

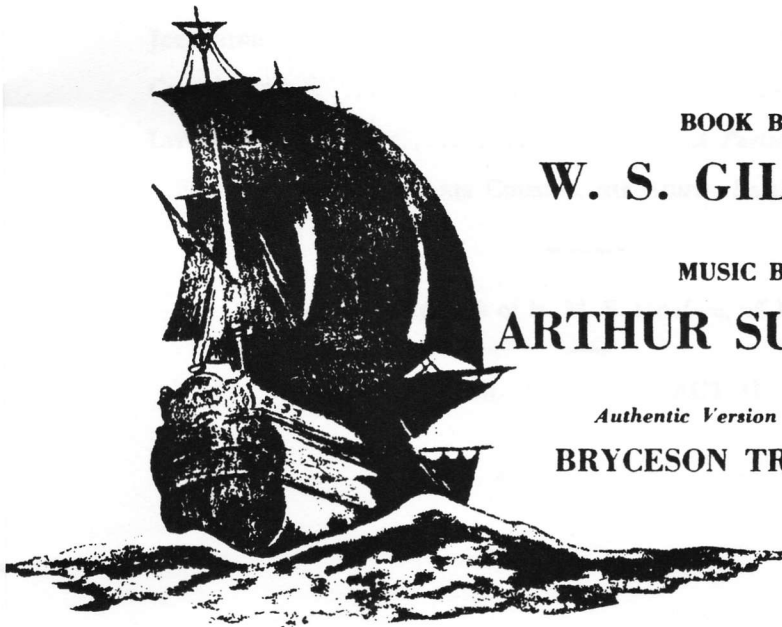
ED. 1683

THE CHORUSES OF

H.
M.
S. PINAFORE

or THE LASS THAT LOVED A SAILOR

•



BOOK BY

W. S. GILBERT

MUSIC BY

ARTHUR SULLIVAN

Authentic Version Edited by

BRYCESON TREHARNE

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DRAMATIS PERSONAE

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

MUSICAL NUMBERS

OVERTURE

ACT I

1. INTRODUCTION AND OPENING CHORUS (Sailors)
"We sail the ocean blue"
2. RECITATIVE AND ARIA (Buttercup) "I'm called Little Buttercup"
- 2a. RECITATIVE (Buttercup and Boatswain) . . . "But tell me who's the youth"
3. MADRIGAL (Ralph and Chorus of Sailors) "The nightingale"
- 3a. BALLAD (Ralph and Chorus of Sailors) "A maiden fair to see"
4. RECITATIVE AND SONG (Captain Corcoran and Chorus of Sailors)
"My gallant crew"
- 4a. RECITATIVE (Buttercup and Captain Corcoran) . . "Sir, you are sad!"
5. BALLAD (Josephine) "Sorry her lot"
6. BARCAROLLE (Sir Joseph's Female Relatives, *off-stage*)
"Over the bright blue sea"
7. (Chorus of Sailors and Sir Joseph's Female Relatives)
"Sir Joseph's barge is seen"
8. (Captain Corcoran, Sir Joseph, Cousin Hebe, and Chorus)
"Now give three cheers"
9. SONG (Sir Joseph and Chorus) "When I was a lad"
- 9a. (Sir Joseph, Cousin Hebe, Female Relatives, and Sailors)
"For I hold that on the seas"
10. GLEE (Ralph, Boatswain, Carpenter's Mate, and Chorus of Sailors)
"A British tar"
11. DUET (Josephine and Ralph) "Refrain, audacious tar"
12. FINALE—(ACT I) "Can I survive this overbearing?"

ENTR'ACTE

ACT II

13. SONG (Captain Corcoran) "Fair moon, to thee I sing"
14. DUET (Buttercup and Captain Corcoran)
"Things are seldom what they seem"
15. SCENA (Josephine) "The hours creep on apace"
16. TRIO (Josephine, Captain, and Sir Joseph)
"Never mind the why and wherefore"
17. DUET (Captain and Dick Deadeye)
"Kind Captain, I've important information"
18. SOLI AND CHORUS "Carefully on tiptoe stealing"
19. OCTET AND CHORUS "Farewell, my own!"
20. SONG (Buttercup and Chorus) "A many years ago"
21. FINALE "Oh joy, oh rapture unforeseen!"

H. M. S. Pinafore

or

The Lass That Loved A Sailor

W. S. GILBERT

ARTHUR SULLIVAN

Overture

ACT I

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

Allegretto pesante *con s^{va}*

50

BASSES

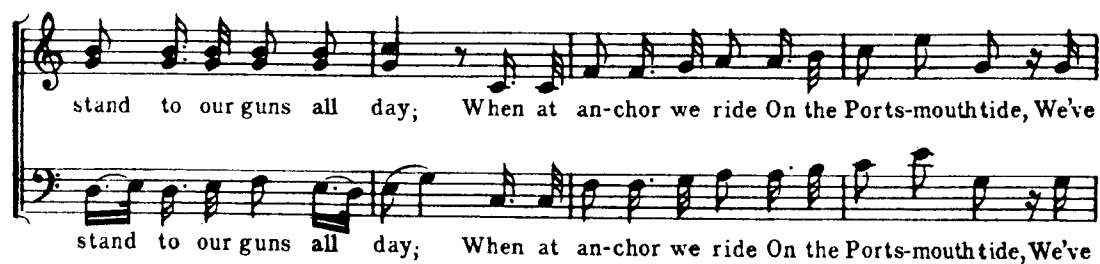
We sail the o - cean

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

TENORS

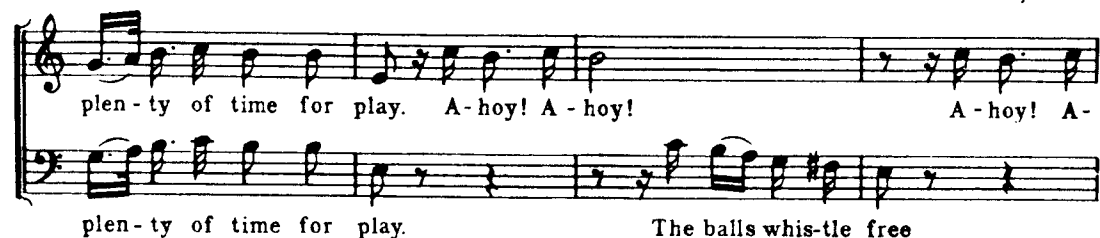
When the balls whis - tle free O'er the bright blue sea, We

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



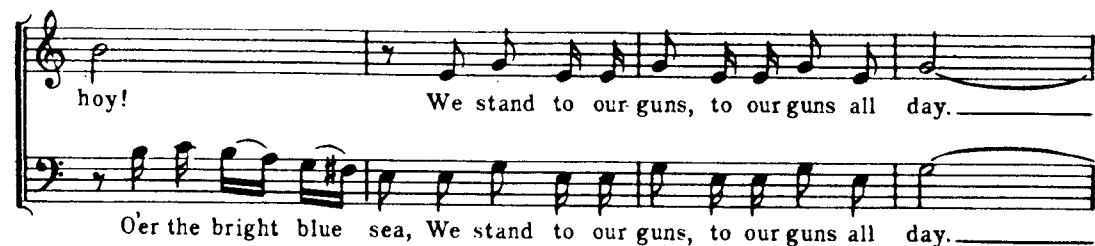
stand to our guns all day; When at an-chor we ride On the Ports-mouthtide, We've

