

H. M. S.
PINAFORE

OR

The Lass that loved a Sailor

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN

The Gilbert and Sullivan Archive Edition

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DRAMATIS PERSONÆ

The Rt. Hon. Sir Joseph Porter, K.C.B. (*First Lord of the Admiralty*)
Captain Corcoran (*Commanding H.M.S. Pinafore*)
Ralph Rackstraw (*Able Seaman*)
Dick Deadeye (*Able Seaman*)
Bill Bobstay (*Boatswain's Mate*)
Bob Becket (*Carpenter's Mate*)
Tom Tucker (*Midshipmite*)
Sergeant of Marines
Josephine (*The Captain's Daughter*)
Hebe (*Sir Joseph's First Cousin*)
Little Buttercup (*A Portsmouth Bumboat Woman*)

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

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

ACT I. NOON

ACT II. NIGHT

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H. M. S. Pinafore

or The Lass that Loved a Sailor

Written by
W. S. Gilbert

Composed by
Arthur Sullivan

OVERTURE

Allegro

PIANO

p *f* *ff*

7

13

18

23

29

Musical score for measures 29-34. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

35

Musical score for measures 35-39. The right hand continues with a melodic line, and the left hand features a rhythmic pattern of chords with accents. A dynamic marking of *ff* (fortissimo) is present in the left hand.

40

Musical score for measures 40-44. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment of chords.

45

Musical score for measures 45-51. The right hand has a melodic line with a *rall.* (rallentando) marking. The left hand has a rhythmic accompaniment. The piece concludes with a double bar line and a 3/4 time signature.

52

Andante

Musical score for measures 52-56. The tempo is marked *Andante*. The right hand has a melodic line with a *pp* (pianissimo) dynamic marking. The left hand has a rhythmic accompaniment. The piece concludes with a double bar line and a 3/4 time signature.

57

Musical score for measures 57-61. The right hand has a melodic line with a *pp* dynamic marking. The left hand has a rhythmic accompaniment.

62

Musical score for measures 62-66. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

67

Musical score for measures 67-71. The right hand continues the melodic line, ending with a fermata. The left hand features a steady eighth-note accompaniment. The piece concludes with a double bar line and a 2/4 time signature.

72 **Allegro vivace**

Musical score for measures 72-79. The tempo is marked **Allegro vivace**. The right hand has a rhythmic melody with slurs and ties, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

80

Musical score for measures 80-87. The right hand continues the rhythmic melody, and the left hand provides a steady eighth-note accompaniment.

88

Musical score for measures 88-94. The right hand continues the rhythmic melody, and the left hand provides a steady eighth-note accompaniment.

95

Musical score for measures 95-101. The right hand features a rhythmic melody with slurs and ties, and the left hand provides a steady eighth-note accompaniment.

103

Musical score for measures 103-110. The piece is in a key with two flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

111

Musical score for measures 111-118. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of chords with accents (>) and some eighth-note patterns.

119

Musical score for measures 119-126. The right hand has a melodic line with some chromaticism, and the left hand features a rhythmic accompaniment of chords with accents (>) and eighth-note patterns.

127

Musical score for measures 127-132. The right hand has a melodic line with chromaticism, and the left hand features a rhythmic accompaniment of chords with accents (>) and eighth-note patterns. Dynamic markings include *sf* and *ff*.

133

Musical score for measures 133-140. The right hand has a melodic line with chromaticism, and the left hand features a rhythmic accompaniment of chords with accents (>) and eighth-note patterns.

141

Musical score for measures 141-148. The right hand has a melodic line with chromaticism, and the left hand features a rhythmic accompaniment of chords with accents (>) and eighth-note patterns.

149

Musical score for measures 149-156. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *sf* (sforzando) is present in measure 155.

157

Musical score for measures 157-164. The right hand continues with a melodic line, and the left hand features a bass line with chords and eighth notes. Dynamic markings include *p* (piano) in measure 157 and *sf* (sforzando) in measure 158.

165

Musical score for measures 165-172. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment. A tempo marking of *Vivace* is placed above the right hand in measure 165. A dynamic marking of *sf* (sforzando) is present in measure 172.

173

Musical score for measures 173-178. The right hand features a melodic line with eighth notes, and the left hand has a bass line with chords and eighth notes. A dynamic marking of *sf* (sforzando) is present in measure 173.

179

Musical score for measures 179-184. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords and eighth notes. Dynamic markings of *sf* (sforzando) are present in measures 179 and 181.

185

Musical score for measures 185-190. The right hand features a melodic line with eighth notes, and the left hand has a bass line with chords and eighth notes. A dynamic marking of *sf* (sforzando) is present in measure 189.

191

Musical score for measures 191-195. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

196

Musical score for measures 196-200. The right hand continues with a melodic line, and the left hand features a steady accompaniment of chords.

201

Musical score for measures 201-204. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of chords.

205

8va

Musical score for measures 205-209. The right hand has a melodic line with eighth notes and a long note with a slur. The left hand has a steady accompaniment of chords. An 8va marking is present above the right hand.

210

8va

rall.

Musical score for measures 210-214. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of chords. An 8va marking is present above the right hand, and a *rall.* marking is present below the left hand.

No. 1

OPENING CHORUS.

PIANO *ff* *con 8va* *ff*

7

13

19 *p* 3 3 3 3 3

25 3 3 3 3 7 #

31 *p*

Detailed description of the musical score: The score is for a piano piece in 2/4 time, titled 'No. 1' and 'Opening Chorus'. It begins with a grand staff. The right hand starts with a whole rest, while the left hand plays a melodic line of eighth notes. At measure 4, the right hand enters with a series of chords, marked *ff*. A dashed line labeled 'con 8va' indicates that the right hand's chords are to be played an octave higher. The piece continues with complex textures, including triplets in both hands. A section starting at measure 19 is marked *p* and features prominent triplet figures. The final system, starting at measure 31, ends with a section marked *p* and includes a key signature change to one flat.

37

staccato

con 8va.....

43

cresc.

con 8va.....

49

cresc. molto

ff

con 8va.....

55

con 8va.....

61

Basses

f

sf

con 8va.....

We_ sail the o-cean

66

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

71

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

75

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

79

plen - ty of time for play, A-hoy! A - hoy! A-hoy! A-

plen - ty of time for play. The balls_ whis - tle free

83

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 S^{va}

87

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

con S^{va}

92

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

con 8va

97

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

ff

con 8va

101

true, we sail the o - cean blue.
true, we sail the o - cean blue.

con 8va

105

rall.

No. 2

RECIT. & SONG - (Mrs. Cripps.)

Mrs. Cripps (Recit.)

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

PIANO

f

Detailed description: This block contains the first system of the recitative. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The piano part features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* is present in the piano part.

4

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

p

attacca.

Detailed description: This block contains the second system of the recitative. The vocal line continues from the previous system. The piano accompaniment features a more active right hand with chords and a simple bass line. A dynamic marking of *p* is present. The system ends with the instruction *attacca.*

SONG - (Mrs. Cripps.)

9

Allegretto

Mrs. Cripps

I'm

PIANO

f

Detailed description: This block contains the first system of the song. The tempo is marked *Allegretto*. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff with a 3/4 time signature. The piano part features a rhythmic accompaniment of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* is present.

18

called lit - tle But - ter - cup, Dear lit - tle But - ter - cup. Tho' I could ne - ver tell why; But

p

Detailed description: This block contains the second system of the song. The vocal line continues from the previous system. The piano accompaniment features a rhythmic accompaniment of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* is present.

26

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

33

I've snuff and to-bac-cy, And ex-cel-lent jack-y; I've scis-sors and watches and

40

knives. I've rib-bons and la-ces To set off the fa-ces Of pret-ty young

47

sweethearts and wives. I've tre-cle and tof-fee, I've tea and I've

53

cof-fee. Soft tom-my and suc-cu-lent chops; I've

58 *rall.*

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

rall.

