W. S. GILBERT • ARTHUR SULLIVAN

H.M.S. PINAFORE

OR, THE LASS THAT LOVED A SAILOR

in the *unauthorized* 1879 orchestration by

Mr. JOHN PHILIP SOUSA

orchestrated expressly for

GORMAN'S ORIGINAL PHILADELPHIA CHURCH CHOIR COMPANY

newly edited by
JAMES BROOKS KUYKENDALL & ELYSE RIDDER

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The editors request that anyone performing from this edition would contact us to provide details of the performance; email us at jbrooksk@gmail.com. We plan to maintain an errata list for this edition, which we will gladly share.

An expanded version of our introduction appears in *NOTES* (Quarterly Journal of the Music Library Association), Vol. 78 no. 4 (June 2022), pp. 501-517, which includes more extensive discussion of Sousa's methods.

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INTRODUCTION

The comic opera *H.M.S. Pinafore* opened at London's Opera Comique theater on May 25, 1878 to favorable reviews predicting its success for months to come. After an unusually hot London summer seemed to reverse its fortunes, the show's eventual success was immeasurably beyond what the first-night critics had anticipated. Although *Pinafore* was already the fourth collaboration of W. S. Gilbert and Arthur Sullivan, it proved to be the transformative work of the partnership: it achieved international success on a phenomenal scale, and its very success precipitated a re-thinking of the business model behind the show, leading to the establishing of the D'Oyly Carte Opera Company. Moreover, *Pinafore* taught the Gilbert–Sullivan–D'Oyly Carte triumvirate the necessity of maintaining tight control of their product, to the extent that they were able. Indeed, the international success of *Pinafore* confronted the partners with a hard lesson about the limitations of their legal control: no international copyright laws protected them from pirate productions and derivative works. Unauthorized *Pinafore* productions, parodies, and off-shoot publications proliferated; in the United States the phenomenon became known as "*Pinafore*-mania." The prevalence of *Pinafore* in popular discourse became itself a topic of newspaper editorials.[1]

For many pirated productions we may know very little beyond a cast list, a venue, and an approximate opening date. Little is known even about which musical numbers were included in any particular production (and to what extent the music was Sullivan's or newly composed by a local music director), although we know that interpolated songs were common. For these tidbits we are at the mercy of those details that found their way into press accounts. Of countless pirated American productions, one stands out as fortuitously well-documented. This was the project of John Gorman's Philadelphia Church Choir Company, whose musical director would later become one of the most celebrated musicians his country would produce: John Philip Sousa (1854-1932). Doubtless it is because of the Sousa connection that some of the documents are extant which otherwise might have disappeared, but these have been scarcely examined until now. Patrick Warfield has thoroughly surveyed Sousa's early career, devoting special attention to his Philadelphia sojourn.[2] We are also indebted to the excellent undergraduate thesis of Sarah Cole, who did a remarkable job of documenting the activities of the Gorman company.[3]

Regarding Sousa's musical setting itself, the principal sources are few: Sousa's published recollections, fragments of his autograph full score orchestration, and a more-or-less intact set of contemporaneous orchestral parts. These performing materials were purchased from the Gorman company by the J. C. Williamson Opera Company, which was formed when Williamson secured from D'Oyly Carte the performance rights for *Pinafore* in Australia and New Zealand in 1879. (Williamson himself appeared as Sir Joseph Porter to open his new production in Sydney on November 15, 1879.)[4] The parts bear the signs of considerable use and some alteration over several decades, but they remain a vital source for this reconstruction of Sousa's orchestration.

Gorman's Philadelphia Church Choir Company fit well with the marketing of *Pinafore* as respectable theater—a novelty in American cities at the time. Quite remarkably for a group of ostensible amateurs, the company was on the road for most of 1879, with a seven-week engagement in New York City in March and April (and another two weeks in late May) and a three-week engagement as far away as Boston in June and July. Indeed, in the five months from the end of February to the end of July, the company was in its home city for only one week.[5] Sousa recalled that "most of the amateurs [had] faded out of the picture and were replaced by professionals."[6] This explains how such lengthy tours were possible: most other pirated *Pinafore* companies seem not to have toured at all. A touring troupe would inevitably face local competition. Any city they visited would already have at least some version of *Pinafore* in production (and indeed there were at least two rival productions in Gorman's home city by the time they began touring in February 1879).[7] Despite the expense and trouble, touring did give the company the fleeting advantage of novelty, as audiences already very familiar with *Pinafore* might turn out to see a new staging. New Yorker manager James H. Meade took over the company in March, bringing their production to the Broadway Theater in Manhattan for a three-week

engagement, and realizing ambitious tour plans thereafter. It is notable that the marketing of the company continued to emphasize the pious and home-grown nature of the cast: in the published libretto, each portrait of a principal lists their home congregation[8]; and playbills have notices such as "GRAND CHORUS OF 75 TRAINED VOICES / Every Member of the Troupe being a Philadelphian". The production was marketed to appeal to middle-class moral sensibilities, and it capitalized on not being a tour of foreign professionals of suspect character.

The pirated productions that fueled the American "*Pinafore*-mania" eventually provoked Richard D'Oyly Carte to cross the Atlantic to mount an authorized production of the show under the direct supervision of the author and composer. All of that would happen in New York City in December of 1879 at the Fifth Avenue Theater: a number of performances of *Pinafore*, followed on New Year's Eve by the opening of *The Pirates of Penzance*, produced first in New York in the hopes of securing the US copyright.

Gilbert and Sullivan arrived in New York on Nov. 5, 1879. Sousa's Philadelphia company arrived for its third residency in New York later in the week, opening on Nov. 10. Apparently it as on the very next night that the librettist and the composer, together with their lead soprano Blanche Roosevelt, attended Sousa's performance incognito. Sousa recalled:

> Our very alert stage manager, Peaks, recognized them and sent a young woman of the staff to sit by them and catch whatever comments they might make upon the presentation of the piece. This was the burden of her report:
>
> "Piece finely sung," said Sullivan enthusiastically; "couldn't be better."
>
> Blanche Roosevelt declared that she could not vocalize as well as our American soprano the passage which begins:
>
> This very night, with bated breath…
>
> Gilbert was indignant because Dick Deadeye had the presumption to interpolate a song by Malloy [*sic*].[9]
>
> Sullivan thought the orchestration excellent. (This, of course, delighted me, since it was mine!)[10]

There seems to be no corroborating evidence for these details, although it seems a safe assumption that Gilbert would have been indignant about any interpolation, given his tight control of performance practice with the D'Oyly Carte company.[11] That Sullivan thought it was "finely sung" is likely, as it would be consistent with press accounts of the Philadelphia company, and Sousa's own recollections of training the chorus.[12] Indeed, of the many *Pinafore*s on the boards in New York when Sullivan arrived, it is little wonder that he would have sought out this one to attend: seven months earlier an account of their first New York performances made its way into the report of the American correspondent of *The Era*; the composer must have been intrigued to see it there described as "the first really musical performance of the opera yet listened to here…. [T]he most remarkable thing of all is that these church singers should have been the first to give Sullivan's sweet music in all its beauty and integrity."[13] As for Blanche Roosevelt's remark about the enunciation of Sousa's Josephine, the tepid reviews of her own New York performances as Josephine and Mabel suggest that she was speaking accurately. Moreover, D'Oyly Carte's scouting visit to America, in June and July of 1879 convinced him that mounting his own production there would require stronger voices than those to which the London stage was accustomed.[14]

But what of Sousa's "excellent" orchestration? Is this opinion reasonable from Sullivan—a composer whose skill at orchestration has regularly been praised for its subtlety, economy and effect?[15] On April 14, a few weeks after *The Era* report on the Philadelphia company, Sullivan wrote to Buffalo, NY music publisher C. K. Remington that his greatest frustration at the proliferation of *Pinafore* productions in America was not the loss of revenue, but that the orchestration was not—could not be—what he had intended:

> Orchestral colouring plays so large a part in my works that to deprive them of this is to take away half the attractions. The "pianoforte" arrangement of the *Pinafore* does not in the least represent the orchestral accompaniment; and I'm told this morning in a letter I received from a friend in New York, who has heard the opera here [in London] very often, that the effect of the whole is quite different as performed in American theatres. This is a pity, because for a very small sum a manager might have had a copy of my score, and my work would then have been given to the American public as I wrote it, instead of in a garbled form, for, however cleverly it may be scored by the local arrangers, it is not mine.[16]

Given the tight control that the D'Oyly Carte team exacted over their materials, Sullivan's offer of his score for a "very small sum" seems extremely unlikely. In any case, Sousa's orchestration was not the original. With access now to his orchestration as it was performed in 1879, we may now consider whether to trust Sousa's account. Sullivan himself was asked about

pirate orchestrations in an interview with the *New York Herald* published on Dec. 4, 1879, about a month after he would have heard the Philadelphia company in performance:

> Frankly speaking, and without desiring to be offensive, what American interpretations of *Pinafore* I have heard are merely bold productions of the piano score arranged for a number of instruments instead of one. Consequently there is no delicacy, poetry, or color in the accompaniment. My first object in instrumentation is to give a thorough support to the voices, and, at the same time, never allow my vanity to run me into the danger of overwhelming them. There is always a temptation to the composer to fill up blank spaces on his score, and this I have tried to avoid.[17]

Our edition shows that Sousa succumbed to precisely this temptation to "fill up blank spaces on his score." His procedure seems to have been to make a more-or-less mechanical transcription of the piano reduction directly into the string parts. In doing so, he tends to add gratuitous double-stops, which suggests that he was trying to get more sound out of a fairly small band of players.It is possible that his bulking up of the strings might have been a safeguard to allow for reduced forces among the winds in some of his tour cities. Moreover, Sousa's orchestration seems not to have been made with an eye toward practicality: the parts are not easy to play, certainly not easier than Sullivan's original.