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



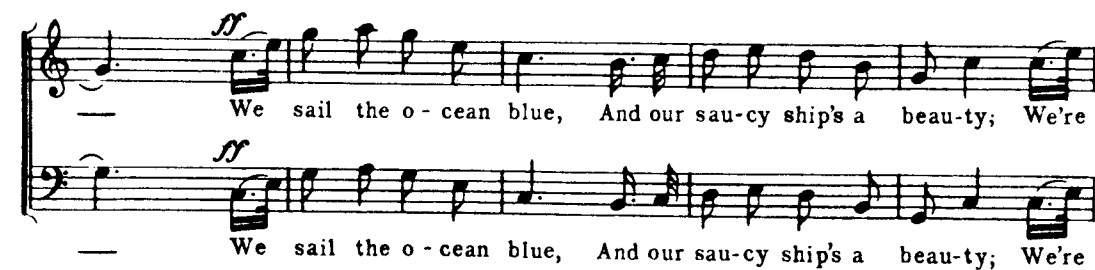
plen-ty of time for play. A-hoy! A-hoy! A-hoy! A-

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



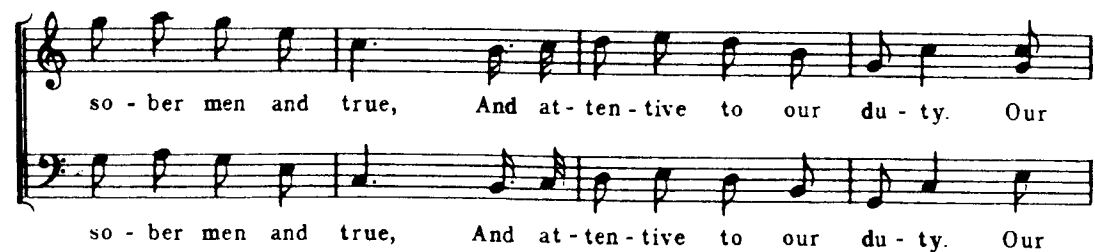
hoy! We stand to our guns, to our guns all day. _____

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



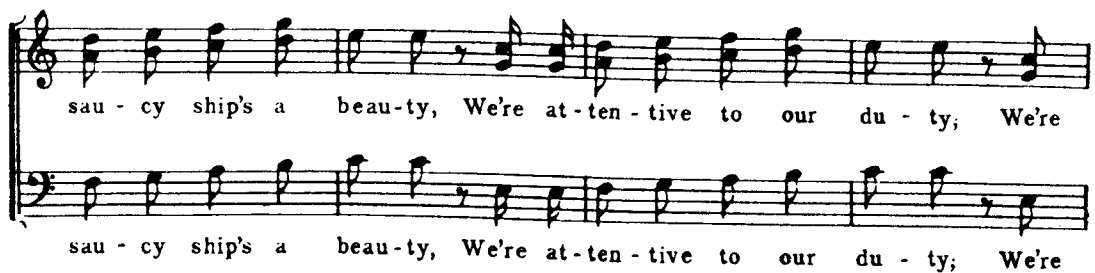
We sail the o - cean blue, And our sau-cy ship's a beau-ty; We're

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



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



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

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

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

blue.

blue.

No. 2 Recitative and Aria— (Buttercup) “I’m called Little Buttercup”

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

No. 3 Madrigal—(Ralph and Chorus of Sailors) “The nightingale”

Andante 12 RALPH

CHORUS
TENORS
pp

BASSES

He sang, “Ah, well-a - day!”

He sang, “Ah, well - a - day!”

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

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

RECIT. RALPH

I

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

8

BUTTERCUP (*aside*)

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

3

RALPH

A

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

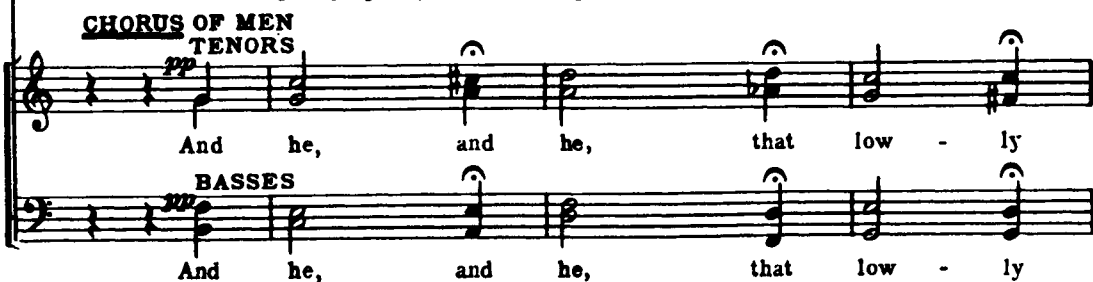
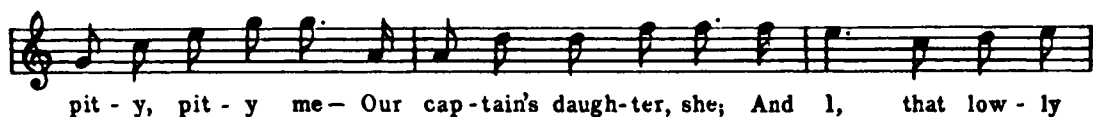
CHORUS

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

RALPH

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

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

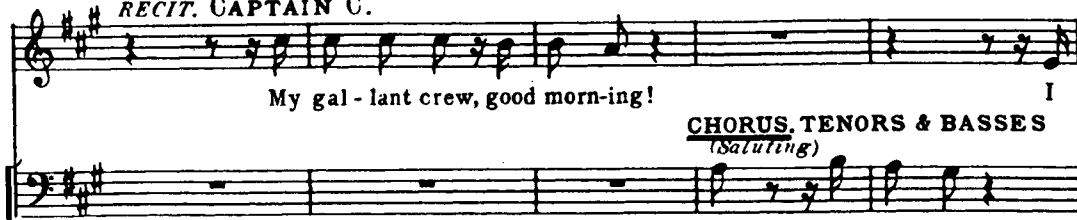


No. 4 Recit. and Song— (Captain Corcoran and Chorus of Sailors) "My gallant crew"

Allegretto

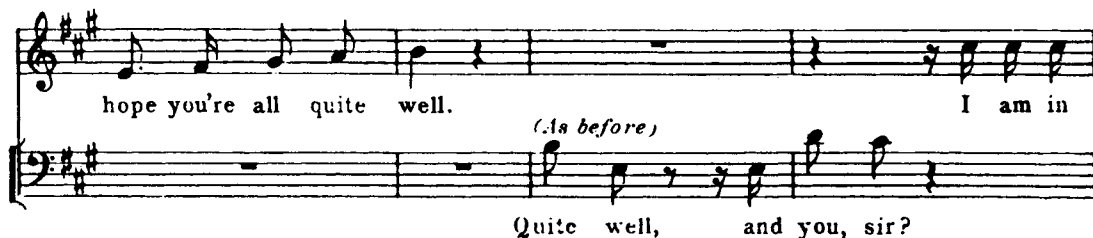


RECIT. CAPTAIN C.