64 *a tempo*

drops. Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

70

Sail - ors should ne - ver be shy. So buy of your But - ter - cup,

76

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy.

colla voce *f*

82

No. 2a

RECIT. (Mrs Cripps & Boatswain's Mate)

Mrs. Cripps (Recit.)

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

PIANO

3

Boatswain

Mrs. Cripps.

That is the smartest lad in all the fleet: Ralph Rackstraw Ralph! That name! Remorse, remorse!

No. 3

SCENA (Ralph & Chorus)

5

Ralph.

The

PIANO

p

10

night - in-gale Sigh'd_ for the moon's bright ray, And

14

told his tale_ in his own me - lo - dious way. He sang, "Ah, well-a-

f dim.

19

Chorus (Tenors) *pp* **Ralph**

(Basses) day!" He sang, "Ah, well - a - day!" The low - ly vale__ For the

p

24

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

tr

28

Chorus *pp*

e - cho-ing hills re - plied. They sang, "Ah, well-a - day!" They

f dim. p

33 **Ralph**

sang, "Ah, well - a - day!" I know the va - lue of a kind - ly cho - rus, But

37

cho - rus - es yield lit - tle con - so - la - tion When we have pain, and sor - row too, be-

f dim.

40 **Mrs. Cripps**

fore us! I love, and love, a - las, a - bove my sta - tion! He

p

43 **Chorus (unison)**

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

attacca.

BALLAD

47

Andante moderato

Ralph

PIANO

51

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

55

Chorus

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

59

Ralph

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

62

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

65

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

68

Chorus *p*

Ralph

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

72

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

75

pi - ty, pi - ty me, Our cap - tain's daugh - ter, she, And I that low - ly

78

sui - tor! Oh, pi - ty, pi - ty me, Our captain's daughter, she, And I that low - ly

Chorus (Tenors)
And he, and he, that low - ly

(Basses)
And he, and he, that low - ly

pp

82

sui - tor.

sui - tor.

sui - tor.

f

3

Ad.

No. 4

RECIT. & SONG (Captain Corcoran & Chorus)

Allegretto Captain (Recit.)

My gal-lant crew, good

6
morn-ing! I hope you're all quite well.

Chorus (Tenors & Basses)

Sir, good morning! Quite well, and

12
I am in rea-son - a - ble health, And hap - py To meet you all once more.

you, sir?

ff *f* *p* *f*

16 Chorus

You do us proud, sir!

ff

22

1. I

28

am the cap-tain of the Pi - na - fore!_ You're
do my best to sa - tis - fy you all, You're ex-

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

p *f* *p*

32

ve - ry, ve - ry good, And be it un - der - stood, I com - mand a_ right good
ceed - ing - ly po - lite, And I think it on - ly right To re - turn the_ com - pli-

35

crew.
ment.

We're ve - ry, ve - ry good, And, be it un - derstood He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

f

38

Tho' re - la - ted to a peer, I can
Bad lan - guage or a - buse, I

mands a__ right good crew.
turn the__ com - pli - ment.

p

41

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

p

44

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

47

sea! D! **Chorus** No, ne-ver! Hard - ly
 D! No, ne-ver! Hard - ly

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

f

52

e - ver!
 e - ver! **Tenors** He's hard - ly e - ver sick at sea } Then give three cheers and
 Hard - ly e - ver swears a big, big D! }

Basses He's hard - ly e - ver sick at sea } Give three cheers and
 Hard - ly e - ver swears a big, big D! }

dim. p

dim. p

56

one cheer more, For the { 1.har - dy } cap - tain of the Pin - a - fore! Then

one cheer more, For the { 2.well - bred } cap - tain of the Pin - a - fore! Then

ff

59

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

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

ff

63

1. Captain

2. I

* Pause second verse only

No. 4a

RECIT. (Mrs. Cripps & Captain Corcoran)

Mrs. Cripps

Sir, you are sad! The si-lent e-loquence of yonder tear, That trembles on your eyelash,

2

Proclaims a sor-row far more deepthan common; Confide in me: fear not, I am a mo-ther!

Captain

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

6

My daugh-ter, Jo-se-phine, the fair-est flower That e-ver blossomed on an-ces-tral

7

tim - ber, Is sought in marriage by Sir Joseph Porter, Our Admi-ral-ty's First Lord,

p *f*

10

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

12

Mrs. Cripps

Ah, poor Sir Jo - seph! Ah, I know too well_ The

Tempo moderato

16

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

19

Captain

most at-trac-tive daughter. I go, fare-well! A plump and pleasing person!

No. 5

SONG (Josephine)

Andante Josephine

PIANO *f* *p*

Sor-ry her

6
lot___ who loves_ too well, Heavy the heart___ that hopes but vain - ly,

10
Sad___ are the sighs_ that own the spell Ut-tered by eyes___ that speak too plain - ly;

Detailed description: This is a musical score for a song titled 'SONG (Josephine)'. It is marked 'Andante' and is in the key of B-flat major (three flats) and 9/8 time. The score is written for voice and piano. The piano part consists of two staves (treble and bass clef). The voice part is on a single staff with a treble clef. The score is divided into three systems. The first system shows the beginning of the piece, with the piano part starting with a forte (*f*) dynamic and then moving to piano (*p*). The second system starts at measure 6 and contains the lyrics 'lot___ who loves_ too well, Heavy the heart___ that hopes but vain - ly,'. The third system starts at measure 10 and contains the lyrics 'Sad___ are the sighs_ that own the spell Ut-tered by eyes___ that speak too plain - ly;'. The piano accompaniment features a steady rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

14

rall.

Sor - ry her lot_ who loves too well, Heavy the heart that hopes but vain - ly.

rall.

18

Un poco animato

cresc.

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

p

cresc.

23

f

dim.

live__ and hope__ is dead! When love is a - live and

f

colla voce

p

28

hope__ is dead!

f

p

34

Sad is the hour___ when sets the sun; Dark is the

37

night___ to earth's poor daugh - ters, When___ to the ark___ the

40

wear - ied one Flies from the emp - ty waste of wa - ters.

43

Sad is the hour___ when sets___ the sun, Dark is the night to earth's poor

46 *rall.* **Un poco animato**

daugh - ters. Heav - y the sor - row that

49 *cresc.*

bows the head When love is a -

52

live and hope is dead! When love is a -

56 *dim.* *p*

live And hope is dead.

No. 6

CHORUS OF WOMEN (Behind the Scenes)

Andantino Sopranos & Contraltos *p* *cresc.*

O - ver the bright blue sea _____ Comes Sir

PIANO *p* *cresc.*

4 Jo - - - seph Por - ter K. C. B., Where - e - - ver he may

7 go _____ Bang, band the loud nine pound - ers go!

10

f Shout o'er the bright blue sea *p* For Sir

12

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

15

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

18

p Jo - seph Por - ter K. C. B. *pp*

No. 7

CHORUS OF SAILORS

21 *Allegretto come primo* **Basses** *p*

Sir_ Joseph's barge is seen, And its crowd of blush-ing

pp staccato

26 **Tenors** *p*

We

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

27

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

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

The musical score is written in 2/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, marked *pp staccato*. The vocal parts for Basses and Tenors enter at measure 21. The lyrics are: "Sir_ Joseph's barge is seen, And its crowd of blush-ing beau - ty, We_ hope he'll find us clean, And at - ten - tive to our du - ty. We sail, we sail the o - cean blue, And our sau - cy ship's a beau - ty, We're sail, we sail the o - cean blue, And our sau - cy ship's a beau - ty, We're".

31 *cresc.*

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

cresc.