The last page of the fragmentary autograph score is dated "June 15th [18]79 Boston Mass.," although the company had been staging the show since late February. It is possible that the band was somewhat smaller in the first few months. By April their New York playbills are listing "an augmented orchestra."[18] It may be that Sousa re-scored several times mid-run, as the playbill for the Boston production (Fig. 1) indicates "Introduced for the first time / NEW INSTRUMENTATION, AND AN ENLARGED ORCHESTRA."[19]

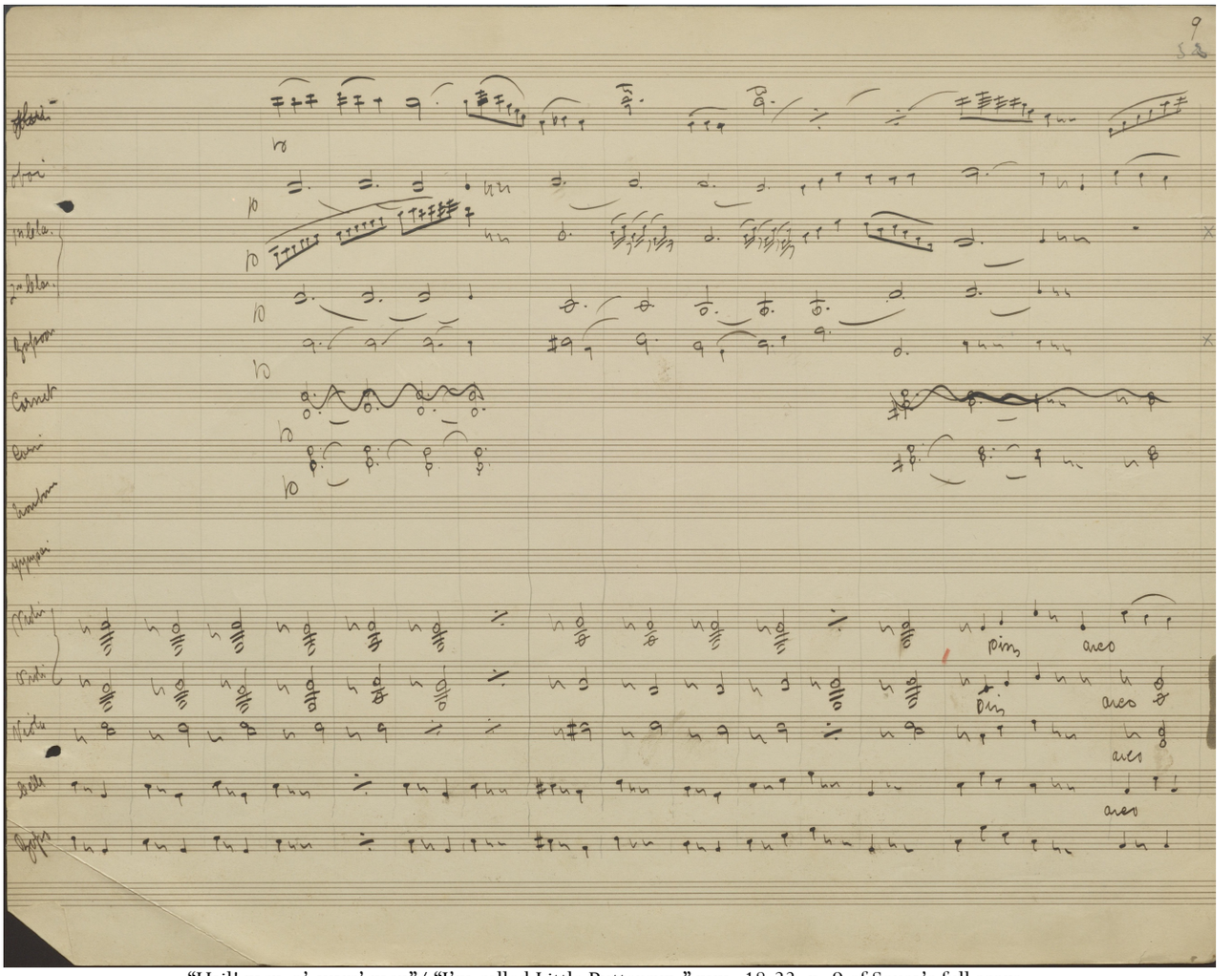
But in what sense was the orchestra "enlarged"?. The ensemble constituents of the Library of Congress score and the Australian parts[20] are identical, save that the original percussion part has not been preserved. (The percussion part in the set is spurious.) Sullivan was scoring for an orchestra on the larger end of what could be expected for the musical stage in London at the time. Hamilton Clarke (who sometimes served as a musical assistant to Sullivan) cited an identical complement as Sullivan used in *Pinafore* as probable for such a work, but comments that "there are very few provincial towns were the principal theatre possess a band in which all these instruments will be found; indeed, there are very few theatres in London that have them all."[21] Consequently we might regard a full complement of this ensemble (however rare it might actually be in performances) as the big-budget ideal for this repertoire.

Sousa's wind and brass complement is only slightly smaller than Sullivan's scoring, which includes a second flute and a second trombone. No documentation survives detailing how many orchestral players toured with Gorman's company: the notice of the augmented orchestra in playbills in Boston and New York might merely suggest an unusual number of local players engaged to fill out the core ensemble on tour. Railway travel made it feasible for a contingent of orchestral musicians to be part of touring opera companies in nineteenth-century America, but Sousa's group is unlikely to have numbered the 18-20 players traveling with James Henry Mapleson's touring company in the midwest just five years later.[22] By touring with any players at all, however, Sousa would certainly have augmented the theater orchestras already existing at any venue at which they played. These ensembles were larger in Manhattan than anywhere else, and so Sousa's orchestration was necessarily conceived to accommodate more modest performing conditions.[23] (In some tour venues, the pit might not have held an augmented orchestra even if the players were at hand.) Judging from the cue notes in Sousa's orchestration, the oboe and both clarinets as well as percussion could be sacrified (and were thus presumably not part of the touring ensemble), as the most essential notes of these parts are cued into the strings.[24]

Sullivan's employed his larger ensemble extremely sparingly: only seven of the twenty musical numbers of the show have passages calling for all of the players at once, and never against a solo voice.[25] Sousa is much more expansive, scoring most of the introductions and interludes for the *tutti* ensemble (whether or not he always had a full complement of players on hand); when the full chorus is singing he regularly calls on every player, too. Even at other moments, however, Sullivan would be justified to complain that Sousa's is just too thickly scored. One of Sousa's habits is to use the first cornet as a melody instrument, doubling both first violins and woodwinds—a robust scoring Sullivan reserves for only the very biggest moments, such as the

introduction to no. 4, "I am the Captain of the Pinafore."[26]

Even when the cornets are silent, Sousa prefers a richer scoring throughout, often adding decorative twiddles. Nowhere is this more in evidence than in "I'm called Little Buttercup" near the beginning of the first act. Sousa has transcribed Sullivan's simple waltz accompaniment pattern into the strings (with double-stops as his default). Above this he has clearly succumbed to precisely the temptation that Sullivan decried: "fill[ing] up blank spaces in his score."



"Hail! men-o'-wars' men"/ "I'm called Little Buttercup," mm. 18-33; p. 9 of Sousa's full score.
John Philip Sousa Collection, Music Division, Library of Congress, Washington, D.C.

As seen above, twiddles and arpeggios litter the flute part, and the first clarinet enters with a showy two-octave scale before joining in dialogue with the flute. Other woodwinds sustain harmonies. There is a real danger of smothering the singer. Sousa continues in this manner throughout the number.

While there is no other place in Sousa's score with quite this degree of ornamental intrusion, he certainly seems to have abhorred an empty staff. The doublings throughout seem not intended to reinforce the vocal parts, which were by all accounts strong; rather this seems to have been overindulgence in the pit. What Sullivan thought of these when he heard this in New York is not recorded.

Fascinating as Sousa's orchestration is as an artefact of its time, it is unlikely to have earned Sullivan's accolade that Sousa recalled. Not only did Sousa generally score in exactly the way that Sullivan had complained of (*i.e.*, by filling in the blank staves), but in Sullivan's documented views about the pirated arrangements he makes no exception for even a single good one; and yet—according to Sousa, anyway—it seems that Sullivan had heard his. Granted, there would have been a pragmatic reason for Sullivan not to praise it publicly: *the authentic score is the only one that*

does justice to the work, and it is worth your money to come see the authorized production. It should be noted, though, that when J. C. Williamson acquired the antipodean rights for *Pinafore* productions from Carte, he was not supplied with performance materials—as he acquired Sousa's orchestration, where it sufficed for decades. That at age 25 Sousa could have managed to pull off a competent orchestration—never having heard any of Sullivan's music in its original scoring—is impressive. But no matter how successful and praised was the production of the Gorman Philadelphia Church Choir Company and their soon-to-be very distinguished director, the burden of proof in favor of his orchestration has not been met. Its putative excellence remains auto-hagiography.

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[1] See especially Colin Prestige, "D'Oyly Carte and the Pirates: The Original New York Productions of Gilbert and Sullivan," in *Gilbert & Sullivan: Papers Presented at the International Conference held at the University of Kansas, May 1970*, ed. James Helyar (Lawrence: University of Kansas Libraries, 1971), pp. 113–48. Open access scan available at https://kuscholarworks.ku.edu/bitstream/handle/1808/5875/libseries.num37.pdf.

[2] Patrick Warfield, *Making the March King: John Philip Sousa's Washington Years, 1854–1893* (Urbana: University of Illinois Press, 2013), particularly pp. 84–97.

[3] Sarah Cole, "For they are American: The Gorman Philadelphia Church Choir's Production of HMS Pinafore," Richter Independent Study Project, North Central College (March 13, 1985).

[4] On the origins of the J. C. Williamson company, see Vinia De Loitte, *Gilbert & Sullivan Opera in Australia* (Sydney: Waite and Bull, 1953), pp. 11–13.

[5] Sarah Cole searched press accounts to reconstruct an itinerary of the company's two extended northeastern tours in 1879. Tour cities included Wilmington, Trenton, Hartford, New Haven, Providence, Boston, Springfield, Wilkes Barre, Reading, and Lancaster, as well as three residencies in New York City; see Cole pp. 58–59. The punishing schedule anticipates the tours Sousa would later make with his band, documented in Paul Edmund Bierley, *The Incredible Band of John Philip Sousa* (Urbana: University of Illinois Press, 2006), pp. 143–94.