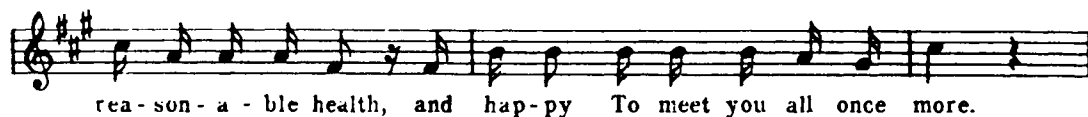
CHORUS, TENORS & BASSES
(Saluting)

Sir, good morn-ing!



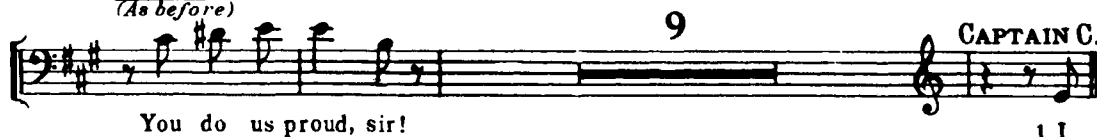
(As before)

Quite well, and you, sir?



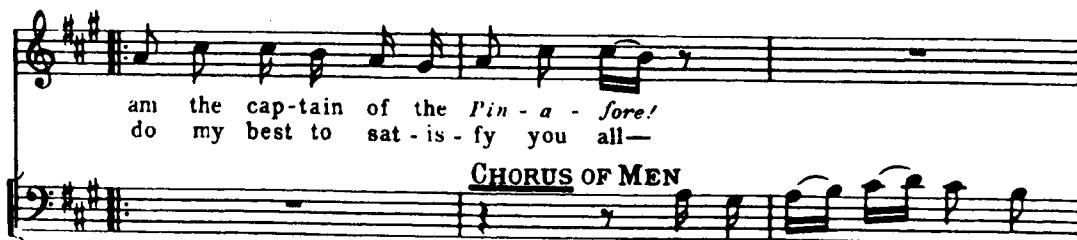
CHORUS
(As before)

9



CAPTAIN C.

1.1



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

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.

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! No, nev - er!
 nev - er use a big, big D — No, nev - er!

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

TENORS

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

He's hard-ly ev - er sick at
Hard - ly ev - erswears 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! D-! Then give three cheers, and one cheer more, For the

p

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

f

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

f

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

2nd verse only

(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!

3

1 CAPT. C. 2

2.1

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

No. 5 Ballad—(Josephine) "Sorry her lot"

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

CHORUS
SOPRANOS & CONTRALTOS

Andantino

cresc.

O - ver the bright blue sea ____ Comes Sir

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. ____

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

Allegretto come I ma

TENORS

The first system of music features two staves. The top staff is for Tenors and the bottom for Basses. Both parts begin with a rest followed by a series of eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 2/4. A dynamic marking of *p* (piano) is placed above the first note of the Tenor staff.

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

The second system continues the melody. The lyrics "beau-ty, We hope he'll find us clean, And at-ten-tive to our" are written below the staves. The musical notation consists of eighth and sixteenth notes.

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

The third system continues the melody. The lyrics "du-ty. We sail, we sail the o-cean blue, And our sau-cy ship's a" are written below the staves. A dynamic marking of *p* (piano) is placed above the first note of the Tenor staff.

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

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

The fourth system continues the melody. The lyrics "beau-ty, We're so-ber, so-ber men and true, And at-ten-tive to our" are written below the staves. A dynamic marking of *cresc.* (crescendo) is placed above the first note of the Tenor staff.

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

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

The fifth system concludes the melody. The lyrics "du-ty, So-ber, so-ber men and true. _____ We're smart and so-ber" are written below the staves. A dynamic marking of *cresc.* (crescendo) is placed above the first note of the Tenor staff. The system ends with a fermata over the final notes.

du-ty, So-ber, so-ber men and true. _____

We're smart and so-ber

du-ty, So-ber, so-ber men and true. _____

We're smart and so-ber

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.

p

SOPS. & ALTOS

Gai-ly—

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

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

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

TENORS & BASSES - - - - - ly, - - - - - ly,

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

skip-ping, Sail-ors al-ways wel-come ladies most po-lite - ly. 5

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

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

Moderato

CAPTAIN C.

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

CHORUS

Hur-ray! Hur-ray!

Vivace

SIR JOSEPH

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

HEBE

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

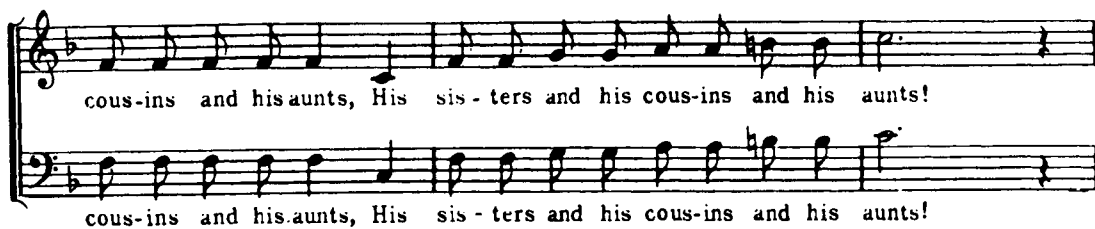
we are his sis-ters and his cous-ins and his aunts!

SOPS. & ALTOS

And we are his sis-ters and his

TENORS & BASSES

And they are his sis-ters and his



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!

1 **SIR JOSEPH**



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

COUSIN HEBE



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

cous-ins and his aunts!

SOPS. & ALTOS

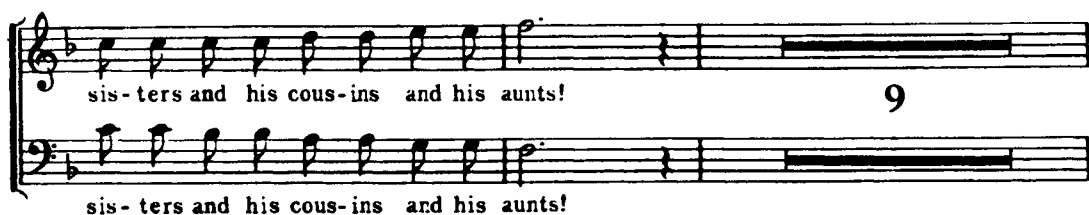


TENORS & BASSES



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

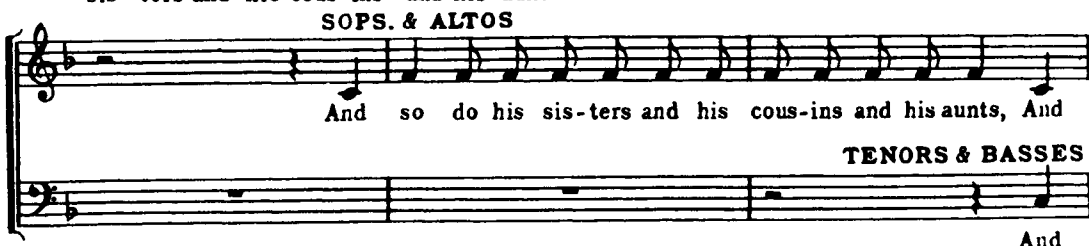
And so do his sis-ters and his cous-ins and his aunts! His



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

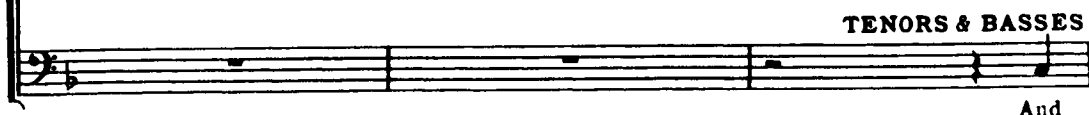
sis-ters and his cous-ins and his aunts!