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

cresc.

cresc. molto

36

true. We're smart and sober men, And quite de-void of fe - ar. In

true. We're smart and sober men, And quite de-void of fe - ar. In

ff

ff

ff

42

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

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

p

48

48

52

52

Sops. & Conts.

Gai - ly_

56

56

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

60

60

trip - ping, Light - ly_ skip - ping, Flock the_ maid - ens to_ the_

63

ship-ping. Sai - lors_

Tenors & Basses

Flags, and guns and pennants dip - ping, All the la - dies love the ship - ping.

68

spright - ly, Al - ways_ right - ly Wel - come la - dies so po - lite - ly.

72

Tenors & Basses

La - dies who can smile so bright - ly Sai - lors wel - come most po - lite - ly, welcome most po -

77

Sail - ors_ spright - ly, Al - ways right - ly Wel - come la - dies so po -
lite - ly.

81

lite - ly. Gai - ly_ trip - ping, Light - ly_ skip - ping, Flock the_
We're smart and so - ber men, And_
Gai - ly trip - ping, Light - ly skip - ping, Flock the

Tenors
Basses *p*

85

mai - dens to_ the_ ship - ping. Gai - ly_ trip - ping, Light - ly_ skip - ping, Flock the_
quite de - void of fe - ar, In_ all the Roy - al N. None_
mai - dens to the ship - ping, Gai - ly trip - ping, Light - ly ship - ping, Flock the

89

Legato

mai - dens to the ship; Sai - lors spright - ly, Al - ways right - ly Wel - come

Legato

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

Legato

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

mf >

93

dim. *p*

la - dies so po - lite - - -

dim. *p*

welcome most po - lite - - -

dim. *p*

welcome most po - lite - - -

p

98

ly, so po-lite - ly. Gai - ly tripping, Lightly

ly, most po-lite - ly. Gai - ly tripping, Lightly

pp

pp

pp

104

skip - ping, Sai - lers al - ways wel - come la - dies most po - lite - - ly

skip - ping, Sai - lers al - ways wel - come la - dies most po - lite - - ly

cresc.

f

dim.

p

cresc.

f

dim.

p

p

110

p

No. 8

Capt. Corcoran, Sir Joseph, Cousin Hebe & Chorus

Moderato
Captain
a tempo

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

Chorus
f
 Hur - ray! Hur-

Moderato
PIANO
mf
f a tempo

5

Vivace
Sir Joseph
 ray! Hur - ray!
 I am the mon-arch of the

Vivace**
p

9

Hebe
 sea, The ru - ler of the Queen's Na - vee, Whose praise Great Bri-tain loud - ly chants: And

* Traditionally, 10 bars of side drum at this point.

** The accompaniment to this bar may be played "ad lib" until voice enters.

14

we are his sis - ters and his cou - sins and his aunts. **Sopranos & Contraltos**

Tenors & Basses And we are his sis - ters and his

And they are his sis - ters and his

cresc.

17

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

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

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

f *p*

21

Sir Joseph

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

25

Hebe

pride, And I snap my fingers at the foe - man's taunts. And so do his sisters and his

29

cou - sins and his aunts. **Chorus** His

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

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

cresc.

32

sis - ters and his cou - sins and his aunts. **Sir Joseph** But

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

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

f *p*

36

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

p

40

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

43

cou-sins and his aunts, **Chorus** And

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

And

46

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

49

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 & Chorus)

Allegro non troppo

PIANO

f

6

1. When
2. As

11

I was a lad I served a term As of - fice boy to an At - tor - ney's firm, I
of - fice boy I made such a mark That they gave me the post of a ju - nior clerk. I

15

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

18

big front door. I
big round hand. I

Chorus

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

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

21

polished up that han - dle so care - ful - lee, That now I am the ru - ler of the
co - pied all the let - ters in a hand so free, That now I am the ru - ler of the

p

24

Queen's Na - vee!
Queen's Na - vee!

Chorus

He po - lish'd up that han - dle so care - ful - lee, That
He co - pied all the let - ters in a hand so free, That

He po - lish'd up that han - dle so care - ful - lee, That
He co - pied all the let - ters in a hand so free, That

f

27

Sir Joseph

- 3. In ser-ving writs I
- 4. Of le-gal knowledge I ac-

now he is the ru-ler of the Queen's Navee!
now he is the ru-ler of the Queen's Navee!

now he is the ru-ler of the Queen's Navee!
now he is the ru-ler of the Queen's Navee!

p

32

made such a name That an ar-ti-cled clerk I soon be-came; I wore clean col-lars and a
quired such a grip That they took me in-to the part-ner ship, And that ju-nior part-ner-

36

bran' new suit For the pass ex-am-in a-tion at the In-sti-tute.
ship I ween Was the on-ly ship that I ev-er had seen.

Chorus

For the
Was the

For the
Was the

f

39

That pass ex-am-in - a - tion did so
But that_ kind of ship_ so_

pass ex - am - in - a - tion at the In - sti - tute.
on - ly_ ship_ he_ e - ver had seen.

42

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

That
But

That
But

45

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

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

49

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

53

pock - et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call And I
want to rise to the top of the tree, If your soul is - n't fet - ter'd to an of - fice stool, Be

57

ne - ver thought of think - ing for my - self at all.
care - ful to be guid - ed by this gold - en rule.

He ne - ver thought of think - ing for him -
Be care - ful to be guid - ed by this

He ne - ver thought of think - ing for him -
Be care - ful to be guid - ed by this

60

I thought so lit - tle, they re - ward - ed me, By
Stick close to your desks, an ne - ver go to sea, And you
self at all.
gold - en rule.

63

making me the ru - ler of the Queen's Navee.
all may be ru - lers of the Queen's Navee. **Chorus**
He thought so lit - tle, they re - ward - ed he, By
Stick close to your desks and ne - ver go to sea, And you
He thought so lit - tle, they re - ward - ed he, By
Stick close to your desks and ne - ver go to sea, And you

67

making him the ruler of the Queen's Navee.
all may be rulers of the Queen's Navee.
making him the ruler of the Queen's Navee.
all may be rulers of the Queen's Navee.

No. 9a

EXIT FOR LADIES

Vivace **Sir Joseph**

For I hold that on the seas The ex - pression, "If you

PIANO *f*

6 **Hebe**

please," A par - ti - cu - lar - ly gen - tle - man - ly tone implants. And so do his sis - ters, and his

10

cousins, and his aunts.

Chorus.

And so do his sisters, and his cousins, and his aunts, his sisters, and his cousins, Whom he

And so do his sisters, and his cousins, and his aunts, his sisters, and his cousins, Whom he

cresc.

14

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

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

No. 10 TRIO & CHORUS (Ralph, Boatswain's Mate & Carpenter's Mate)

Moderato

PIANO *f*

5

Ralph

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain_

2. His eyes should flash with an in - born fire, His brow with_ scorn be_

Boatswain

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain_

2. His eyes should flash with an in - born fire, His brow with_ scorn be_

Carpenter

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain_

2. His eyes should flash with an in - born fire, His brow with_ scorn be_

9

bird;_ His en - er - ge - tic fist Should be rea - dy to re - sist A_

wrung;_ He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;_ His en - er - ge - tic fist Should be rea - dy to re - sist A_

wrung;_ He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;_ His en - er - ge - tic fist Should be rea - dy to re - sist A_

wrung;_ He ne - ver should bow down To a dom - i - neer - ing frown, Or the

12

dic - ta - to - rial word. And his
tang of a ty - rant tongue. And his

dic - ta - to - rial word. His nose should pant,
tang of a ty - rant tongue. His foot should stamp,

dic - ta - to - rial rant word. His nose should pant, And his
tang of a ty - rant tongue. His foot should stamp, And his

15

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should
throat should growl, His hair should twirl, And his face should