[6] John Philip Sousa, *Marching Along: Recollections of Men, Women, and Music* (Boston: Hale, Cushman, and Flint, 1928), p. 63.

[7] Prestige, "D'Oyly Carte and the Pirates" p. 116. An oft-quoted line regarding the American *Pinafore*-mania: "At present there are forty-two companies playing 'Pinafore' about the country. Companies formed after 6 P.M. yesterday are not included." We have not found the original press source of this quotation, but it appears in Sullivan's authorized biography: Arthur Lawrence, *Sir Arthur Sullivan: Life Story, Letters, and Reminiscences*, US ed. (Chicago: Herbert S. Stone & Co, 1900), p. 131.

[8] Libretto published by J. Travis Quigg, Philadelphia (published without date, although the copy examined was dated in manuscript July 12, 1879); Pierpont Morgan Library, GSC PR 1028656. Only the portrait of Louis de Lange (portraying Sir Joseph Porter) lacks a church affiliation.

[9] This seems to be a reference to J. L. Molloy's "Davy Jones," but the extant performing materials do not include it; but a song for Hebe, "You shall never want for care" by Mark Hassler (written for a competing Philadelphia production), was included in the Gorman production, and thus features in our edition.

[10] Sousa, *Marching Along*, 64.

[11] On Gilbert's insistence for complete control over every element of his productions, see William Cox-Ife, *W. S. Gilbert: Stage Director* (London: Denis Dobson, 1977), particularly pp. 27–36.

[12] Sousa, *Marching Along*, 61. See also Cole, "For they are American," pp. 16–18. The Dick Deadeye of Gorman's company, G. T. R. Knorr, was picked up by D'Oyly Carte for an authorized American touring company of *Pinafore*, subsequently playing also the Pirate King in *The Pirates of Penzance*; but there is no indication that any of Gorman's other principals had similar success. See Reginald Allen, *Gilbert & Sullivan in America: The Story of the First D'Oyly Carte Opera Company American Tour* (New York: The Pierpont Morgan Library, 1979), p. 22.

[13] *The Era* (30 March 1879)[at https://www.gsarchive.net/pinafore/reviews/usa/300379era.html]. Several reviews of the London production (for which Sullivan was responsible) mention weak voices among the cast; for example, *The Times* (27 May 1878), *The Examiner* (1 June 1878), and—even months into the run—*The Standard* (3 February 1879); see also the selection quoted in Reginald Allen, *The First-Night Gilbert & Sullivan* (New York: Heritage Press, 1958), pp. 73-78.

[14] See Tony Joseph, *The D'Oyly Carte Company 1875–1982* (Bristol: Bunthorne Books, 1994), 101. Carte almost certainly did not hear Sousa's production during that trip, as the Gorman company was in New England for the duration of his stay.

[15] See, for example, Cecil Forsyth, *Orchestration*, 2nd ed., rpt. (New York: Dover, 1982), pp. 426-27; Ernest Walker, *A History of Music in England*, 3rd ed., rev. Jack Westrup (Oxford: Clarendon Press, 1952), pp. 323–24; John Caldwell, *The Oxford History of English Music*, vol. 2 (Oxford: Oxford University Press, 1999), p. 248. For lengthier treatments, see Thomas F. Dunhill, *Sullivan's Comic Operas: A Critical Appreciation* (London: Edward Arnold & Co., 1928), pp. 216–232; and Gervase Hughes, *The Music of Arthur Sullivan* (London: Macmillan, 1960), pp. 96–118.

[16] Sullivan to C. K. Remington, Easter Monday [14 April] 1879, and printed also in *The Saturday Musical Review* (24 May 1879), p. 333; here quoted (though corrected) from the *Magazine of the Sir Arthur Sullivan Society* no. 39 (1994), p. 14.

[17] Sullivan quoted in an unattributed interview (also with Alfred Cellier and Richard D'Oyly Carte), "Damme! It's too bad," in the *New York Herald,* Dec. 4, 1879, p. 10; in the same interview, Sullivan comments on the "thinness" of American orchestras. (A scan is available at https://chroniclingamerica.loc.gov/lccn/sn83030313/1879-12-04/ed-1/seq-10/.) This interview was reprinted (with minor changes) as "An Interview with Cerberus," in *The Musical World*, Dec. 20, 1879.

[18] Playbill from the Broadway Theater, New York City, April 7, 1879; Pierpont Morgan Library, GSC PR 198515.

[19] Playbill from the Park Theatre, Boston, week ending June 28, 1879; Pierpont Morgan Library, GSC PR 198516.

[20] Curiously, the parts have the very same date as the score—15 June 1879—but the signature of the copyist indicates "Philadelphia," presumably indicating the home of the company rather than the actual site of the copying.

[21] Hamilton Clarke, *Manual of Orchestration* (London: J. Curwen & Sons, [1888]), p. 11.

[22] Harlan Jennings, "Her Majesty's Opera Company in Kansas City" in *Opera Quarterly* 21/2 (2005), pp. 227–41; see p. 229. Mapleson had used an orchestra of 32 for performances in St. Louis, with some of these extra players presumably engaged locally.

[23] See John Graziano, "Invisible Instruments: Theater Orchestras in New York, 1850–1900" in John Spitzer, ed., *American Orchestra in the Nineteenth Century* (Chicago: University of Chicago Press, 2012), pp. 109–29. Graziano documents that even in Manhattan theater string sections were quite small—as few as six players, with seldom more than a single viola, cello, and bass.

[24] As these cues often come at the very beginning of a movement (*e.g.*, nos. 1 and 15), they are not intended merely to orient the player. In one instance a cued part presents a conflation of the two clarinet parts, at any point giving only the note most crucial to the harmony.

[25] *Well, hardly ever.* The only moment when Sullivan deploys the *tutti* against just one singer is the Captain's outburst "Hold!" that begins No. 18a.

[26] The only other instances of this in Sullivan's score are "Now give three cheers for a sailor's bride" in the Act I finale (no. 12) and the choral version of "For he himself has said it" which concludes both no. 18a and the Act II finale (no. 21).

USAGE NOTE

As Sousa's source for the music was the American first edition of the vocal score (Boston: Oliver Ditson Company, *c.* 1879), that is our primary source for the vocal parts (which Sousa did not include in his autograph). A scanned copy is available at both **archive.org** [https://archive.org/details/hmspinaforeorlas1890sull] and the **International Music Score Library Project** [https://s9.imslp.org/files/imglnks/usimg/2/23/IMSLP248797-PMLP40968-hmspinaforeorlas1890sull.pdf]. That vocal score is an essential ancillary for any production of the Sousa version. The dialogue as it appears in the Ditson edition was clearly the source for the text in a libretto published by for the Gorman Company (a copy of which is held at the Morgan Library in New York), and thus we have not included the dialogue in our edition.

We include below a list of comments regarding the Ditson vocal score, including some small alterations performers may wish to make in order to conform with Sousa's orchestration: a few of these changes are typographical errors that would be annoying in performance, but a some are instances where Sousa has materially altered the text in a way that would need to be observed to keep the singers aligned with the orchestra. (Neither Sousa nor the Ditson score have rehearsal numbers or letters, and we have opted not to introduce any—as Sousa's version is simply not compatible with other editions of the vocal score. The measures in our edition are numbered, and a conductor could direct players to a particular bar number, while directing singers to a page in the vocal score. Still, it is advisable to take the trouble to number the measures in a copy of the Ditson score, to facilitate use with this edition.)

Comments:

No. 2 m. 1: we have retained Ditson's erroneous lyric ("men-o'-wars-men" in place of "man-o'-war's men"), which may easily be corrected if desired

No. 3, bb. 75-77: probably a *crescendo* is needed in vocal parts to match the orchestral accompaniment

No. 4, b. 52: Sousa introduced a fermata here, presumably to accommodate some stage business immediately after "Hardly ever!"

No. 5, b. 12 and 41: the rhythm in Ditson is in all the early sources—including Sullivan's autograph—even if it was subsequently altered. Sousa's woodwind doubling compels the use of the printed rhythm, awkward though it may seem in performance.

No. 10, bb. 9-10: this does not affect Sousa's scoring, but note that the Mate incorrectly doubles the Boatswain in these two bars. We have corrected this to Sullivan's original reading in our full score, though there is no way to know whether Sousa recognized the problem or what steps he might have taken to address it.

No. 12, b.79: Sousa perceived and corrected the error in the lowest note, which should be e♭2

No. 12, b 81 Sousa introduced a fermata; as it survives only in the parts, it is impossible to know whether the fermata should fall on Josephine's "love" or "you" or the silence that follows.

No. 14, b. 106: the fermata of the piano part of Ditson is not retained in Sousa's scoring, so should be eliminated

No. 15, b. 14: Sousa omits the first quarter note of the left hand (consistent, actually, with Sullivan's score; but the other variant readings of Ditson make clear that it (and not a copy of the British vocal score) was Sousa's source).

No. 19, b. 53 introduced fermata

No. 21, b. 51: introduced fermata as in no. 4

After considerable experimentation, we have opted to format this edition at a 9x12in size (US ARCH A, ≈ UK C4); as a study score, it is legible even if scaled down to print on 8.5x11 (US Letter); or even 182mm x 257mm (UK B5). To conduct from, it will need to be enlarged; the parts should be perfectly legible even if slightly reduced.

CRITICAL COMMENTARY

Source sigla

A: Sousa's autograph score, preserved in a fragmentary state at the Library of Congress; for those numbers for which this is extant, it is the primary source for instrumental parts. The last page of score is dated:

[J.] P. Sousa June 15th [18]79 Boston Mass

P: Parts copied in Philadelphia in 1879 (and most signed by Georg Woodhill, as below), but preserved in the papers of the J. C. Williamson (State Library of New South Wales, ML MSS 2185, Box 264). We had access to scans of two different microfilms, one made after a considerable number of pasted-over passages had been removed. As these were black-and-white images, it was at times challenging to determine whether any particular mark had been later added by a performer, but by comparing with other parts in the set we were able to proceed with reasonable confidence. In the notes below we do not generally record discrepancies between the two (or indeed multiple) states of the individual parts, but attempt to document only the earliest reading. (It is not clear how to reconcile the date and location of **P** and **A**.)