SOPS. & ALTOS



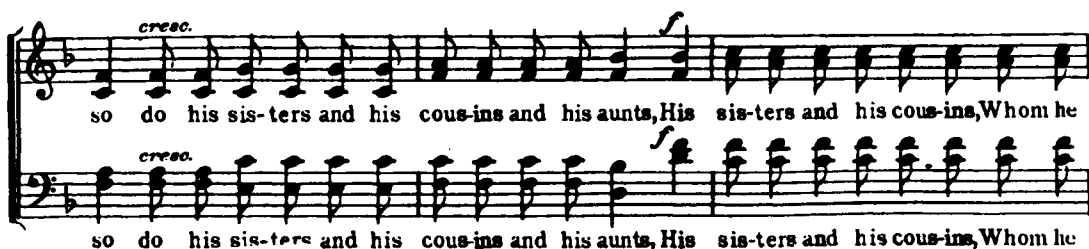
And so do his sis-ters and his cous-ins and his aunts, And

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

cresc.



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

reck-ons up by doz-ens, and his aunts! _____ 1

reck-ons up by doz-ens, and his aunts! _____ 1

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

f

SIR JOSEPH

8

And I
And I

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

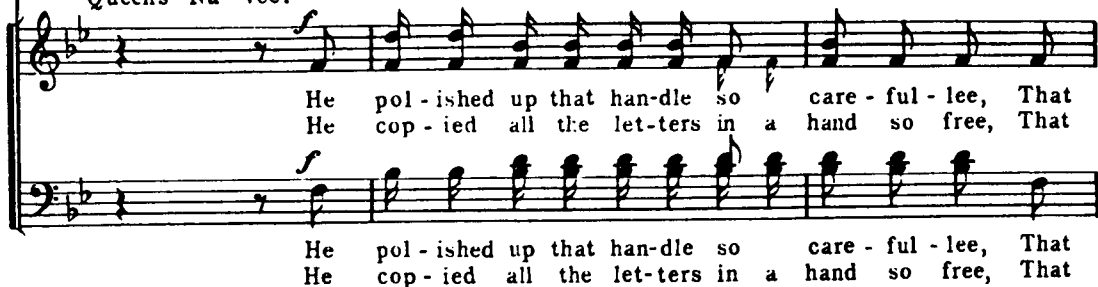
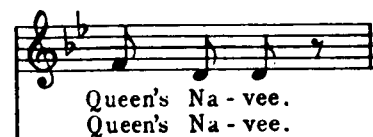
CHORUS

He
He
He
He

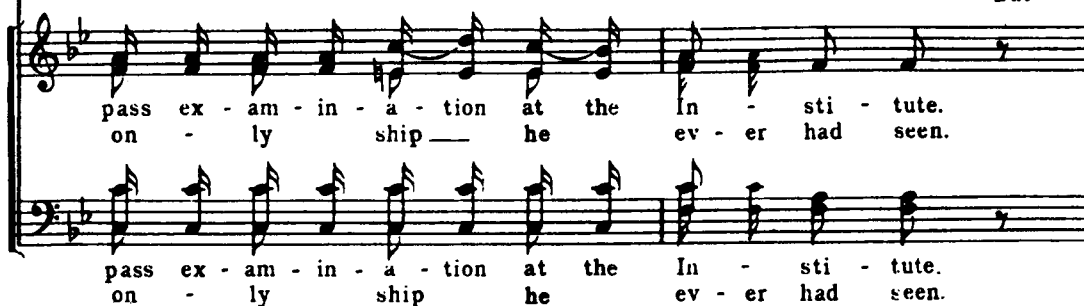
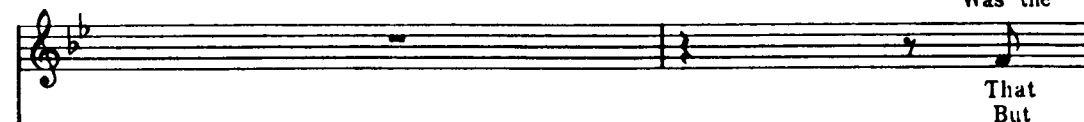
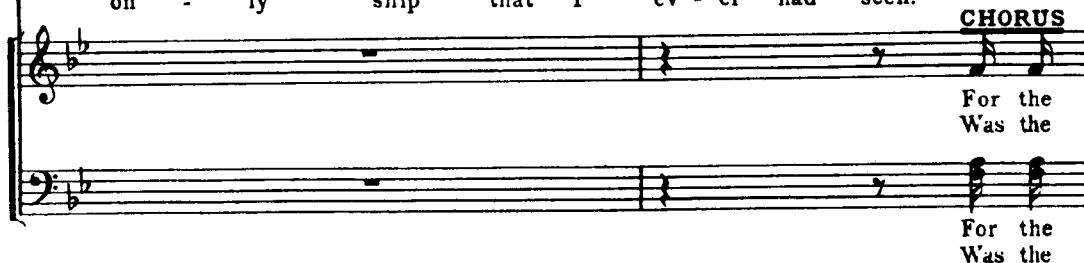
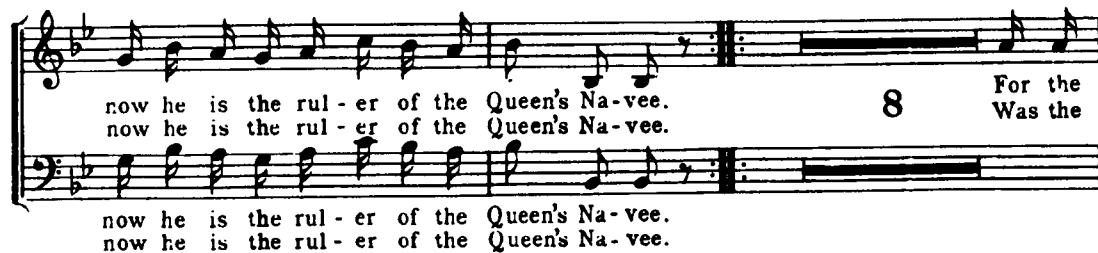
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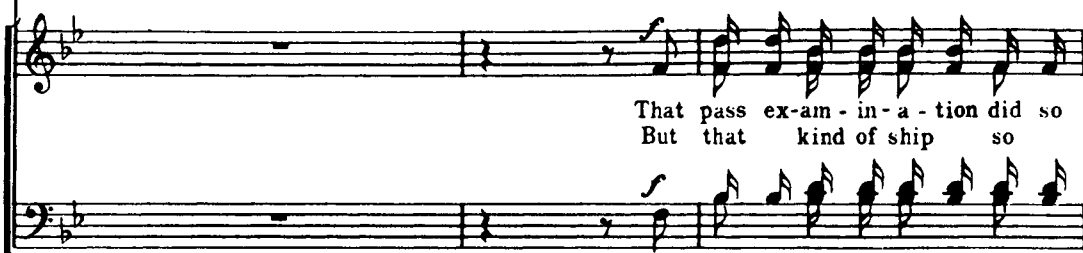
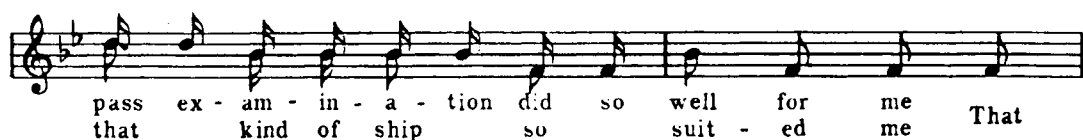
pol - ished up the han - dle of the big front door.
cop - ied all the let - ters in a big round hand.