18

And his heart should glow, And his fist be e - ver rea - dy For a
And his breast pro - trude. And this should be his cus - tom - a - ry

bosom should heave, And his fist be e - ver rea - dy For a
eyes should flash And this should be his cus - tom - a - ry

furl, And his bosom should heave, And his heart should glow, And his fist e - ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

21 *rall.* Tenors *Più vivace* *cresc.*

knock - down blow. His nose should pant, And his lip should curl, His
 at - ti - tude. His foot should stamp, And his throat should growl, His

rall. Basses *cresc.*

knock - down blow. His nose should pant, And his lip should curl, His
 at - ti - tude. His foot should stamp, And his throat should growl, His

rall.

rea - dy for a knock - down blow.
 cus - tom - a - ry at - ti - tude.

rall. *p* *cresc.*

24

cheek should flame, And his brow face should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

cheek should flame, And his brow face should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

27

heart should glow, And his fist be e - ver rea - dy For a knock - down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

heart should glow, And his fist be e - ver rea - dy For a knock - down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

f *f* *f*

30

35

at - ti-tude, his at - ti-

at - ti-tude, his at - ti-

40

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

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

f

46

50

No. 11

DUET (Josephine & Ralph)

Allegro con brio

Josephine *f*

Re - frain, au - da - cious

PIANO *ff* *fp*

5

tar, Your suit_ from_ press - ing, Re - mem - ber what you

8

are, And whom ad - dress - ing Re - frain, au - da - cious tar, Your

11

suit from press - ing, Re - mem - ber what you are, And whom ad - dress - ing Re -

14

p (*aside*)

frain, au - da - cious tar, Re - mem - ber what you are. I'd

19 *Un poco più lento*

laugh my rank to scorn in u - nion - ho - ly, Were he more highly

23

cresc. *dim.*

born or I more low - ly. I'd laugh my rank to scorn in u - nion

mf *dim.*

27

p *ritard.*

ho - ly, Were he more high - ly born or I more low - ly.

colla voce *pp*

31 **Tempo I** **Ralph**

Proud la - dy, have your

35

way, Un - feel - ing_ beau - ty! You speak and I o-

38

bey, It is_ my_ du - ty! I am the lowli - est tar that

41

sails the wa - ter, And you, proud mai - den, are my captain's daughter; Proud la - dy, have your

45 *p* (aside) **Un poco più lento**

way, You speak, and I o - bey. My heart, with anguish

50

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

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

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

mf *dim.* *colla voce*

59 **Tempo I** **Josephine.**

scorn, Yet I a - dore her. Re - frain au - da - cious tar, your suit from

63 Più lento

press - ing! *p* I'd

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

67

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

72

rit. *pp* I more low - ly.

rit. *pp* I a - dore_ her.

rit. *pp* *p*

No. 12

FINALE. ACT I

Allegretto moderato

Ralph (recit.)

Can I survive this o - ver - bear - ing? Or live a life of mad des-

PIANO *fp*

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

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

f a tempo *ff*

14 *ff* Sops & Conts.
Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de - lay, What does she say? What

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

ff

18

Ralph.

The mai - den treats my suit with scorn, Re-

cheer, what cheer?

cheer, what cheer?

ff

22

jects my hum - ble gift, my la - dy. She says I am ig - no - bly born, And

26

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

30 Deadeye

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

34 Hebe

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-

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-

38

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

tan-nia's sai-lors rule the waves, And shall they stoop to in-sult? No! No!

tan-nia's sai-lors rule the waves, And shall they stoop to in-sult? No! No!

42

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

45

toil-ers of the waves, She spurns you all I told you so! **Chorus** *p* Shall they sub - mit?

48

Hebe Shall they sub-mit? Are they but slaves?
Boatswain Shall we sub-mit? Are we but slaves?
Deadeye Shall we sub-mit? Are we but slaves?
 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?

51

Love comes a - like to high and low - Bri - tan - nia's sai - lors

Love comes a - like to high and low Bri - tan - nia's sai - lors

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

Love comes a - like to high and low - Bri - tan - nia's sai - lors

Love comes a - like to high and low - Bri - tan - nia's sai - lors

54

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

Cousin Hebe with Altos
rule the waves And shall they stoop to in - sult? No! no!

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

57 **Ralph** **Un poco più lento**

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

61

break - ing; When I am gone, oh prithe, tell the maid that, as I died, I loved her

65 **Chorus** *p*

well! Of life, a - las! his leave he's ta - king, For

Of life, a - las! his leave he's ta - king, For

68

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

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

71 That as he Ralph

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

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

75

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

79 Josephine (recit.) Tutti Chorus. S & A

fall! Ah! stay your hand! I love you! T & B Ah! stay your hand, she loves you

84 Ralph Josephine Chorus S & A

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

90

Allegro vivace

Josephine



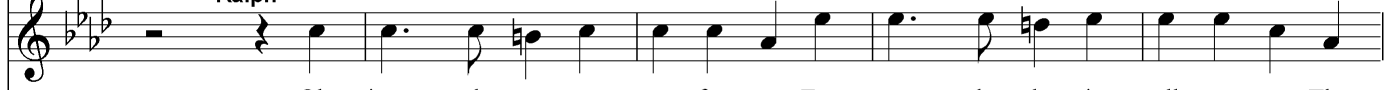
Oh joy, oh rap-ture un-for-seen, For now the sky is all se-rene, The

Hebe



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

Ralph



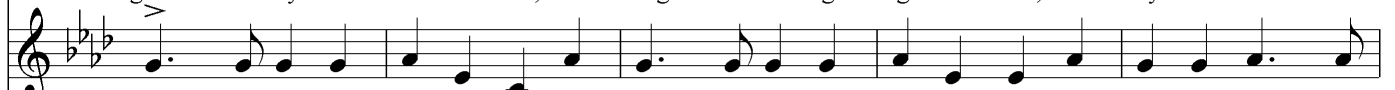
Oh joy, oh rap-ture un-for-seen, For now the sky is all se-rene, The



95



god of day - the orb of love, Has hung his en-sign high a-bove, The sky is all a-



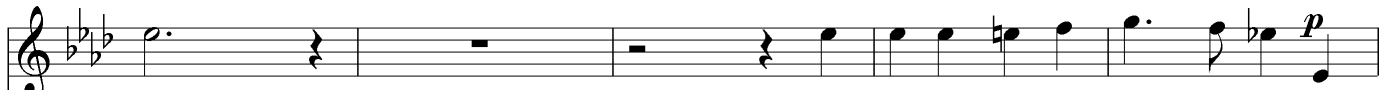
god of day - the orb of love, Has hung his en-sign high a-bove, The sky is all a-



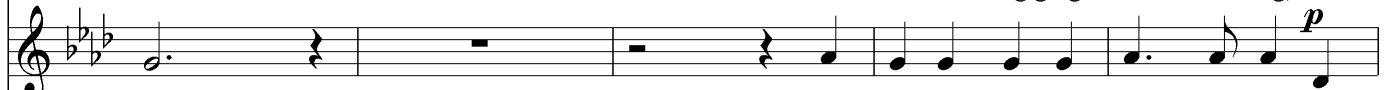
god of day - the orb of love, Has hung his en-sign high a-bove, The sky is all a-



100



blaze. We'll chase the lag-ging hours a-long, And



blaze. We'll chase the lag-ging hours a-long, And



blaze. With woo-ing words and lov - ing song We'll chase the lag-ging hours a-long, And



105

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

p

109

drea - - - my roun - de - lays!
 drea - - - my roun - de - lays!
 drea - - - my roun - de - lays!
 Deadeye

He thinks he's

f *p stacc.*

114

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

119

bove May end their ill - as - sort - ed love Which now is all a - blaze. Our

p

124

cap-tain, ere the day is gone, Will be ex-treme - ly down up - on the wick-ed men who

7

129

art em - ploy To make his Jo - seph - ine less coy in ma - ny va - rious

cresc. *f*

133

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

sf *p*

138

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

cresc - - - - *cen* -

142

sky is all a-
 sky is all a-
 sky is all a-
 treme - ly down up - on The wicked men, will be extremely down up - on themen In man - y various
 - - do *f*

146

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

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

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

ways. In ma-ny va-rious ways, Our captain soon will

p

150

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

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

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

be extremely down up-on The wick-ed men in ma-ny va-rious ways. _____

cres - cen - - do

154

Josephine *p* This ve - ry night, With-

Hebe *p* With ba - ted breath,

Ralph *p* And muf - fled oar -

Exactly the same time

pp staccato

158

out a light, A cler - gy man

As still as death,

We'll steal a - shore. Shall

162

Josephine And then we can

Ralph make us one Re-

Boatswain

At half - past ten,

165

Josephine Hebe

This ve - ry night, With

turn for none

Can part them then!