PX: as the timpani/percussion part preserved with P is not original, we examined also another copy, preserved among the Williamson papers as part of another set of *Pinafore* parts (Box 265), though copied in Australia. These parts were apparently copied from **P**, but the percussion part still does not agree with that of **A**, so the copy was made after the original part had been lost or discarded. We cite this only when it clarifies a reading in **P**.

VS: the Ditson vocal score, which was Sousa's working text; it is the primary source for all vocal parts (which are entirely lacking in **A**).

Other sources that not already cited in the introduction:

Marc Shepherd & Michael Waters, eds. *The Variorum Gilbert and Sullivan*, Vol. I (New York: Oakapple Press, 2015).

Percy M. Young, ed., *H.M.S. Pinafore*, Vol. 3 of **Gilbert & Sullivan: The Operas** (New York & Williamstown, Mass.: Broude Brothers Limited., 2003).

Early issue of first edition British vocal score (London: Metzler, [1878], a scan of which is available at https://s9.imslp.org/files/imglnks/usimg/7/79/IMSLP17191-Sullivan-HMSPinaforeVS.mtz.pdf

Vocal score of the German version, *Amor an Bord: Komische Oper in zwei Acten* (Braunschweig: Henry Litolff Verlag, [1883]), a scan of which is available at https://s9.imslp.org/files/imglnks/usimg/d/db/IMSLP248796-PMLP40968-amoraubordkomisc00sull.pdf

Editorial Policies

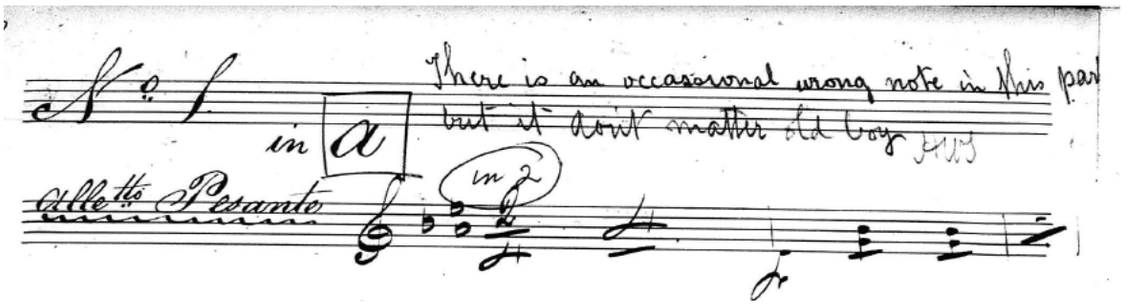
As we indicate in our introduction, Sousa's orchestration is very busy, with the players having a lot to play. It does not seem to be any easier to perform than Sullivan's original, and indeed it may make more demands on the vocalists, as there is more accompaniment over which to project. Sousa evidently did his work quite quickly, and he seems to have been totally unconcerned with niceties of voice-leading (No. 3 bb.3-4 vla; 13-14 vn2; bb 77-78 vn2). Indeed, in general he seems not to have been interested in a well-crafted product. A workable accompaniment sufficed (and was presumably all he was paid for). If he changed his mind about the allocation of a chord in string texture in the middle of a passage, he generally didn't go back to revise the earlier bars; the texture just changes midstream. Sometimes these changes might be explained by a break in the page: b. 50 of "Little Buttercup" begins a new page, and the second violins suddenly start doubling melody, mid-phrase, suggesting that he couldn't remember (and couldn't be bothered to check) what he had done on the previous page. There are other instances of such arbitrary changes which suggest that similar page break in **A**, even when we can no longer verify it (*e.g.*, No. 8, Va in b. 24; or no. 11, Vl. 2 and Va in bb. 10 and 12; No. 21, Vc bb. 83-84).

Sousa never marks *divisi* in the strings, but only one passage really requires it (first violins, No. 12, mm. 20-26). The remainder of the string writing might be played either as double stops or divided: the fact that he did not indicate *divisi* may suggest that it was always assumed; but— if so—what are we to make of an instance (like bb. 62-68 of No. 2) of both violin parts given the same double-stop? *Divisi* in such a case would be meaningless—so presumably the double stop is to reinforce both notes of the dyad from both sections.

This edition sometimes enharmonically respells notes to make a passage more readable; such instances are not recorded in the critical commentary. Similarly, we have sometimes replaced a tied quarter-notes by a single half-note, etc. Where Sousa employs *8va* indications, we have almost always given these at the intended pitch; again, we do not report these notational changes in the critical commentary. Bracketed dynamics (for example [***p***]) are editorial; they are added (or their placement adjusted) either by analogy with other simultaneous parts or from the **VS**; we have reported our source in the commentary when it seemed significant. Dotted slurs are our emendations of slurs lacking in our primary source (supplied editorially either by analogy to similar figures in other simultaneous parts (which will be clear by regular slurs), with reference to similar figures elsewhere in the same number, or occasionally as an editorial suggestion (especially in those portions of the score of which Sousa's autograph is lost)). Repeated eighth-notes notes have been written out in full rather than abbreviated; the two-slash figuration for reiterated sixteenth-notes (𝅘𝅥𝅯) has generally been retained. (It is unclear, however, whether Sousa regarded two-slashes as a *tremolo* indication in the strings—rather than measured sixteenth-notes; see for example no. 12, bb. 1-6 and no. 16, b. 67.) We have added fermatas over orchestral rests in recitatives whenever the vocal line does not agree with the time signature, even though these are generally not present in **VS**.

As noted in the source sigla, the original timpani/percussion part from **P** is lost; the part preserved with **P** has no authority for our edition, as it does not transmit Sousa's text (verified in the extant portions of **A**). Where possible, **A** serves as our copy text. In the places where **A** is not extant, we have opted to reproduce the spurious part in small notation, as it is part of a performing tradition of this orchestration (confirmed also by **PX**), even if it does not descend either from the composer or the orchestrator. In the case of the Finale of Act II, this presents special problems (about which see further below)

We have felt more justified in occasionally emending the readings for the very many movements for which Sousa's autograph is not extant, judging implausible readings to be copyist errors (as recorded in the textual notes). Over the years, players clearly recognized these problems, even when they did not make any corrections to them. This annotation, found on the first page of the Cornets part, is instructive:



Indeed, for those numbers (or portions of numbers) for which **A** is extant, we have generally not troubled to report variants (particularly copyist errors) in **P**, unless the reading is **A** is ambiguous—or unless a difference in **P** is part of a pattern of deviations from Sousa's text. In those instances where **P** shows signs of alteration we have tended to prefer the reading that conforms with **VS** even when that is a departure from the mainstream textual transmission of *HMS Pinafore*, in later vocal scores (*e.g.*, no. 7, b. 93).

Cue-notes have been preserved in small notation as in the primary source (see for example the double bass in the first few bars of No. 1, and the strings at the beginning of No. 2), but it seems that these were intended to be played only when the ensemble lacked sufficient forces. (At times, this expedient would upset the balance of the ensemble—as for example in the finale of Act I, at bb. 154ff.) The cue notes generally supply the most crucial notes in the harmony, so that in Vl.2 at the beginning of no. 15, the cues combine the essential pitches drawn from *both* clarinet parts. This may, too, explain why Clarinet II is often *above* Clarinet I: the first player is given the most essential notes of the harmony, and the second part is thus (more) expendable.

Abbreviations

In the notes below, tutti generally refers only to the orchestra as a whole, but it should be clear by context whether it should apply to the vocal parts as well.

Pi Piccolo
Fl Flute
Ob Oboe
Cl Clarinet
(Cl.1 = Clarinet 1; Cls = both clarinets)
Bn Bassoon
Hn Horn
Ct Cornet
Tb Trombone
Ti Timpani
Pe Percussion
Vn Violin
(Vn.2 = second violins; Vns = all violins)
Va Viola
Vc Cello
Db Double bass

Ww Woodwinds
Br Brass
Str Strings

Ob/Cls = oboe and both clarinets (etc. with any combination of instruments)
Solo vocal lines are identified by character (abbreviated)

Pitch notation: c4 = middle C (written)
c5 = an octave above
b3 = a half-step below middle C
Bar number: 20.2 = second beat of bar 20
Note/rest: nn.2–3 means the second and third notes/rests of that bar (not counting grace notes)