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

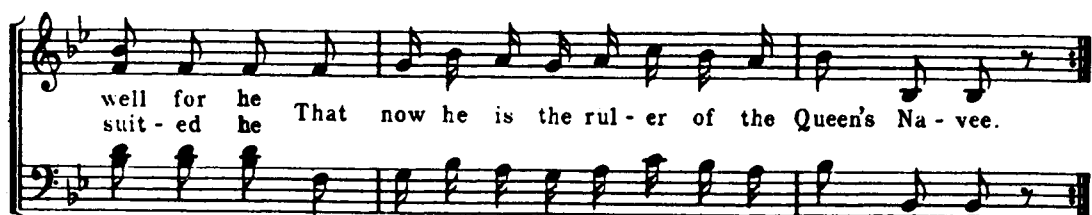


SIR JOSEPH





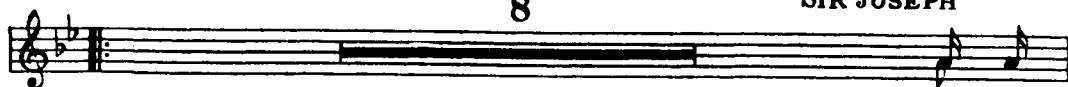
That pass ex-am-in-a-tion did so
But that kind of ship so



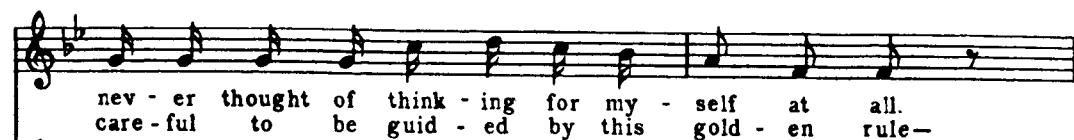
well for he That now he is the rul - er of the Queen's Na - vee.
suit - ed he

8

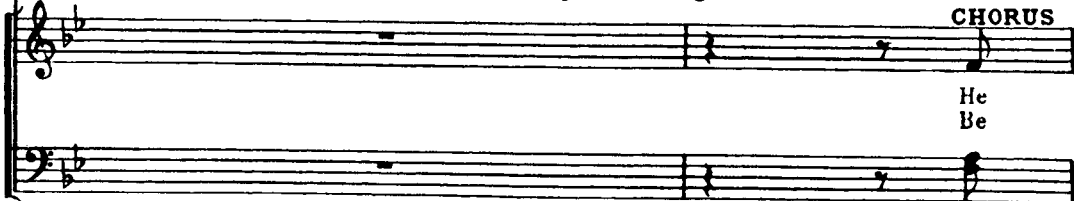
SIR JOSEPH



And I
Be



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

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

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 he, 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

12

Queen's Na-vee.

Queen's Na-vee.

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

Vivace 1 **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

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

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

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

Moderato

14 RALPH

And his
And

rall.

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

TENORS
His
His
BASSES
His
His

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

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

1

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

2

at-ti - tude, his at - ti -

9

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

No.11 Duet— (Josephine and Ralph)
"Refrain, audacious tar"

No. 12 Finale—(ACT I)

"Can I survive this overbearing?"

Allegretto moderato Allegro con brio

RALPH
 9 2
 Mess-mates, a-hoy! Come here! Come here!

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 -

RALPH
 lay, What does she say? What cheer, what cheer? 7 And

lay, What does she say? What cheer, what cheer?

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

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

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

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

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? 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

CHORUS

toil-ers of the waves, She spurns you all-Itold you so!

Shall they sub-mit?

Shall we sub-mit?

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

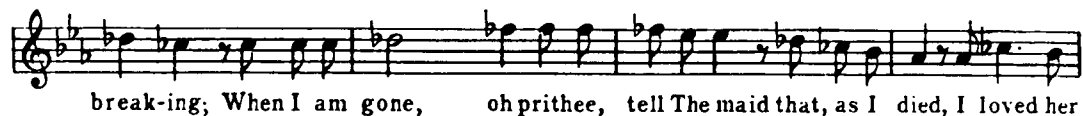
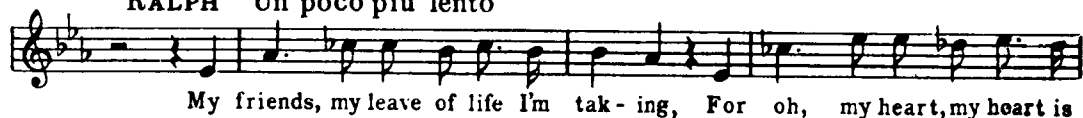
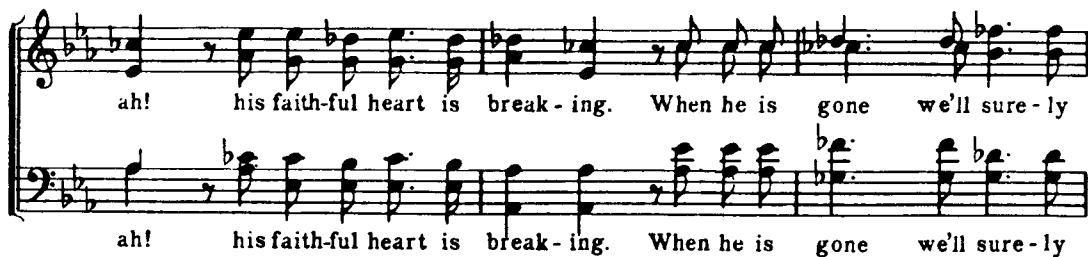
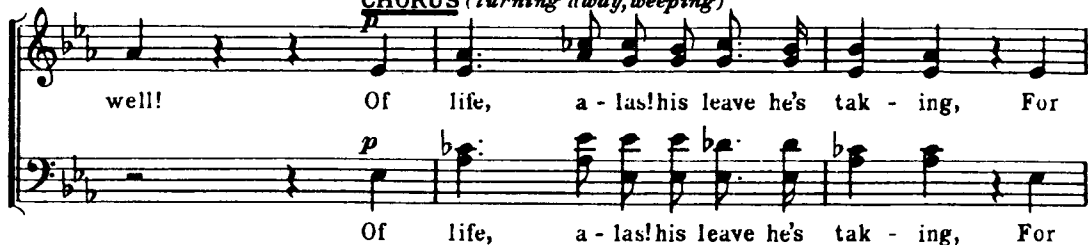
Are we but slaves? Shall we sub-mit? Are we but slaves?