Chorus Sopranos & Altos

Tenors & Basses

This ve - ry night, with

This ve - ry night, with

p

168

Ralph Josephine Hebe Ralph

ba - ted breath, And muf - fled oar- With - out a light, As still as death, We'll

ba - ted breath, And muf - fled oar- With - out a light, As still as death They'll

ba - ted breath, And muf - fled oar- With - out a light, As still as death They'll

179

night, With bated breath And muffled oar, Without a light, As still as death, We'll steal ashore. A cler-gy
 ve - ry night, With ba - ted breath And muf - fled oar- With-
 ve - ry night, With ba - ted breath And muf - fled oar- With-
 ve - ry 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 cler-gy
 ve - ry night, With ba - ted breath And muf - fled oar- With-
 ve - ry night, With ba - ted breath And muf - fled oar- With-
sempre p e stacc.

181

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

187

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

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

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

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

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

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

189

part us then!

part them then!

part us then!

none Can part them then!

none Can part them then!

none Can part them then!

193

196 **Deadeye (recit.)** **Moderato**

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

pp

199

la - dy, you a foremast hand! Re - mem - ber, she's your gal - lant captain's daugh - ter,

sf

203 **Allegro**
Chorus (Tutti)

And you, the meanest slave that crawls the wa - ter Back, ver - min,

f *p* *f*

207

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

211 **Allegro con brio**

211 *ff*

215

219 *ff*

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

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

224

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

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

244

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

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

248

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

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

252

257

Josephine, Hebe, Mrs Cripps, Sops. & Altos (unison)

Vivace

For a Bri-tish tar is a soar - ing soul As

p

262

free as a moun-tain bird;_ His_ en - er - get - ic fist should be rea - dy to re-sist A

266

dic - ta - to - rial word!_ His_ eyes should flash with an in - born_ fire, His

270

brow with scorn be wrung;_ He ne-ver should bow down to a do - mi-neer-ing frown, Or the

274

tang of a ty - rant tongue.

Ralph, Boatswain, Carpenter, Tenors & Basses (unison)

His nose should pant and his lip should curl, His

278

cheeks should flame and his brow should furl, His bo - som should heave and his

cresc.

281

heart should glow, And his fist be e - ver rea - dy for a knock - down blow.

f

284

Sopranos & Contraltos

Tenors & Basses

His foot should stamp and his throat should growl, His

His foot should stamp and his throat should growl, His

ff

288

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

292

Josephine
this should be his cus - to - ma - ry at - ti - tude, His eyes _____ should flash, his

Hebe
this should be his cus - to - ma - ry at - ti - tude, His eyes _____ should flash, his

Ralph
this should be his cus - to - ma - ry at - ti - tude, His eyes _____ should flash, his

Boatswain
this should be his cus - to - ma - ry at - ti - tude, His eyes _____ should flash, his

Carpenter
this should be his cus - to - ma - ry at - ti - tude, His eyes _____ should flash, his

this should be his cus - to - ma - ry at - ti - tude, His at - ti - tude,

this should be his cus - to - ma - ry at - ti - tude, His at - ti - tude,

296

breast pro - trude, His eyes should

breast pro - trude, His eyes should

breast pro - trude, His eyes should

breast pro - trude, His eyes should

breast pro - trude, His eyes should

His at - ti - tude, his cus - to - ma - ry

His at - ti - tude, his cus - to - ma - ry

301

stringendo

flash, his eyes _____ should flash, his breast _____ pro-

flash, his eyes _____ should flash, his breast _____ pro-

flash, his eyes _____ should flash, his breast _____ pro-

flash, his eyes _____ should flash, his breast _____ pro-

flash, his eyes _____ should flash, his breast _____ pro-

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

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

sf *sf* *stringendo*

Più vivo

305

trude, His eyes should flash, *ff*

trude, His eyes should flash, *ff*

trude, His eyes should flash, should flash, *ff*

trude, His eyes should flash, should flash, *ff*

trude, His eyes should flash, should flash, *ff*

at - ti - tude. His eyes, *ff*

at - ti - tude. His eyes, *ff*

ff

309

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

Musical score for page 309, featuring vocal lines and piano accompaniment. The score includes lyrics: "yes, His eyes" and "his eyes, yes, His eyes". The music is in a minor key and features a dynamic marking of *sf* (sforzando).

323

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

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

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

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

327

And this his at - - ti - tude.
And this his at - - ti - tude.
And this his at - - ti - tude.
And this his at - - ti - tude.
And this his at - - ti - tude.
cus - to - ma - ry at - - - - ti - tude.
cus - to - ma - ry at - - - - ti - tude.

8va
ff

333

339

rall.

ENTR'ACTE

Tempo moderato

PIANO

Musical notation for measures 1-8. The score is in G major (one sharp) and 3/4 time. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand. Dynamics include *mf* and *p*. The piece concludes with a fermata over the final chord.

Musical notation for measures 9-17. The piano part continues with a consistent accompaniment. The right hand features a melodic line with various articulations and dynamics.

Musical notation for measures 18-26. The piano part continues with a consistent accompaniment. The right hand features a melodic line with various articulations and dynamics.

Musical notation for measures 27-35. The piano part continues with a consistent accompaniment. The right hand features a melodic line with various articulations and dynamics.

Musical notation for measures 36-44. The piano part continues with a consistent accompaniment. The right hand features a melodic line with various articulations and dynamics. The tempo marking *rall.* is present in measure 36, and *p a tempo* is present in measure 37.

Musical notation for measures 45-52. The piano part continues with a consistent accompaniment. The right hand features a melodic line with various articulations and dynamics. The piece concludes with a fermata over the final chord.

ACT II

No. 13

SONG (Captain Corcoran)

Moderato

PIANO

p *fz* *p a tempo*

6 **Capt. Corcoran**

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

10

Say, why is ev - 'ry - thing_ Ei - ther at six - es or at se - vens?

14

Say, why is ev - 'ry - thing_ Ei - ther at six - es or at se - vens? I have

The musical score is written in G major (one sharp) and common time (C). It begins with a piano introduction marked 'Moderato'. The piano part consists of two staves: the right hand plays a rhythmic accompaniment of eighth notes, and the left hand plays a bass line with some chords. Dynamics include piano (p), fortissimo (fz), and piano a tempo (p a tempo). The vocal line for Captain Corcoran starts at measure 6. The lyrics are: 'Fair moon, to thee I sing, Bright re-gent of the hea - vens, Say, why is ev - 'ry - thing_ Ei - ther at six - es or at se - vens? I have'. The score is divided into four systems, each with a measure number (6, 10, 14) at the beginning of the vocal line.

18

liv'd hi-ther-to Free from the breath of

21

slan-der, Be-lov'd by all my crew, A

24

real-ly po-pu-lar com-man-der. But now my kind-ly crew re-

27

bel, My daugh-ter to a tar is par-tial, Sir

30

Jo-seph storms, and, sad to tell, He threat-ens a court-

cresc.