Textual notes

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

1–4	Db	Timp. cue in pencil in **A**, included in **P**; we have retained
4	Fl	**P** lacks *ff*
5–12	Tb	reiterated quarter-notes in **A** (with no slash through the stems); we follow **P** (*cf.* bb. 104f)
8	Hn/Ct	n. 3 originally eighth rest (*cf.* b. 12) in **A**, altered before copying of **P**
12	Ob	n. 4 is e5 in **P**, derived from **A**, where Sousa's *colla parte* notation (and the ensuing leap) suggests e4 was intended.
12	Cl.1	n. 4 is d4 in **A**
13-14	Ct/Tb	b. 13 is a page break in **A**, which may explain the sudden two-bar silence.
15	Cl.1	nn. 6–7 are sixteenth-notes in **P**, unclear in **A**
20.2–22.1	Fl	at some point an 8va doubling of oboe has been added in **P**
20.2–22.1	Vn.1	oboe cue in **A** and **P**
20.2	tutti	"retenuto" is Sousa's marking in **A** under the Fl staff; every other stave is marked "retenu," and the markings are casually placed, the beginning of the word moving past the barline into b. 21 in some instances
22-27	tutti	Sousa's slurring of the triplets is inconsistent, and in any case confused by the notational convention using slurs to indicate triplets. We have introduced dotted slurs to unify the doubled parts.
23	Tb	**P** lacks slur
26	Cl.1	nn. 1–2; triplet ♩♪ in **A** and **P**, in this part only (not in otherwise unison Ob and Vl.1).
28	tutti	"A tempo" here is Sousa's, cancelling earlier "retenu"
28	Va	n1: no ♯ in **A** or **P**; verified in **VS**
35–38	Ob	No slurs in **P**
37	Hn.2	d♭4 in **A** and **P**, surely erroneous
39	Vn	*Staccato* instruction presumed but obscured by ink-spill in **A**
49	Ob	n.1 e♯5 in **A**, error? (f♭ in **VS**; **P** as here)
52	Ob	n. 4 lacks ♮ sign in **A** and **P**
61	Fl	nn. 2–3, both sixteenth-notes in **P** (not **A**), each with a staccato dot
72	Fl/Ob	**A** and **P** have *p* on downbeat of b. 73; moved to align with Cls.
76	Ob	n. 2 ♪ 𝅗𝅥 in **A** and **P**; Fl, Cl.1, Vl.1 all have ♩
84–87	tutti	crescendo hairpin inconsistent in **A**; here standardized to 86–87, but **A** gives in 85 in Bn, Ct, Vc, and Db; and 84.2-85.1 in Hn; placement of *ff* in 87 variable in **A**
95	Fl	nn. 3–4, both sixteenth-notes in **P** (not **A**)
97	Va	nn. 1-2 dotted 16th - 32nd in **P** only (and not in b. 99)
99	Fl	n. 1 is e5 in both **A** and **P** despite awkward leap from b. 98; as b. 99 is the beginning of a new page in **A**, we have adopted the figure as in b. 97
99	Vn1	nn 1-2 dotted 16th - 32nd in **P** only (and not in b. 97; *cf.* Va)
108	Ti	n. 2: g2 clear in **A**, despite doubling instruments c3

No. 2 Recitative and Song ("Hail, man-o'-war's men" / "I'm called Little Buttercup")

We have altered the transition to b. 9 to match **VS**: in **A** and **P** the pick-up is beat 4 of b. 8.

8	Cl.2	**A** and **P** give a single pick-up note (doubling Cl. 1), deleted here.
17	Str	No dynamic in **A** or **P**; *p* from **VS**
29	Bn	a3 in **P**; error
39–40	Db	no portato in **A**; added by analogy with other str
50	Vn.2	This bar begins a new page in **A**; Sousa began doubling the vocal line, but never went back to revise m. 49 in order to start this texture at the beginning of the phrase
57–60	Fl	Notation of trills in **A** unclear; seems not to begin again on each downbeat, but that reading is possible.
65–69	Va	**P** doubles Vc at the octave; presumably a copyist error, but inexplicably modified for alto clef. **A** as here.
78–79	Vn.1	Slurred across the bar-line in **A** and **P**; editorial deletion.

No. 2a Recitative ("But tell me, who's the youth")

1	Cl/Ct	Curiously, Sousa retained A-instruments for this chord only, then switching to B♭-instruments; we have altered this so that the change of instrument can happen during the preceding dialogue.

No. 3 Scena ("The nightingale sigh'd for the moon's bright ray" / "A maiden fair to see")
In both **A** and **P**, a repeat is indicated for bb. 5-17 for bb. 18-30.

1	Str	each staff is marked "solo" in **A**, carried over into **P**; as this is never cancelled by "tutti" or the like, it seems unlikely to indicate a reduction to single players (effective as that strategy might be here), so we have deleted it.
14/27	tutti	placement of dynamic is unclear in **A**; regularized to *f* on downbeat; this leaves a problem for Hn.
18–30	tutti	in **A** and **P**, this passage is indicated by a repeat of mm. 5-17
31	Vn.1	*f* in **A** in this part only; deleted.
35	str	redundant *f* here appears in **A**, retained from **VS**; we delete.
56	Tb	slurred in **A** and **P**; editorially deleted as inconsistent with the phrasing of all other instruments (although the slur is in **VS**).
57–68	Ob/Cl/Str	staccato dots are inconsistent in **A**; they have been regularized here following **VS**
75–77	tutti	In **A** the hairpins are inconsistently placed; these have been replaced with *cresc. poco a poco*
78-79	Vl.2	The irregular voice-leading is likely the result of a page break in **A**.

No. 4 Recitative and Song ("My gallant crew, good morning" / "I am the Captain of the *Pinafore*")
There is considerable variety in the usage of dynamics in **A**—some simultaneous passages *ff* and *f*, some *p* and *pp* (and even *ppp*), without apparent logic behind the differences. These we have generally regularized, although brackets indicate that editorial adjustments have been made. Dynamics in **P** have been altered later.

1-4	Cts	No rests for Ct.2 or indication of "solo," but all notes are stems up in **A**, so presumed for Ct.1 (although there are other instances in **A** of stems all up or all down even on a staff used by only a single player, thus not differentiating between parts).
14	Capt	n.2 thus in **VS**, even though it makes too many beats in the bar
18-19	tutti	Heavily altered in some of **P**, apparently to shift the second chord to the downbeat of b. 19; we have retained the reading of **A** (which accords with **VS**).
26	Hn	nn. 1–2 appear as in **P**
47–49	Db	doubles Vc in **A**; corrected (in accordance with **VS**) at some later point in **P**
52	tutti	The rest with fermata on beat 2 is Sousa's alteration from the text of **VS**, suggestive of some stage business introduced by the Gorman company?
60	Pe	The roll on n. 4 is editorial, but the bare-bones part might have embellished with flams and rolls in a number of places througout.

No. 4a Recitative ("Sir, you are sad")
A is not extant.

4	Vl.2	**P** give an impossible triple-stop: b3-e4-g♯4
5	Ob	n. 2 d5 in **P**

No. 5 Song ("Sorry her lot")
A is not extant

12	Fl/Ob/Jos	note rhythm, which derives from **VS**.
55	tutti	*colla voce* appears a bar later in some parts of **P**; regularized here to accord with **VS**
58	tutti	fermata lacking in **P**; introduced to accord with **VS**, but moved from 58.3 to 58.2

No. 6 Barcarolle Chorus ("Over the bright blue sea")

A is not extant

1	Hn	E3/B2 in **P**; we interpret that as sounding pitch and transpose accordingly—but the error seems likely to have descended from [**A**]
1	Bn	*f* in **P**
1	Vn/Va	dynamic markings absent; we have moved forward from 2.1 in **P**

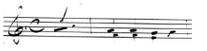
No. 7 Chorus ("Sir Joseph's barge is seen.")

A is not extant.

32, 36	Ob	c♯in **P**
32ff.	Bn	Sousa could not resist revealing the counterpoint at the earliest opportunity—even though it conflicts with the present harmony.
32-39	tutti	**P** indicates a repeat of these 8 bars, and a cancelation of the instruction; probably both are later alterations to accommodate the entrance of the women's chorus
35	Cl.1	nn. 6-7 e5-g5 in **P**
37	Ct.2	n. 3 b♭4 in **P**
62-65	Fl.	octave lower in **P**; as this is a whole system in **P**, we suspect an omitted *8va* indication
76-78	tutti	Dynamics in **P** are confused and inconsistent; we take "*dim.*" from **VS** and add "[*cresc.*]" editorially.
78-79	Vl.1	nn. 3, 5; **P** gives f♯5; emended to double-sharp
82	Vl.2	whole bar obscured in **P**; reconstructed from **VS** (despite parallel octave into 83)
88	Fl./Vl.1	c♯6 in **VS**, but we retain **P**'s A5
93	Fl./Vl.1	thus in **P** and **VS**, so retained here

No. 8. Recitative and Song ("Now give three cheers")

A is not extant. The heading in **VS** includes the Boatswain but lacks the Captain. Bracketed dynamics have been added with reference to **VS**.

2	Hns	Unambiguous in **P**: Hn. 2 introduces a dissonance in the first and last of these chords—apparently an error. We have revised both parts following **VS**.
7	tutti	Most parts of **P** indicate the addition of a drum roll; it is impossible to say when this was added, but the mention in the Gorman Company's publicity of suggests that there was some stage business at this point: MARINE'S SILENT DRILL, by a Detachment of the Celebrated Pennsylvania State Fencibles, who are brought from Philadelphia expressly for this purpose. REAR ADMIRAL'S SALUTE ..... FROM THE DECK OF THE "PINAFORE" Then again, "silent" may not allow for drums. In any case, there is no vamp in b. 7.
11-13	Str	"Stringendo" added in **P** (but not in the same place in different parts); and again in bb. 27-28
12	Sir J	n.2: "great" uncapitalized in **VS**—surely a typo, as it would be an odd adjective for an American publication to use here, even if the character might have meant it. No Gilbert source seems to support it.
24	Va	Although **A** is not extant, the abrupt change in the accompaniment texture here suggests a page break.
37, 39	Ob	g4 in **P**, surely an error.
39	Hns	Silent in **P**; a copyist oversight? We supply with reference to 11, 25, and 37.
47	Cl.2	d4 in **P**.

No. 9. Song ("When I was a lad")

A is not extant. Both **VS** and **P** give all six verses as a single repeat, as here.

4, 33	Cl.2	g4-c5-e5-c5 in **P**, altered here to accord with harmony.
29-37	tutti	2nd ending (b. 28bis) not in **VS**, and appears only in some of **P**. The 8-bar postlude is as in **VS**, indicated in most of **P** is *da Capo*. (The deletion of bb. 29-32 found in other sources was later.)

No. 9a. Reprise ("For I hold that on the seas")

A is not extant.

4, 6	Cls, Bn	Dotted-half in **P**.

No. 10. Glee ("A British tar is a soaring soul")

A is not extant. The ending is as in **VS**: the later alterations to the end of the number cannot be dated precisely, but would in any case have been unknown to Sousa. Some of the **P** have been considerably altered with paste-overs in order to insert the revised ending (some of which obscure also the beginning of no. 11), but these alterations do not descend from the original Sousa performances.

