

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

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

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

BUTTERCUP (*mysteriously*)

But when is known — The se-cret I have to tell,

Wide will be thrown The door of his dun - geon cell.

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 BUTTERCUP
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 JOSEPH
He'll hear no tone Of her he loves so well! Let him be

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

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

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

CHORUS. SOPRANOS & CONTRALTOS
TENORS & BASSES

For crime un -
For crime un -
For crime un -

cresc. *molto* *ff* (Ralph is led off in custody.)

J. lone Re-joice in your dun - geon, your dun - geon cell!

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

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

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

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

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

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

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

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

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

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

trem.

SIR JOSEPH

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 -

cov - er from my eyes!

CHORUS
p How ter - ri - ble the as - pect of his
p How ter - ri - ble the as - pect of his

BUTTERCUP

Hold! Ere up - on your loss You lay much
 eyes!
 eyes!

stress, A long con - ceal - ed crime I would con - fess!

No. 20 Song—(Buttercup and Chorus)

"A many years ago"

BUTTERCUP

tremolo

A

man-y years a-go, When I was young and charm-ing, As

some of you may know, I prac-tised ba-by-

farm-ing.

CHORUS

Now this is most a-larm-ing! When she was young and

Now this is most a-larm-ing! When she was young and

charm-ing, She prac-tised ba-by-farm-ing, A man-y years a -
 charm-ing, She prac-tised ba-by-farm-ing, A man-y years a -

BUTTERCUP

Two ten-der babes I nuss'd: One was of low con-di-tion, The
 go.
 go.

oth-er, up-per crust, A re-gu-lar pa-tri-cian.
 Now, this is the po-
 Now, this is the po-

cresc.
p

si-tion: One was of low con-di-tion, The oth-er a pa-

si-tion: One was of low con-di-tion, The oth-er a pa-

crsso.

crsso.

crsso.

tri-cian, A man-y years a-go.

tri-cian, A man-y years a-go.

p

p

p

BUTTERCUP

Oh, bit-ter is my cup! How-e-ver could I

do it? I mixed those chil-dren up, And not a crea-ture

knew it!

How - ev - er could you do it? Some day, no doubt, you'll

How - ev - er could you do it? Some day, no doubt, you'll

In

rue it, Al-though no crea-ture knew it, So man-y years a - go.

rue it, Al-though no crea-ture knew it, So man-y years a - go.

time each lit - tle waif For - sook his fos - ter

moth - er, The well-born babe was Ralph — Your cap - tain was the

cresc.

oth - er!

They left their fos - ter moth - er, The

They left their fos - ter moth - er, The

one was Ralph, our broth - er, Our cap - tain was the oth - er, A

one was Ralph, our broth - er, Our cap - tain was the oth - er, A

cresc. *p*

cresc. *p*

cresc.

rall. man - y years a - go.

rall. man - y years a - go.

rall. man - y years a - go.

a tempo *p*

SIR JOSEPH: . . . Then I am to understand that Captain Corcoran and Ralph were exchanged in childhood's happy hours — that Ralph is really the Captain, and the Captain is Ralph?

BUT: . . . That is the idea I intended to convey, officially!

SIR JOSEPH: . . . And very well you have conveyed it, Miss Buttercup!

BUT: . . . Aye! Aye! Yer 'onour.

SIR JOSEPH: . . . Dear me! Let them appear before me at once!

(Ralph enters as Captain; Captain as a common sailor. Josephine rushes to his arms.)

JOSEPHINE: My father — a common sailor!

CAPT: . . . It is hard, is it not, my dear?

SIR JOSEPH: . . . This is a very singular occurrence; I congratulate you both. *(To Ralph.)* Desire that remarkably fine seaman to step forward.

RALPH: . . . Corcoran. Three paces to the front — march!

CAPT: . . . If what?

RALPH: . . . I don't understand.

CAPT: . . . If you please!

RALPH: . . . What!

SIR JOSEPH: Perfectly right. If you please.

RALPH: . . . Oh. If you please. *(Captain steps forward.)*

SIR JOSEPH . . . *(to Captain):* You are an extremely fine fellow.

CAPT: . . . Yes, your honour.

SIR JOSEPH: . . . So it seems that you were Ralph, and Ralph was you.

CAPT: . . . So it seems, your honour.

SIR JOSEPH: . . . Well, I need not tell you that after this change in your condition, a marriage with your daughter will be out of the question.

CAPT: . . . Don't say that, your honour — love levels all ranks.

SIR JOSEPH: . . . It does to a considerable extent, but it does not level them as much as that.