33

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

f *dim.* *pp*

36

Bright re - gent of the hea - vens, Say, why is

39

ev - ry - thing ei - ther at six - es or at se - vens?

42

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

rall. *colla voce*

45

heavens!

a tempo *p*

No. 14

DUET (Mrs. Cripps & Captain Corcoran)

Allegro

Mrs. Cripps *p*

Things are sel - dom what they seem,

PIANO *p* *ff* *p*

5

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers,

9

Captain

Jack - daws strut in pea - cock's feathers. Ve - ry true, so they do.

13

Mrs. Cripps

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

ff *p*

18

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

22

Captain Mrs. Cripps
So they be, fre - quent - lee. Drops the wind and

26

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

31

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

35

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

39

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

43

Mrs. Cripps
Stern con - vic - tion's o'er_ him steal-ing That the mys - tic la - dy's_ deal-ing

Captain
Stern con - vic - tion's o'er_ me steal-ing That the mys - tic la - dy's_ ing

47

In o - ra - cu - lar re - veal-ing. That is so!

In o - ra - cu - lar re - veal-ing. Yes, I know.

52

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

57 **Mrs. Cripps**

killed by care, On - ly brave de - serve the fair. Ve - ry true, so they do.

62 **Captain**

Wink is of - ten good as nod, Spoils the child who spares the rod;

ff *p*

67 **Mrs. Cripps**

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee,

72 **Captain**

I a - gree. Paw of cat the chest - nut snatches, Worn - out garments

ff *p*

77

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catchies.

82

Mrs. Cripps

Yes, I know, That is so, Tho' to catch my drift he's striv-ing, I'll dis-

86

sem - ble- I'll dis - sem - ble! When he sees at what I'm

89

driv - ing, Let him trem - ble- let him trem - ble!

92

Mrs. Cripps

Tho' a mys - tic tone I bor - row, He will learn the truth with sor - row;

Captain

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

96

Here to-day and gone to-mor-row. That is so!

Here to-day and gon to-mor-row. Yes, I know.

100

I'll dis-sem-ble, I'll dis-sem-ble, Let him trem-ble! Let him

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

104

tremble! Let him tremble! Yes, I know, that is so! *a tempo*

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

pp *f a tempo* *ff*

No. 15

SCENA (Josephine)

Andante

The hours creep on a - pace. My

PIANO *p*

7

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

12

tak - ing; It's fol - ly it were ea - sy to be show - ing: What I am giv - ing

16

up, and whither go - ing. On the one hand papa's luxurious home
Hung with ancestral armour and old brass-es

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Andante'. The piano part includes dynamic markings such as 'p' (piano) and 'piano' in all caps. The lyrics are written below the vocal line. The score is numbered with measure numbers 7, 12, and 16. The final system ends with a fermata over the piano accompaniment.

20

Carved oak, and tapestry from distant Rome
Rare "blue and white", Venetian finger - glass - es, Rich oriental rugs, luxurious sofa pil - lows, And

22

ev - erything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room
In some back street with stuffy children cry-ing,

25

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

27

dinner served
up in a pudding ba - sin!

cresc. molto *f*

32

A sim - ple sail - or, low - ly born, Un - let - tered and un-

36

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

40

flown, Till half the night has flown. No gold - en rank can

44

he im - part, No wealth of house or land; No for - tune, save his

48

trus-ty heart, And hon - est, brown right hand, his trus - ty heart and brown right hand! And

53

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

57

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

61

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

65 *ad lib.* *a tempo*

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

69

sim - ple sai - lor low - ly born, Un - let - tered and un - known, No

73

gold - en rank can he im-part, No wealth of house or land, No

77

for-tune,save his trus - ty heart,And hon - est,brown right hand, his trus - ty heart and right

82

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

p *cresc.*

86

twain shall my poor heart, my poor heart o-

mf

90

bey, God of love, god of reason, god of reason, god of love say,

p *cresc.* *fz* *fz*

95

Which shall my poor heart o - bey! Oh

fz *fz* *ff*

99

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

mf *ff*

102

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

ff

107

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

ff

113

bey.

No. 16

TRIO (Josephine, Captain & Sir Joseph)

Allegro vivace

PIANO *f*

7

Josephine (verse 3)
3. Ne - ver mind the why and where-fore, Love can le - vel ranks, and

Captain (verse 1)
1. Ne - ver mind the why and where-fore, Love can le - vel ranks, and

Sir Joseph (verse 2)
2. Ne - ver mind the why and where-fore, Love can le - vel ranks, and

p

12

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

17

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

22

Captain & Sir Joseph (all verses)

Ring the mer - ry bells on board - ship, Rend the air with warb - ling wild,

27

**Captain
(all verses)**

For the u - nion of { his } Lordship With a hum - ble cap - tain's child. For a
 my

32

**Josephine
(all verses)****Sir Joseph
(all verses)**

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

36

Josephine (all verses)

Lord who rules the wa - ter And a tar who ploughs the wa - ter.

41

Verses 1 & 2. Josephine

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

Captain & Sir Joseph

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

45

For the u - nion of a mai - den With the man who owns her love.

For the u - nion of a mai - den With the man who owns her love.

50 **Verse 3. Josephine**

Let the air with joy be la - den,

Captain & Sir Joseph

f Ring the mer - ry bells on board ship

54

For the u - nion of a mai - den

For her u - nion with his Lord - ship,

58

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,

f

62

Rend with songs the air_ a - bove, For the man who owns

Rend with songs the air_ a - bove, For the man who owns

67

her love.

her love.

73

79

No. 17

DUET (Captain & Deadeye)

[Allegretto]

Deadeye

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

PIANO *f* *p*

7

tion, Sing hey, the kind Com-man - der that you are, A -

12

bout a cer - tain in - ti - mate re - la - - - tion, Sing hey, the mer - ry

17

Captain

The mer - ry mer - ry mai - den, The

mai - den and the tar. The mer - ry, mer - ry

mp

The musical score is written for a duet between a Captain and Deadeye, with piano accompaniment. The piece is in 6/8 time and B-flat major. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a more active bass line in the left hand. The vocal parts are written in bass clef. The score is divided into three systems, with measure numbers 7, 12, and 17 indicated at the beginning of each system. Dynamics include forte (f) and piano (p) for the piano part, and mezzo-piano (mp) for the piano accompaniment in the final system.

22

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den_ and the
 mai - den, The mer - ry, mer - ry mai - den, The mai - den_ and the

27

tar. Good
 tar.

32

fel - low, in con - un - drums you are speak - ing, Sing hey, the mys - tic

37

sai - lor that you are, The ans - wer to them vain - ly I am

42

seek - ing, Sing hey, the mer - ry mai - den and the tar.

47

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing
The mer - ry, mer - ry mai - den, The mer - ry, mer - ry

52

hey, the mer - ry mai - den and the tar.
mai - den, The mai - den and the tar.

56

59

Deadeye

Kind Cap - tain, your young la - dy is a - sigh - ing, Sing

64

hey, the sim - ple Cap - tain that you are, This ve - ry night with

69

Rackstraw to be fly - - ing, Sing hey, the mer - ry mai - den and the

74

Captain

The mer - ry mer - ry mai - den, The
tar. The mer - ry, mer - ry

78

mer - ry, mer - ry mai - den, The much too mer - ry mai - den_ and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den_ and the

83

tar. Good

88

fel - low, you have gi - ven time - ly warn - ing, Sing hey, the thought - ful

93

sai - lor that you are, I'll talk to Mas - ter Rackstraw in the

98

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

103

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

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

108

mer - ry cat - o' - nine - tails and the tar.

mer - ry cat - o' - nine - tails and the tar.