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

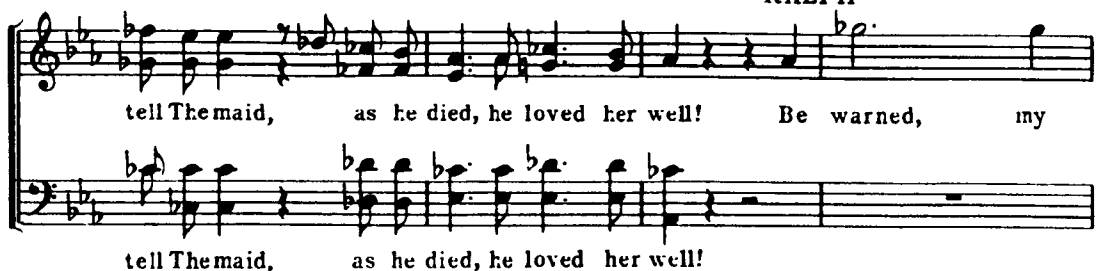
Love comes a-like to high and low— Bri-tan-nia's sail-ors

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

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

RALPH *Un poco più lento*CHORUS (*turning away, weeping*)

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

Tutti. CHORUS
SOPRANOS & CONTRALTOS

SOPRANOS & CONTRALTOS



TENORS & BASSES

Allegro vivace
JOSEPHINE

64



JOSEPHINE *p* This ver - y night,

HEBE *p* With ba - ted breath,

RALPH *p* And

Exactly the same time

pp staccato

With - out a light, A

As still as death,

muf - fled oar - We'll steal a - shore.

JOSEPHINE

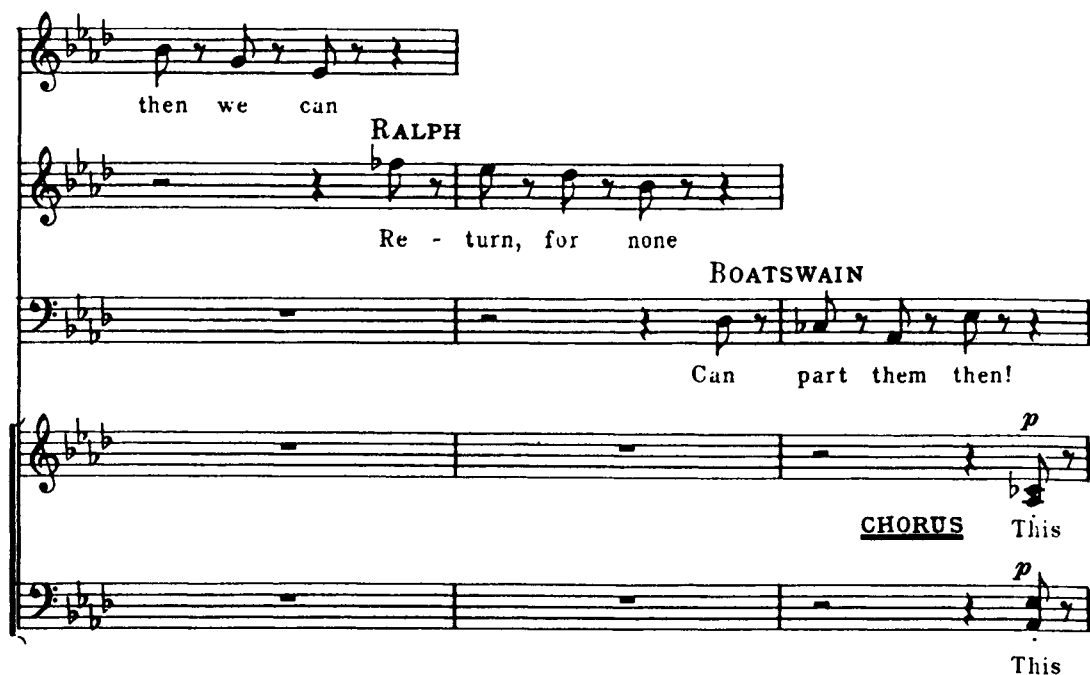
cler - gy - man And

RALPH

Shall make us one

BOATSWAIN

At half - past ten,



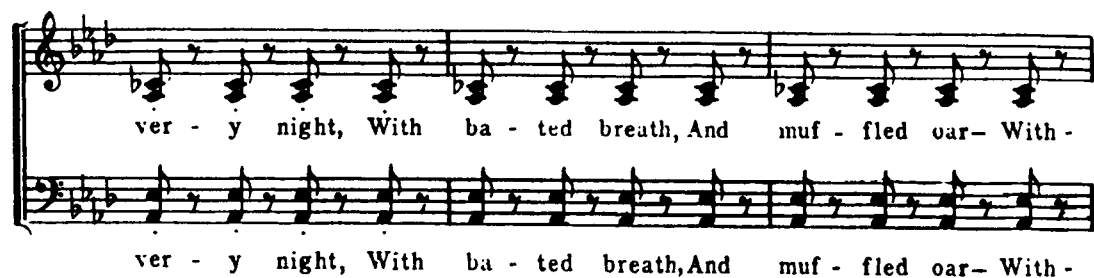
then we can **RALPH**

Re - turn, for none **BOATSWAIN**

Can part them then!

CHORUS This *p*

This *p*




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

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



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



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

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

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

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-

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

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

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

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

none Can part them then! 4

none Can part them then!

DICK *Moderato*
RECIT.

For - bear, nor car-ry out the scheme you've planned, She is a
la-dy— you a fore-mast hand! Re - mem-ber, she's your gal-lant cap-tain's daughter,

Allegro
CHORUS. Tutti

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,
back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio

ff

CHORUS

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

Vivace

7

SOPRANOS & CONTRALTOS UNISON

For a Brit-ishtar is a soar-ing soul As

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.

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

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

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

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

this should be his cus-tom-a-ry at-ti-tude, his
 this should be his cus-tom-a-ry at-ti-tude, his
 at-ti-tude, his at-ti-tude, 1
 at-ti-tude, his at-ti-tude,
 1 his cus-tom-a-ry at-ti-tude,
 his cus-tom-a-ry at-ti-tude,
 his at-ti-tude, Stringendo his
 his at-ti-tude, his
 Più vivo
 at-ti-tude. His
 at-ti-tude. His
 eyes, his eyes, yes,
 eyes, his eyes, yes,
 His eyes should flash,
 His eyes should flash,
 His foot should stamp and his throat, his throat should growl,
 His foot should stamp and his throat, his throat should growl,

His hair should twirl and his face should scowl, His
His hair should twirl and his face should scowl, His

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

cus-tom-a-ry at ti-tude. 20
cus-tom-a-ry at ti-tude.