SIR JOSEPH . . . *(handing Josephine to Ralph):* Here — take her, sir, and mind you treat her kindly.

RALPH and JOSEPHINE: . . . Oh bliss, oh rapture!

CAPT. and BUT: . . . Oh rapture, oh bliss!

SIR JOSEPH: . . . Sad my lot and sorry, what shall I do? I cannot live alone!

HEBE: . . . Fear nothing — while I live I'll not desert you. I'll soothe and comfort your declining days.

SIR JOSEPH: . . . No, don't do that.

HEBE: . . . Yes, but indeed I'd rather —

SIR JOSEPH. . . . *(resigned):* Oh! very well, then!
Tomorrow morn our vows shall all be plighted,
Three loving pairs on the same day united!

No. 21 Finale

“Oh joy, oh rapture unforeseen!”

Allegro vivace

JOSEPHINE
Oh joy, oh rap-ture

COUSIN HEBE
Oh joy, oh rap-ture

RALPH
Oh joy, oh rap-ture

DICK
Oh joy, oh rap-ture

Allegro vivace

un-fore-seen! The cloud - ed sky is now se-rene, The god of day, the

un-fore-seen! The cloud - ed sky is now se-rene, The god of day, the

un-fore-seen! The cloud - ed sky is now se-rene, The god of day, the

un-fore-seen! The cloud - ed sky is now se-rene, The god of day, the

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

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

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

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

blaze. We'll chase the lag-ging

blaze. They'll chase the lag-ging

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

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

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

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

hours a-long, And if I 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 -

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

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

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

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

lays. lays. lays. CHORUS

lays. CAPTAIN CHORUS

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

OF SAILORS CAPTAIN

right good cap-tain, too! And though be-fore my fall I was

CHORUS

cap-tain of you all, I'm a mem - ber of the crew. And

though be-fore his fall He was cap-tain of us all, He's a mem - ber of the

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is divided into several systems. The first system shows the vocal line with rests and the piano accompaniment. The second system begins the vocal line with the lyrics 'lays. For he's the cap-tain of the Pin - a - fore, And a'. The third system continues the vocal line with 'right good cap-tain, too! And though be-fore my fall I was'. The fourth system continues with 'cap-tain of you all, I'm a mem - ber of the crew. And'. The fifth system concludes with 'though be-fore his fall He was cap-tain of us all, He's a mem - ber of the'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings like 'p' and 'f'.

CAPTAIN

(turning to But.)

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-

ev-er I may go, I shall nev-er be un-true to thee! What

CHORUS

nev-er? No nev-er! What nev-er?

CAPTAIN CHORUS

Hard-ly ev-er! Hard-ly ev-er be un-true to thee. Then

CAPTAIN CHORUS

TENORS *only*

p
 give three cheers, and one cheer more, For the form-er cap-tain of the
BASSES
 give three cheers, and one cheer more, For the form-er cap-tain of the

f
 Pin - a - fore, Then give three cheers, and one cheer more, For the
f
 Pin - a - fore, Then give three cheers, and one cheer more, For the

cap-tain of the Pin - a - fore. **BUTTERCUP**
 For he
 cap-tain of the Pin - a - fore.

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

why; ——— But still he loves But-ter-cup, poor lit-tle But-ter-cup,

Tutti. CHORUS

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

But-ter-cup, Though I could nev-er tell why; But still he loves

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

(to Hebe)
mon-arch of the sea, And when I've mar-ried thee, I'll be
stringendo molto

COUSIN HEBE

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

cou - sins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

Vivace
TUTTI

reck - on up by doz - ens, Then good - bye to your sis - ters, and your

Then good - bye to your sis - ters, and your

Vivace

cou - sins, and your aunts. Es - pe - cial - ly your cou - sins, Whom you

cou - sins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

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

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

ff

ff

ff

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

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

And it's _____ That he

And it's great - ly to his cred - it. That he

And it's great - ly to his cred - it, That he

That he is an_

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

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

The first system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "That he is an_ is an Eng - lish - man! That he is an_ is an Eng - lish - man! That he is an_".

Eng - - - lish - man!

Eng - - - lish - man!

The second system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Eng - - - lish - man! Eng - - - lish - man!".

The third system of music consists of four staves, all of which are piano accompaniment in treble and bass clefs. It continues the piano accompaniment from the previous systems.

The fourth system of music consists of four staves, all of which are piano accompaniment in treble and bass clefs. It continues the piano accompaniment from the previous systems.

(CURTAIN)

The fifth system of music consists of four staves, all of which are piano accompaniment in treble and bass clefs. It concludes the piece with a final chord and a fermata over the treble staff.