112

p

No. 18

SOLI & CHORUS

Moderato

Tenors & Bases

pp

Care - ful - ly on tip - toe

PIANO

pp

4

steal - ing, Breath - ing gent - ly as we may, Ev - 'ry

7

step with cau - tion feel - ing, We_ will_ soft - ly steal a - way Goodness

ff

11

Deadeye

Chorus

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

p

pp

15

f *mp* Captain

was, it was the cat! They're right, it was the

cresc. *p*

18

Chorus

cat! Pull a - shore in fash - ion stea - dy, Hy - men

dim.

21

will de - fray the fare, For a cler - gy - man is

24

rea - dy To u - nite the hap - py pair. Goodness

ff

27

Deadeye

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

p *pp*

30

Chorus **Captain**

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

f *p*

33

Josephine

Ev - 'ry step with cau - tion

Ralph

Ev - 'ry step with cau - tion

Captain

right, it was the cat! with cau - tion

Deadeye

Ev - 'ry step with cau - tion

p *pp*

36

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

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

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

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

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

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

pp

40

rall. **Allegro**

feel - ing, We will steal a - way.

rall.

feel - ing, We will steal a - way.

rall.

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

rall.

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

rall.

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

rall.

feel - ing, will soft - ly steal a - way.

Allegro

ff *accel.*

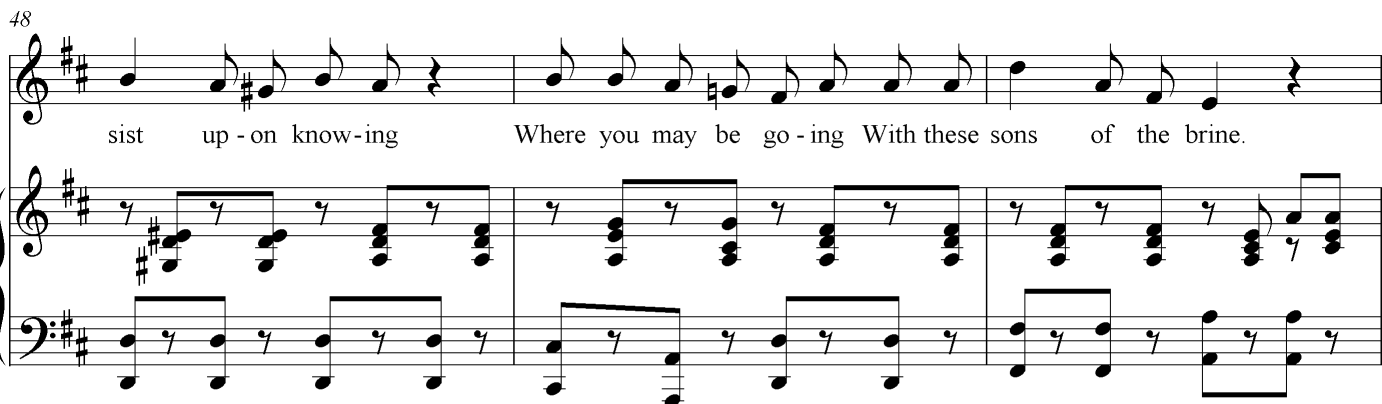
45

Captain **Vivace**

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

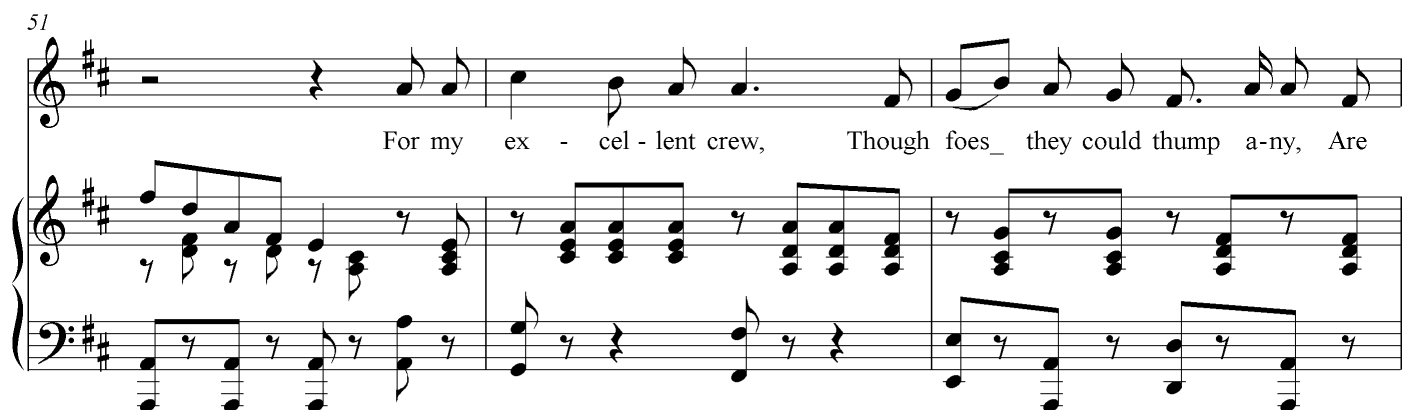
ff *p*

48



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

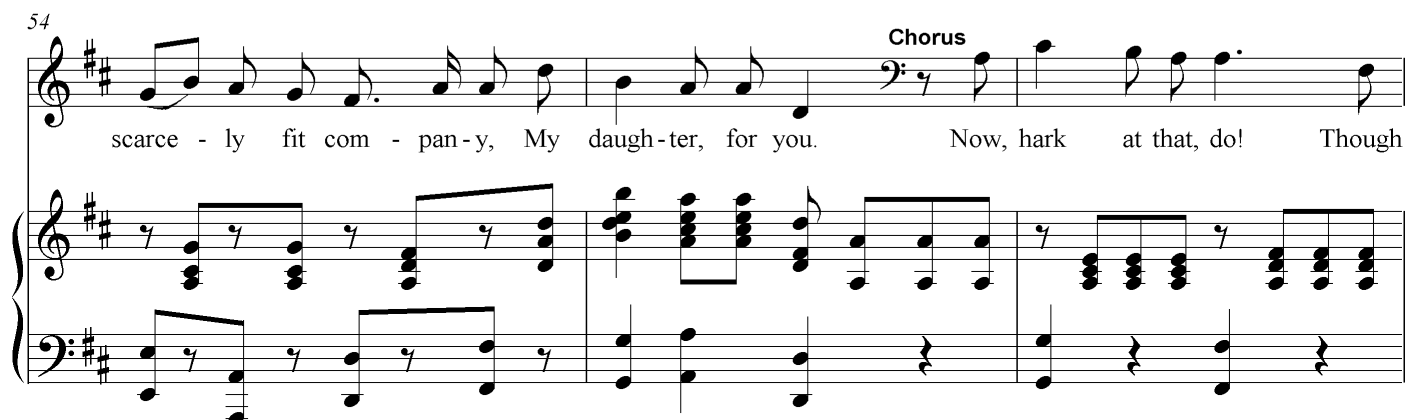
51



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

54

Chorus



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

57

Ralph *p*



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

61

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

64

sneer, For I have dared to love your match - less girl, A

67

fact well known to all my mess - mates here! Oh, hor - ror!

Captain

70

Josephine

Ralph

He, hum - ble, poor, and low - ly born, The mean - est in the

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

p

74

port di - vi - sion - The butt of e - pau - let - ted scorn - The

port di - vi - sion - The butt of e - pau - let - ted scorn - The

77

mark of quar - ter - deck de - ri - sion, *p* Has dared to raise his

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

80

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

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

cresc.

84

pride to rise He is an Eng - lish man, be
 pride to rise I am an Eng - lish man, be

ff

f

88

hold him!
 hold me! **Tenors** *ff*
 He is an Eng - - He lish - man!
Basses *ff*
 He is an Eng - - He lish - man!