Entracte

ACT II

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

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

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

No. 16 Trio— (Josephine, Captain, and Sir Joseph)
"Never mind the why and wherefore"

No.17 Duet— (Captain and Dick Deadeye)
 “Kind Captain, I’ve important information”

No.18 Soli and Chorus
 “Carefully on tiptoe stealing”

Moderato **CHORUS OF SAILORS**

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

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

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

CAPTAIN *p (aside)*

right, it was the cat! with cau - tion

DICK *p*

Ev - 'ry step with cau - tion

feel - ing,

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 soft -

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

ml. CAPTAIN (throwing off cloak)

- ly steal a - way. 1 Hold!

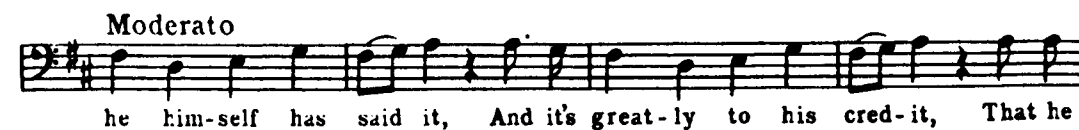
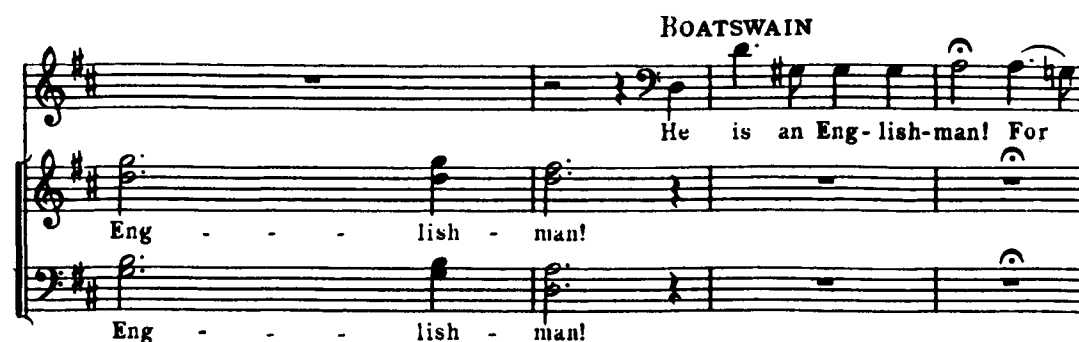
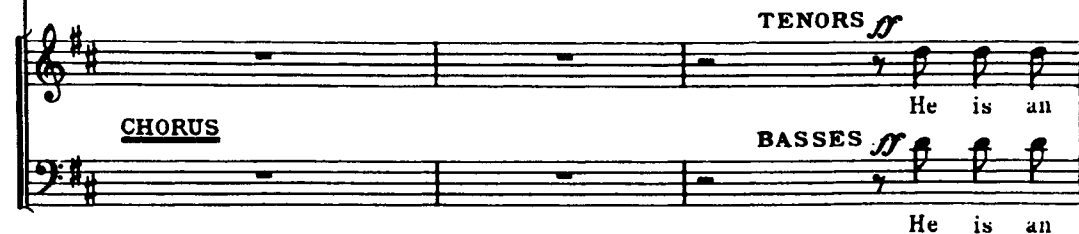
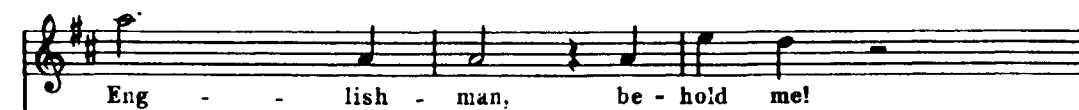
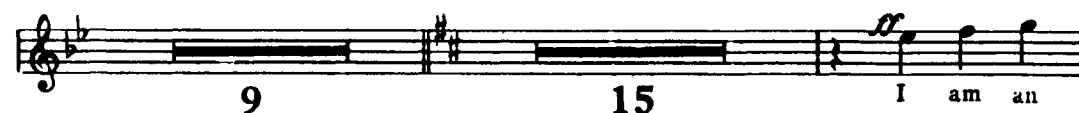
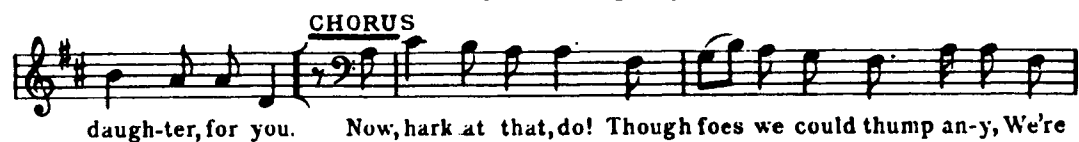
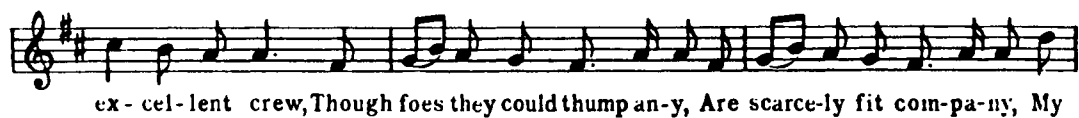
ml.

- ly steal a - way.

Vivace

— Pret - ty daugh - ter of mine, I in - sist up - on know - ing

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



is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

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!

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

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

CHORUS OF MEN *a tempo*

For in spite of all temp -

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

man! He re - mains an Eng - lish - man! *rall.*

CAPTAIN **13**

In ut - ter - ing a re - pro - Why, dam - me, it's too

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

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

TENORS & BASSES *ff* Oh! Oh!

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

dam - me, it's too bad!

hear him — *pp*

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

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

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

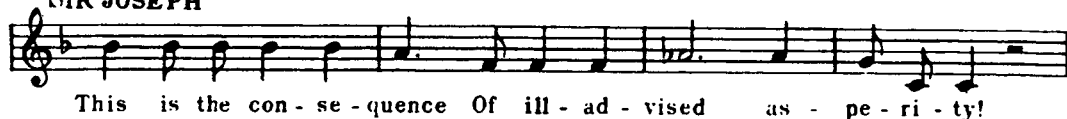
Yes, he said dam - me, dam - me, dam - me, dam - me,

Moderato

Yes, dam - me. 1 28

dam - me, Yes, dam - me.