9-10	Mate	A clear error in **VS**, in which the Mate's part doubles the Boatswain's part for these two bars; we have restored Sullivan's original (in small notation). It is impossible to know whether Sousa devised a solution to this issue in performance, but the sudden reduction from three parts to two could well have alerted him to an error of some sort.
20	Ten	**VS** indicates this line is "Sop." (with Tenors and Basses on the lower staff); an error, but did Sousa's productions have the women on stage at this point? (Whether the trio soloists joined in is unclear.)
36	tutti	An instruction to repeat the dance as exit music appears only in some parts of **P**, and this seems to be Sousa's. It does not appear in **VS**.

No. 11 Duet ("Refrain, audacious tar")

A is not extant. **P** presents bb. 31–59 as a repeat of bb. 1–29; we follow **VS** in writing out these repeats in full.

1	tutti	*ff* from **VS**; a few parts of **P** give *f*, but most lack a dynamic marking
22 (52)	Va	**P** indicates ditto b. 21 (51); this seems likely to be a careless error—a shorthand gone wrong. Moreover, **P** has been altered in bb. 20 (50) and 23 (53) to eliminate the d♭4.
59.3	tutti	fermata added to accord with **VS**
63	Cl.1	silent in **P**; g4 added editorially by analogy with b. 60 (and **VS**)

No. 12 Finale Act I

A is extant for measures 62-79, 118–178, 195–219, 244–291, and 314–343 only. For all other portions, Timpani and Percussion parts are shown in smaller notation, and taken from **PX**.

9	Vn	beat 3 is f4 – e♭4 – d4 – g4 in **VS** (and no other known source). **A** does not survive for this passage, but **P** show traces of correction in both parts. We have opted for the corrected reading, but Sousa's performances very likely followed the variant presented in **VS**, the presumed original reading of **P** (and **A**).
9–10	Va/Vc/Db	dynamics from **VS**
10	Ob	**P** miscopied and corrected; includes Fl notes as well.
11, 35, 50	Hn.2	n. 4 g4 in **P** surely erroneous
11	Va	ditto from m. 10 in **P**; nn. 1–3 g3 deleted here as incompatible with other parts
14	Str	*ff* from **VS**
14	tutti	n. 4 in some parts in **P**, but inconsistent; also n. 1 of m. 15
18	tutti	the appearance of > is inconsistent in P; it would be odd for a copyist to add it here (even more so for players to add it), so we retain it for all parts as likely from Sousa.
20	Vc	*pizz*. in **P**; dubious, and reiterated in m. 30.
23, 27	Hn.2	c4 in **P** surely erroneous
24–27	tutti	in **P** (and presumably **A**) these measures are indicated by a repeat of 20-23
30	Dick	"She spurns my love" is the reading of VS, clearly erroneous.
35, 50	Va	n. 4 a♭3 in **P**;
42	Vn.1	beat 2 is . x in **P** in this part only; we follow rhythm of **VS**; in **P** and **VS** slurred as a whole bar, but here emended to follow Vl.2 (as also in 44-45)
43	Vn. 1	nn. 5-8 . in **P**; we follow rhythm of **VS** and Vl.2.
43–46	Db	Original reading of **P** obliterated; we reproduce later interpolation in small type. (Another alteration—m. 65—transposes the reading down an octave, possibly the issue here.)

56.4	Va	thus in **P**, unlikely as it seems
58	Cl.1/Bn	In **P** ***ppp***, although it appears to be a later alteration to the parts.
62	Vl.2	n.1, lower part f4 in **A**; we follow **VS** with f♭
62	Va	n. 5, g4 in **A**; we follow **VS** with g♭
64	tutti	the *rall.* is Sousa's addition (not in **VS**); he never cancels it with *a tempo*, which we have suggested in b. 73.
69	Vc	n. 6 is g4 in **A**; likely one ledger-line too many, as it does not square with **VS**
79	Vns	hairpin from **VS**
81	tutti	Sousa introduced this fermata; not in **VS**
111–112	Str	> from **VS**
115	Hn	> by analogy with Ww
117	Bn	n. 2 would have been the end of a (lost) page of **A**; as often, beginning a new page Sousa failed to continue the same texture; the small-note notation indicates our recommendation to omit this orphan note. (See note to n. 270).
125	Pi	The instruction "Piccolo" is quite clear in **A** here and in m. 210, as it is in **P**; it is not cancelled thereafter in the fragments of **A** that remain, nor is there any indication of a return to flute anywhere in **P**.
129	Str	*cresc*. only under Vl.1 and Bn staves in **A**, but assumed to apply to all.
129–131	Va	the move to the lower octave happens from m. 129 n. 3 in **P**
132–133	tutti	*rall.* and *a tempo* is Sousa's alteration, not in **VS**
133	Cl.1	miscopied in **P**: Ob part in place of Cl.1
140	Fl/Cl.1	> added by analogy with m. 138 and vocal parts
144–146	tutti	*rall.* and *a tempo* is Sousa's alteration, not in **VS**; n. 8: **A** has a fermata for the last bassoon note of m. 145 (in that staff alone); we omit it as impractical
146	Vn.2	nn. 7–8 duplicate nn. 3–4 in **P**; misreading of **A**
148–149	tutti	hairpins editorial, by analogy with mm. 146–147
152–153	Ti	Sousa considered a roll here (in **A**) but struck through it.
153	Bn/Hn/Tb	no tie from m. 152 in **A**; seems intentional
163	Vn.2	**P** lacks lower part
173–177	tutti	These bars are all ditto from m. 167 (*i.e.,* a single a♭2 on each downbeat), emended here.
179	Vc/Db	**P** appears originally to have lacked *arco* instruction; it has been added in **P** at m. 167 (although **A** reiterates *pizz.* there for these parts). We have opted for 179 (not extant in **A**), by analogy with Vl.2 and Va.
184	Tb	Thus in **P**, although a repeat of m. 183 seems more likely.
188	Tb	nn. 3–4 one step lower in **P**; emended by analogy with Bn and Vc.
195	Ti	**A** indicates a ditto bar, but as the previous page is lost it is impossible to know what it was. We continue the pattern of **PX** (in small notation).
195	Vc	**P** has a ditto bar of 194 (and both 8^{ves} in 196)
196–205	tutti	dynamics from **VS**
200	Hn	𝅗𝅥 𝄻 in **A**; emended by analogy of all other parts
206–[240?]	Ti/Perc	This passage is particularly problematic. At m. 206 **A** has merely "drum" without further specification; all flams are editorial. **PX** retains Ti throughout this movement. The timpani text in mm. 211–218 and 243 is derived hypothetically from mm. 244–258, which is extant in **A**, rather than reproducing the text of **PX** (which is otherwise our default practice in passages where **A** does not survive). The drum text in mm. 220–226 is our editorial extension of m. 219; mm. 235–242 follows **PX**.
221	Ct.2	nn. 2 and 4 are 𝅘𝅥 in **P**; emended by analogy with m. 245 (extant in **A**)
225	Pi	nn. 5 appears as two repeated sixteenth-notes in **P** (as in vocal parts)
235–241	Str.	accents from **VS**; m. 235 is marked ***p*** in Vc.
270	Cl.2	This begins a new page in **A**; nn. 1–2 seem to come out of nowhere; again Sousa seems not to have remembered the texture of the previous page.
270–279	Vc	These 10 measures are lacking in **P**—a classic case of haplography, omitting the first system of the page in **A**
271	Bn	This bar notated an octave higher in **A** (and copied thus in **P**), apparently because the deletion of a correction (Sousa initially wrote this and the following measure too early by one measure) left no room for it in the right register.
285–288	Bn/Tb	in **P** these bars duplicate Vc. **A** is clear with this reading; 289 b. 2 is e♭3 ♩
292	Tb	This would have been the beginning of a page in A (now lost); we suggest a conclusion to the phrase here, but it is not in **P**.

294	Va	nn. 1–6 merely ♩ ♩ ♩ in **P** (i.e., lacking slashes through the stem); emended by analogy with m. 296
301	Vn.2	nn. 7–8 are e♭5 in **P**; emended here by analogy with **VS** and m. 293
302	Vn.2	n. 1 is g5 in **P**; emended here by analogy with **VS** and m. 294
310	Va	**P** gives e♭4–g4; emended to follow harmony of **VS**
311	Ct.1	nn.1–2 𝅗𝅥 in **P**

Act II: Introduction [*Entr'acte*]

The slurring in **A** is extremely inconsistent—both within an instrument and (more expectedly) across the ensemble. Dotted slurs indicate any alteration from **A**, but in those cases we have generally not reported the original reading.

Tempo:		"Tempo mod" in **A**; in full in **VS**
5	Ti	**A** is quite clear: > appears in this part only.
14-18	Ct.2	rests editorial; no indication in **A** or **P** whether the part doubles Tr.1—although **A** is regularly unclear about such doublings.
18 (50)	Hn.2	unambiguously (but erroneously) g3 in **P**; smudged as if to correct in **A**
21	Vn.1	n.1 half-note in **A** and **P**; regularized here with Ww
34	Hn	e3 one bar too early in **A** (and **P**); we emend
35-36	Pe	**A** unclear; we continue triangle through these bars
38-45	Br	**A** indicates bb. 39-50 as a repeat (for the whole ensemble) of bb. 7-18, but gives all brass a whole bar rest in b. 38; we opt for brass tacet in these bars, restoring them at b. 46.
52	Tutti	*attacca* is not in **VS**

No. 13 "Fair moon, to thee I sing"

Remarkably, Sousa sets this song in C major—the key in which it is generally sung (as in D'Oyly Carte band parts); but **VS** (and, for that matter, the British vocal score as well, and the subsequent German edition *Amor an Bord*) transmits it in its original key, D Major. Did Sousa independently recognize that the pitch was too high for Captain Corcoran?

34	Hn.1	nn. 3–4 are f♯4–a4 in **A**; we emend to accord with harmony
44	Hn.2	editorial; in **A** it is unclear whether a second part was intended, or to double Hn.1
45.3	Vl.1	***f*** in **A** and **P**; we adopt ***p*** from **VS**

No. 14 Duet ("Things are seldom what they seem")

A is not extant. In all **P** parts bb. 14-24 are indicated by a repeat of bb. 3-13 (except Vc.), and bb 52-99 are indicated by a *dal Segno* to b. 3 (and thus all the comments below apply to the corresponding later passage as well).