Boatswain
 He

ff

91

Moderato
 is an Eng-lish - man! For_ he him-self has said_ it, And it's great - ly to his

fz
p stacc.

96

cre - dit, That he is an Eng - lish - man! For he

Tenors *f* That he is an Eng - lish - man!

Basses *f* That he is an Eng - lish - man!

101

might have been a Roo - sian, A French or Turk or Proo - sian, Or per - haps I - tal - i -

106

an! But in spite of all temp - ta - tions To be -

Tenors & Basses Or per - haps I - tal - i - an!

111

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

115

mains_ an_ Eng - - - lish-man! For in spite of all temp-

rall. **Chorus** *f. a tempo*

119

ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish-

123

Boatswain He re - mains_ an_ Eng - - - lish - man!

Chorus man! He re - mains_ an_ Eng - - - lish - man!

rall.

127 **Captain**

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

131

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

135

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

139

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

143

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

Deadeye

Sopranos & Altos Yes, dam-me, it's too bad!

Oh! Oh!

Tenors & Basses

Oh! Oh!

ff *f* *ff* *f*

148

Hebe

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

pp

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

pp

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

p

152

bear - ing! Don't go near him - don't go near him- He is swear - ing - he is

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

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

156

Sir Joseph

Moderato

swearing! My pain and my dis - tress, I find it is not

dam - me.

dam - me.

160

ea - sy to ex - press; My a - maze - ment, my sur - prise, You may learn from the ex-

164

Captain

pres - sion of my eyes! My lord - one word - the facts are not before you, The

168

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

171

Sir Joseph

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

174

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

179

sense, is whol - ly in - de - fen - si - ble. Go, ri - bald, get you hence To your

184

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

189

pe - ri - ty! **Sopranos & Altos.** For I'll
 This is the con - se - quence Of ill - advised as - pe - ri - ty!
Tenors & Basses
 This is the con - se - quence Of ill - advised as - pe - ri - ty!

194

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

198

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

201

cou - sins, nor his aunts.

Chorus. *cresc.*

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

cresc.

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

cresc.

204

Vivace

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

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

Vivace

207

reck - ons up by doz - ens, nor his aunts! For he

reck - ons up by doz - ens, nor his aunts! For he

f *ff*

And it's

210

is an Eng - lish - man! For he him - self has said it, And it's

is an Eng - lish - man! For he him - self has said it, And it's

218

That he

great - ly to his cre - dit, That he is an Eng - lish man! That he

great - ly to his cre - dit, That he is an Eng - lish man! That he

8^{va}

226

is an Eng - lish - man.

is an Eng - lish - man.

rall.

rall.

rall.

No. 19

OCTETT & CHORUS

Allegretto moderato **Ralph**

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

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

Josephine

I will a - tone; In the meantime, fare - well! And all a-

lone Re-joice in your dun - geon cell! **Sir Joseph**

A bone, a bone I'll

PIANO

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

p Hebe
He'll hear no tone___ Of the mai - den he loves so well! No te - le -

p Deadeye

p Boatswain
He'll hear no tone___ Of the mai - den he loves so well! No te - le -

p Carpenter
He'll hear no tone___ Of the mai - den he loves so well! No te - le -

Mrs. Cripps
phone Com - mu - ni - cates with his cell! But when is known___ The

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

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

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

se-cret I have to tell, Wide will be thrown the door of his dun - geon cell.

cresc.

mf Josephine
Fare - well, my own, Light of my life, fare - well! And all a-

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

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

mf Ralph
Fare - well, my own, Light of my life, fare - well! For crime un-

mf Sir 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 & Altos *p*

Tenors & Basses *p*

For crime un-

For crime un-

Sir Joseph

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

Tutti Chorus (unison)

maze-ment, my sur-prise A-gain you may dis-co-ver from my eyes! How

Mrs. Cripps

ter-ri-ble the as-pect of his eyes! Hold! Ere up-on your

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

No. 20

LEGEND (Mrs. Cripps & Chorus)

Mrs. Cripps

1. A

5
ma-ny years a - go, When I was young and char-ming, As some of you may

10
know, I prac - tis'd ba - by - farm - ing.

Chorus

Now this is most a - larm-ing! When

Now this is most a - larm-ing! When

15

she was young and charming, She prac-tis'd ba-by-farm-ing, A ma-ny years a-

she was young and charming, She prac-tis'd ba-by-farm-ing, A ma-ny years a-

20

Mrs. Cripps

Two ten-der babes I nuss'd. One was of low con-di-tion; The

go.

go.

25

o-ther, up-per crust, A re-gu-lar pa-tri-cian.

Now, this is the po-

Now, this is the po-

cresc.

sf

p

30

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

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

cresc. *p*

cresc. *p*

cresc.

35

Mrs. Cripps

2. Oh, bit-ter is my

ma-ny years a - go.

ma-ny years a - go.

p

41

cup! How - e - ver could I do it? I mixed those chil - dren up, And

p

46

not a crea - ture knew it!

How - e - ver could you do it? Some day, no doubt, you'll

How - e - ver could you do it? Some day, no doubt, you'll

51

In

rue it, Al-though no crea-ture knew it, So ma-ny years a-go.

rue it, Al-though no crea-ture knew it, So ma-ny years a-go.

56

time each lit - tle waif For-sook his fos - ter mo - ther, The well-born babe was

cresc.

61

Ralph - Your cap - tain was the o - ther!
 They left their fos - ter -
 They left their fos - ter -

65

mo - ther, The one was Ralph, our bro - ther, *cresc.* Our cap - tain was the
 mo - ther, The one was Ralph, our bro - ther, *cresc.* Our cap - tain was the

69

Mrs. Cripps *p rall.*
 A ma - ny years a - go.
 o - ther, *p rall.* A ma - ny years a - go.
 o - ther, *p rall.* A ma - ny years a - go.
a tempo

No. 21

FINALE

Allegro vivace

Josephine
Oh joy, oh rap - ture

Hebe
Oh joy, oh rap - ture

Ralph
Oh joy, oh rap - ture

Deadeye
Oh joy, oh rap - ture

PIANO
f

5

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

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

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

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

9

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-

13

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-

17

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, I'll mur - mur forth de-
 long, And if he finds the maid - en coy, They'll mur - mur forth de-

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

21

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-

f

26

lays. Captain For he's the cap-tain of the *Pin - a - fore,* Chorus of Men And a right good cap - tain

lays. *p* *f*

30

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

p

33

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

f

37

I shall mar - ry with a wife, In my
mem - ber_ of the crew.

40

hum - ble rank of life! And you, my own, are_ she. I must

43

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

46

thee! No, ne - ver!

Chorus of Men
What, ne - ver? What ne - ver?_

50

Captain

Tenors

Basses

Hard - ly e - ver!

Hard - ly e - ver be un - true to thee. Then

Hard - ly e - ver be un - true to thee.

54

p

f

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

p

f

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

p

f

58

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

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

62 Mrs. Cripps

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

67

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

74 Tutti Chorus

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

81

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

88

Sir Joseph

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

94

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

stringendo molto

98

Hebe

true to the de-vo-tion that my love im-plants, Then good-bye to your sis-ters and your

101

Vivace

cousins, and your aunts, Es-pe-cial-ly your cousins Whom you reck-on up by do-zens.

Tutti

Then good
Then good

104

bye to your sis-ters, and your cou-sins, and your aunts, Es - pe - cial - ly your cou-sins, Whom you

bye to your sis-ters, and your cou-sins, and your aunts, Es - pe - cial - ly your cou-sins, Whom you

107

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

111

Eng - lish - man! For he him - self has said it,

Eng - lish - man! For he him - self has said it

117

And its That he

And it's great - ly to his cre - dit, That he

And it's great - ly to his cre - dit, That he

122

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

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

8va

129

- lish - man!

lish - man!

137