SIR JOSEPH



SOPRANOS & CONTRALTOS

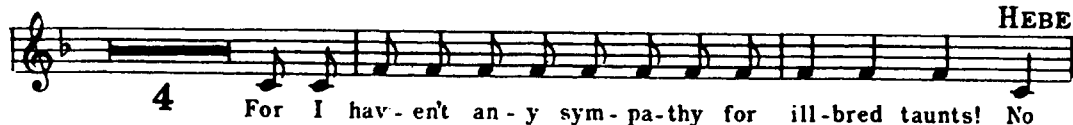


TENORS & BASSES

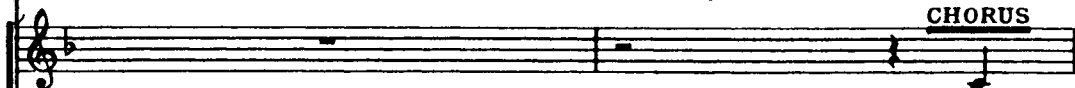
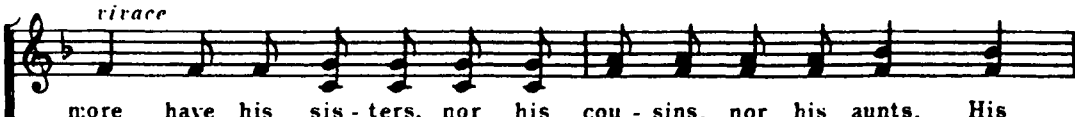


SIR JOSEPH

HEBE

*sempre stringendo*

CHORUS

*CRFAC.**CRFAC.**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

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

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

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

That he

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

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

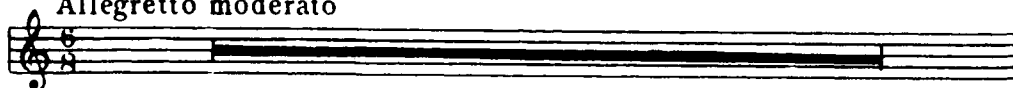
That he is an Eng - lish - man!

That he is an Eng - lish - man!

No.19 Octet and Chorus

"Farewell, my own!"

Allegretto moderato



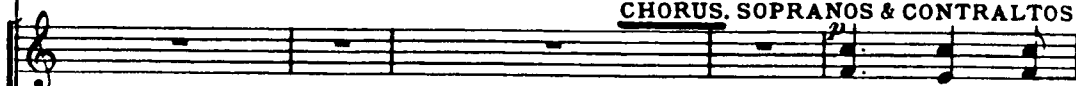
42

mf JOSEPHINE



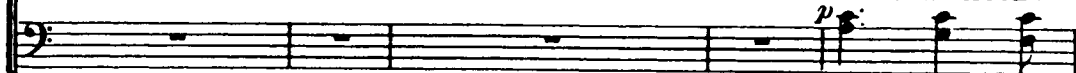
Fare - well, my own, Light of my life, fare - well!

CHORUS, SOPRANOS & CONTRALTOS



For crime un -

TENORS & BASSES



For crime un -



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



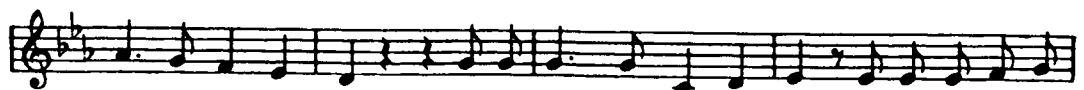
known He goes to a dun - geon, a dun - geon cell!



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

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

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

eyes!

eyes!

6

No. 20 Song— (Buttercup and Chorus)

"A many years ago"

BUTTERCUP

10

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 -

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 -

cresc.

cresc.

tri - cian, A man - y years a - go.

tri - cian, A man - y years a - go.

p

p

10

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

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.

7 They left their fos - ter moth - er, The

They left their fos - ter moth - er, The

crca. one was Ralph, our broth-er, Our cap-tain was the oth-er, *p* A

crca. one was Ralph, our broth-er, Our cap-tain was the oth-er, *p* A

rit. man - y years a - go.

rit. man - y years a - go.

Nº 20a. Recitative: “Here, Take Her, Sir”*

Sir Joseph, Josephine, Ralph, Cousin Hebe
Chorus of Relatives and Sailors

Musical score for N° 20a. Recitative: “Here, Take Her, Sir”*. The score is written for four vocal parts (Jos., Ralph, Sir Jos., and Piano) and a Piano accompaniment.

Vocal Parts:

- Jos.:** O bliss! O rap-ture!
- Ralph:** O bliss! O rap-ture!
- Sir Jos.:** Here, take her sir, and mind you treat her kind-ly.

Piano: The piano accompaniment is written in treble and bass clefs, featuring a piano (*p*) dynamic. It includes a 7-measure rest at the beginning of the first system.

Second System:

- Jos.:** O bliss! O rap-ture!
- Ralph:** O bliss! O rap-ture!
- Sir Jos.:** Sad my lot and sor-ry, What shall I do? I can-not live a-lone.

The piano accompaniment continues with a 7-measure rest at the beginning of the second system.

* This recitative is absent in the autograph and was abandoned for the 1887 revival, if not earlier. It appears in the 1st ed. VS, the Litolf FS and the piano arr. by Tours. The orchestra parts are taken from the Litolf FS of 1882, the vocal parts from the 1st ed. VS.

12

Hebe

Fear no-thing, While I live I'll not de - sert you; I'll

S. A. *unis.* *div.*

Chor. What will he do? He can - not live a-lone.

T. B. *unis.* *div.*

What will he do? He can - not live a-lone.

12

15

Hebe

soothe and com - fort your de-clin-ing days. Yes, in - deed, I'd ra - ther.

Sir Jos. 8

No, don't do that.

15

p

18 *(resigned)*

Sir Jos. 8

To-mor-row morn our vows shall all be plight-ed Three lov-ing pairs on the same day u - nit - ed!

f

No. 21 Finale
"Oh joy, oh rapture unforeseen!"



25



CAPTAIN

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

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

cap-tain of the Pin - a - fore.

cap-tain of the Pin - a - fore.

BUTTERCUP
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 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

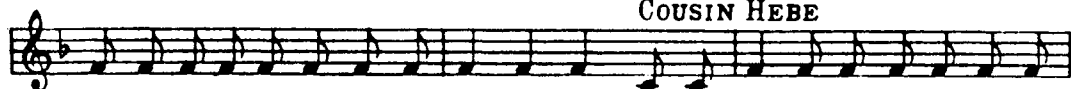
But-ter-cup, Though I could nev-er tell why; But still he loves

SIR JOS.

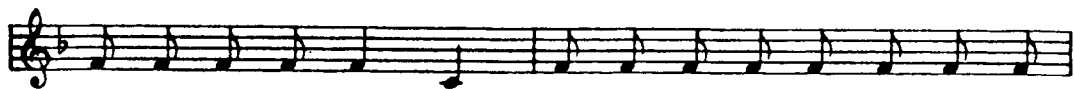
But-ter-cup, dear lit-tle But-ter-cup, Sweet lit-tle But-ter-cup, aye! I'm the

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

COUSIN HEBE



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



cou - sins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

Vivace

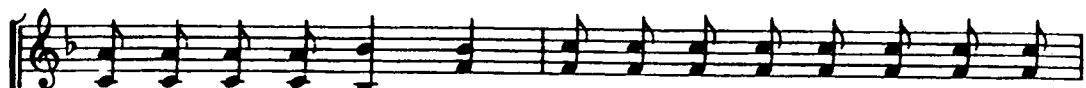
TUTTI



reck - on · up by doz - ens, Then good - bye to your sis - ters, and your



Then good - bye to your sis - ters, and your



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

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

Eng - lish - man!

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Eng - lish - man!