2, 13, 51, 108	Tutti	The > accent appears inconsistently in **P**; regularized here
25-32	Bn	The odd slurring is clearly thus in **P**; the only ambiguity is whether the last note is slurred.
25-32	Vc.	The slurring is unclear in **P**; we borrow the Db slurring.
28	Bn, Vc, Db	n. 2 (e3) follows the error of **VS**, rather than the g3 of Sullivan's score; this has been corrected in the **P**, but the correction seems not to date to Sousa's day. We retain Sousa's reading—erroneous but plausible.
35-41	Cl.2	**P** doubles Cl.1, which we reproduce as cues; this duplication seems unlikely, and the whole bar rest of b. 42 suggests a copying error for the whole passage. We propose an alternative, derived from **VS**.
37	Cl. 1	n. 2 b♭4 in **P** (as in b. 36); altered here to accord with **VS**
43	Ob	***pp*** in **P**
44	Db	n. 3 is clearly g2 in **P** (although someone has later added g3), inconsistent with Vc and **VS**, but retained here (and *cf.* Bn).
48, 97	Ob	Odd as it is to drop out just before the last note of the phrase, this is the clear reading of **P**.
49, 98, 106	Hn.2	n. 1 f♯4 in **P**; corrected to match **VS** and Cl.2
105	Tutti	**VS** lacks *poco rit*.
106	Tutti	**VS** has a fermata over the final rest in the accompaniment, though not in the vocal parts; no fermata appears here in **P**; the Tb. part is marked *colla voce*
[109]	Tutti	Curiously, all parts of **P** except the strings include an extra bar: a full bar rest with a fermata (not present in **VS**). We have deleted this.

No. 15 Scena ("The hours creep on apace" / "A simple sailor, lowly born")
A is not extant.

10	Vn.1	g♭4 in **P**; emended by analogy with **VS**
14	Vc/Db	**VS** has erroneous downbeat e2-e3, apparently eliminated instinctually by Sousa
18	Tutti	half-note in **VS**; dotted-half from **P**
23	Cl.2	first note is e5 in **P**; emended by analogy with **VS**
23	Bn/Va/Vc	accents added by analogy with all other parts
27	Va	d♭4 in **P**, emended to follow harmony of **VS**
28f	Br	odd as it appears, *ff* is the dynamic instruction in **P**
31	Tutti	accents appear inconsistently in **P** (and not at all in **VS**)
38	Va	**P** originally d5 (consistent with **VS**), but ♮ later erroneously altered to ♭
47-67	Va	These bars were miscopied in **P** from the Vc staff of [**A**], effectively doubling everything at the 7th; the part here is a hypothetical reconstruction, based on **VS**
96	Hns	n. 2, no ♭ signs in **P**
98, 100	Fl/Ob/Vn.1	n. 7 derives from the piano reduction of **VS**, which obscures Sullivan's original g4 as in this figure
115-116	Tutti	The last three chords are inconsistently notated as eighth-notes or quarter-notes in different parts; emended here to follow **VS**

No. 16 Bell Trio ("Never mind the why and wherefore")

Tempo		from **VS**; **A** and **P** lack tempo indication
10	Vn.1	n. 3 is f♯4 in **VS**, and the reading is thus transmitted in **A** and **P**; the double-sharp correctly appears in all sources bb. 71 and 77, and b. 10 seems an easy enough error to fix. We offer the correction in parentheses.
13	Hns	e4 in **P**; transposed up a step to accord with **VS** harmony
16	Hn.1	n.1 b4 in **P**
19	Cl.1	n.2 is eighth rest in **P**
26	Cl.2/Bn/Hns	the dotted rhythm continues following ditto marks in **A** and **P**, a departure from **VS**
26-28	Str	accent implied in lower strings in b. 26 because of ditto marking, but omitted here (and also in Hns); accents added in 27-28 by analogy with bb.23-25.
30	F1	n.1 unambiguously f♯6 in **A**; n.2 corrected there from e6 to b5
38	Str	*p* clear in A, but unclear why it should reappear here; omitted
44	Bn/Va/Vc/Db	Rhythm indicated by ditto indication in **A** and **P**; deviates from **VS**, where accompaniment rhythm follows voices (*cf.* Hns, Cl. 2)
49	Ob	Probably another example of Sousa forgetting what his previous scoring; *cf* b. 1
49	Ti	In **A** Sousa leaves no indication of whether and how the player should return to Ti for the repeat
50-51	Hns	Staff empty in **A**; part added by analogy with 54-55.
56	Str	No dynamic in **A**, where winds have *f*
64	Cl.1	n. 3 unclear in **A**; a4 in **P**; emended here by analogy with Cl. 2 and Vl.2
69	Hn.2	note absent in **A** (at beginning of new page)
83	Fl/Ob/Cls/Ct/Vl.1	n. 4 derives from **VS**, which obscures Sullivan's melody line

No. 17 Duet ("Kind Captain, I've important information")
A is not extant. No dynamics appear in **VS**. The slurs are inconsistently notated in the parts, which have been considerably marked by subsequent users. Using dotted slurs, we have regularized the markings in the strings to what seems to be the earliest reading. The pizzicato markings have largely been obliterated, but we retain here. In **P**, the verses are notated as a four-time repeat of bb. 3-30; thus any comment below concerning the orchestral parts of the first verse will inevitably apply to the three corresponding instances that follow as well. (In **VS** the number is written out in full.) The thin double bars have been added to mark the verses.

3-4, 11-12	Db	original reading of **P** irretrievably obscured; hypothetically reconstructed here; what is clear is that it was not a two-bar rest.

5	Hn.2	Unambiguous e4 in **P**, but surely an error. In explicably, for this movement only **P** is marked "Corni in Es" [= E♭] but save for this one note (and the corresponding passages) the part is only comprehensible as horns in F.
109	Tutti	Although some of **P** have a fermata indicated on the second beat in the fourth verse, this is clearly a later addition; it does not appear in **VS**.

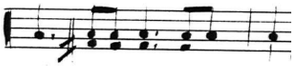
No. 18 Chorus with Soli ("Carefully on tiptoe stealing")

A is not extant. In **P**, bb. 20-35 is indicated as a repeat of 3-18. **VS** (and thus **P** as well) preserves the two-bar interlude bb. 18-19, reduced to one bar in later sources.

14, 32	Tutti	Ob, Bn, and Hns hairpin is editorial, following other Ww and Br; Str *cresc*. from **VS**.

No. 18a Soli and Chorus ("Hold! Pretty daughter of mine")

A is not extant.

1	tempo	No marking in **P**; a user has added "Allegro" in Vn.1 in the last bar of no. 18, where **VS** gives only "accel." We add "Allegro" editorially.
6	Ob/Bn	*ff* in **P**
11	Vn.1	n.7: originally an octave lower in P, but we follow the subsequent alteration.
11	Vn.2	n.4: unambiguously c♯5 in P, surely an error
13-14	Cl.1	n.1-2: 𝅗𝅥. 𝅘𝅥𝅯 in **P**
15	Hns	**P** is incomprehensible: We correct conjecturally.
22	Fl	n. 1: The g(5) is consistent with **VS**, changed to a5 in later editions (and indeed a subsequent manuscript alteration in **P**)
23-27	Str	**A** would be able to clear up the arco/pizz situation; we give the reading implied by **P**, although in some parts the markings are obscured or cancelled by later users.
74	Ob	n.4: d5 in **P**
75	Ob	n.4: d5 in **P**
79	Cl.2	n.2-3: copyist error in **P** gives only the two last notes of b. 77 again, yielding only three beats. We correct conjecturally.
80	Hns.	**P** again incomprehensible:
82f	Tutti	**VS** gives only two beats to this measure, followed by a full 4-beat bar (each with a fermata); we preserve this here, although with a dotted barline. In almost all parts, **P** give whole-notes in b. 82, adapted here as half-notes to accord with **VS**.
96	Tutti	No fermatas in **P**; adapted from **VS**.
102-11	Hns, Cts	There are signs of confusion in copying out these parts in **P**. At bb. 102-103, Hns have written c4/c5 in **P**, presumably copied from the Cts staff. (We give at the correct pitch in small notation.) Then in 106, 110, and 111, the horn figure is similarly transmitted in the cornet line. (We delete.)
104	Vn.2	n.5-6: rests in **P**; copyist error? (*cf*. b. 108)
109	Fl	n.5: e5 in **P**
110	Vn.2	This bar is obscured in **P**; we assume a ditto bar.
117	Vc.	n.3: e2 in **P**
122	Ob	n.2: f♯4 in **P**
175	Hns	bar missing in **P** (presumed haplography)
181	Tb	n.1: appears as reiterated d3 quarter notes in **P**
183	Va	n.2: unambiguous a3 in **P**, but surely an error.

No. 19 Octet and Chorus ("Farewell my own")

A is not extant.

1	Fl	n.1 tied in **P**; we preserve Sousa's slur (*cf.* Ob)
17	Fl	n.1 clearly g6 in **P**
19-50	Hns	There is an inexplicable—and uncorrected—gap of 32 bars in the part (*i.e.*, bar 18 is followed directly by what we interpret to be b. 51). It is not at a break in a page, nor does there seem any likelihood of material having been lost.
22.1	Str	**VS** indicates only a dotted quarter note, which Sousa follows; subsequent editions of vocal score correct this to reiterated eighths.
41	Vc.	Tied in **P**, but unclear that the mark is original; does not accord with **VS**
51-53	Ww, Br	The sparse scoring here seems extremely unusual for such a cadence, but is the reading of **P**.
52-53	Vn.1	Fermatas lacking in **P**
53	Tutti	Sousa has introduced the second fermata, which is not in **VS**.
53-54	Cts, Tb	**P** parts have been subsequently altered to interpolate a four-bar brass interlude (apparently to be consistent with later editions of the vocal score); this has no part in Sousa's version, so we omit it.
54	Tempo	Nothing in **VS** (or **P**); we interpolate *Moderato* from the corresponding passage in no. 18a (b. 113).
63	Vc/Db	slurred in **P**

No. 20 Song ("A many years ago")

A is not extant. In **P** bb. 40-74 appear as a repeat of bb. 5-39; a note regarding the first verse necessarily refers to the corresponding passage in the second.

Tempo		No indication in **VS** or **P**
1-2	Bn/Vc/Db	Discrepancy between slurring seems intentional—staggered to ensure continuity of sound across the unison line.
1-3	Tutti	hairpins from **VS**
16	Hn.2	d4 in **P**; corrected to accord with harmony
16-31	Vn.2	Omitted in **P**, apparent haplography. We have reconstructed from **VS**. (The Vn. 1 part was marked up to add the missing harmony, which we have deleted.)
26	tutti	*sf* from **VS**
70	tutti	*rall.* from **VS** (and thus does not apply to b. 35)

No. 20a "Here, take her sir" and Hebe's song ("You shall never want for care")

A is not extant. **VS** (like the earliest British vocal score, as well as the later German *Amor an Bord*) preserves the recitative that originally led into the Act II Finale, but which was apparently cut within the first week of the Opera Comique run.[1] This cut was unknown to American producers, and this recitative was thus part of Sousa's production. That said, Sousa adapts it in order to introduce a last-minute solo for Hebe, a song written for a different Philadelphia production—that of John Ford, who later collaborated with D'Oyly Carte on the authorized New York production. (The lyrics appear as an addendum on the inside back cover of a libretto printed in Philadelphia by Ledger Job Print in 1879, two copies of which are preserved in the Morgan Library (102853 and 102854).) The song itself appeared in print:

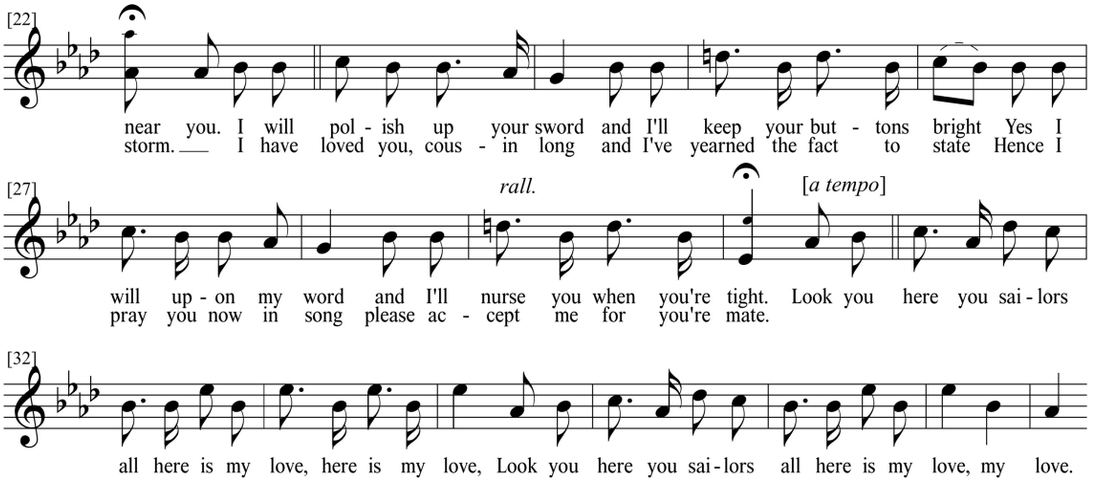
> "HEBE'S SONG / INTRODUCED IN / H.M.S. PINAFORE / BY / Miss Belle Mackenzie / Words written and inscribed to her / BY / MR. JOHN A. COCKERILL / The music arranged for the Piano / BY / MARK HASSLER."

We have examined two copies (printed off the same plates, and with the sole difference being the publisher's imprint at the bottom of the title page). One, appearing under the composer's imprint ("Hassler's Musical Bureau"), is held by the Library of Congress; a scan is available at https://www.loc.gov/item/sm1879.04016/. The other issue appears with the imprint "PUBLISHED BY W. H. BONER & Co 1102 CHESTNUT ST"; it is preserved as M1.S444 v.24 no. 38 at the Albert & Shirley Small Special Collections Library, University of Virginia.

This song evidently satisfied Philadelphia audiences: otherwise, it is hard to see why Sousa should have felt compelled to include it in this production. It seems unlikely, however, that he was using the printed song as his source: from b. 22 the instruments ostensibly

[1] See James Brooks Kuykendall, "Recitative in the Savoy Operas," in *Musical Quarterly* 95/4 (Winter 2012), pp. 549-612; see pp. 585-88.

doubling the melody are materially different from the published song in many details, and it seems highly unlikely that Sousa intended a heterophonic performance. (**A** never included the vocal lines in any case.) We have thus adapted the vocal melody to follow the version in the accompaniment, as more likely what was sung—as indeed Sousa may have transcribed the melody from memory or from his Hebe, Miss M. P. Stevenson. For comparison, here is the melody as published:



Source: bb. 12-28a of the 1879 prints of the song. Transposed for comparison up a half-step here to Sousa's key, and bars numbered according to Sousa's text. Punctuation—or lack thereof—from the original prints.

Sousa's melody smooths out some of the roughest places of the original; altering the instrumental parts to accord with Hassler's melody a published would be the greater textual violation. A newly devised vocal score of Sousa's adaptation of No. 20a (including the introduced song) appears as an appendix to our edition, to supplement **VS** in rehearsal.

The song has two verses in its published version, as well as in the Ledger Job Print libretto. There is no indication in **P** that more than one verse was sung (and the song is absent from the copy of the Gorman libretto we examined); we have nonetheless printed both verses and added repeats, as it is easier to delete these than to introduce them in performance. Even so, the song is awkwardly placed within the interrupted recitative.

The text of **P** has been considerably altered and sometimes obliterated, as this introduced song was clearly removed in performances by the J. C. Williamson company. Some parts are marked up to restore the full 22 bars of the recitative (No. 20a), but sometimes that too has been deleted. (Details of these alterations have not been listed here.)

One puzzle: in all **P** parts there are eight bars of rest after b. 46, before the three bars of recitative. Was there a repeat of the choral refrain, but unaccompanied? (Unlikely: the refrain is unison line, which we have given only to the women's chorus, as it addresses "you sailors all.") We have removed these eight bars without further comment.

14	tempo	"Allegretto" from published song; no indication in **P**
20-22	Ww, Hn	Curiously, bb. 16-18 in **P** do not appear in the parallel passage four bars later (with the exception of Fl). We have added these in smaller notation on the chance that this was a misreading of an abbreviation in A. Ob 22.1 is adapted to follow Fl.
46	Fl	full bar rest in **P**

21 Finale, Act II

Only the last page of **A** is extant, comprising bb. 120-146. That one page reveals an increasing laziness or carelessness on Sousa's part (as indicated in the notes below), which probably explains many of the problems evident in **P** for this movement; but some of the carelessness seems also to be on the copyist's part (*e.g.*, Bn. b. 18, Vl.2, b. 34). This results in an unusually high number of editorial emendations, although we have let many oddities stand (*e.g.*, Br bb. 26-27)

1	Cl.2	nn.2-3: even quarter notes in **P**
2	Bn	n.1 f3 in **P**; we emend following **VS**

6	Vl.2	n.7: b♮ 3 in **P**; we emend following **VS**
13-14	Va	upper pitch is c4 in **P**; we emend following **VS**
18	Db	**P** indicates a ditto bar (of 13-17) here, but we emend following Vc and **VS**
19	Bn	n.4: no flat sign in **P**
22	Hn.2	d4 in **P**; we emend to accord with harmony.
23	Hn.2	d4 in **P** (both quarter notes); we emend.
28	Ob.,Cl.2, Bn	**P** has an extra bar of rest here
30	Tb	n.4: a♭3 in **P** (cf. b 31); we amend following **VS**.
34	Vl.2	n.1: ditto bar, so e♭4 in **P**; lazy copyist?
34	Va, Db	This bar appears again as the (extra) next bar in **P**—dittography, which we emend.
44	Cl.2	A third higher in **P**; we emend.
51	tutti	The fermata on the second beat is clear in **P** (though not in **PX**), although in some parts it has subsequently been obscured or obliterated; it seems to have been part of the Gorman performance (*cf.* the corresponding moment in no. 4.)
51	Ob	n.1: e♭5
61	Ti	The person who devised the spurious timpani part opted for F3 and C3 for the timpani tunings; Sousa's scoring (preserved from b. 120 on) is for C3 and F2; rather than alter either, we print as in the sources—not with the intent that two drums be used, but that the conductor and player can opt for the best solution—which may be to devise a new part more similar to Sousa's.
77-78	Hns	suddenly two bars rest in **P**; we amend following No. 2 bb. 78-79.
79-84	Ct.1	sporadically mis-transposed notes in **P**, later corrected by players; we emend to be unison with the melody, as nothing else is reasonable.
93-97	Ob	**P** miscopied from Cl. 1 part.
93	Tb	silent bar in **VS**; we have added the c3 half note to complete the figure.
109	Bn	two half-notes in **P**
120	Bn	In **A**, this line is off by one bar though b. 129, where Sousa has had to squeeze two bars in to realign for the rest of the page. It was also miscopied—with a bar of rest here in **P**.
120	Tb	In **A**, two bars are squeezed into one for this staff; bar 127 (relative to the rest of the score) is left blank to realign.
122	Bn	n. 4 e2 in **P**
128	Cl.1, Vl.2	**A** indicates a ditto here of b. 127, although the last quarter note of the measure would clash with the text of **VS** if this is observed. We emend accordingly.

W. S. GILBERT • ARTHUR SULLIVAN

H.M.S. PINAFORE

OR, THE LASS THAT LOVED A SAILOR

orchestrated by

JOHN PHILIP SOUSA

INSTRUMENTATION

Flute (doubling Piccolo)

Oboe

Clarinet I/II (A and B♭)

Bassoon

Horn I/II (F)

Cornet I/II (A and B♭)

Trombone

Percussion (1 player):

Timpani (2), [Side] Drum, Glockenspiel, Triangle

Violin I/II

Viola

Cello

Double Bass

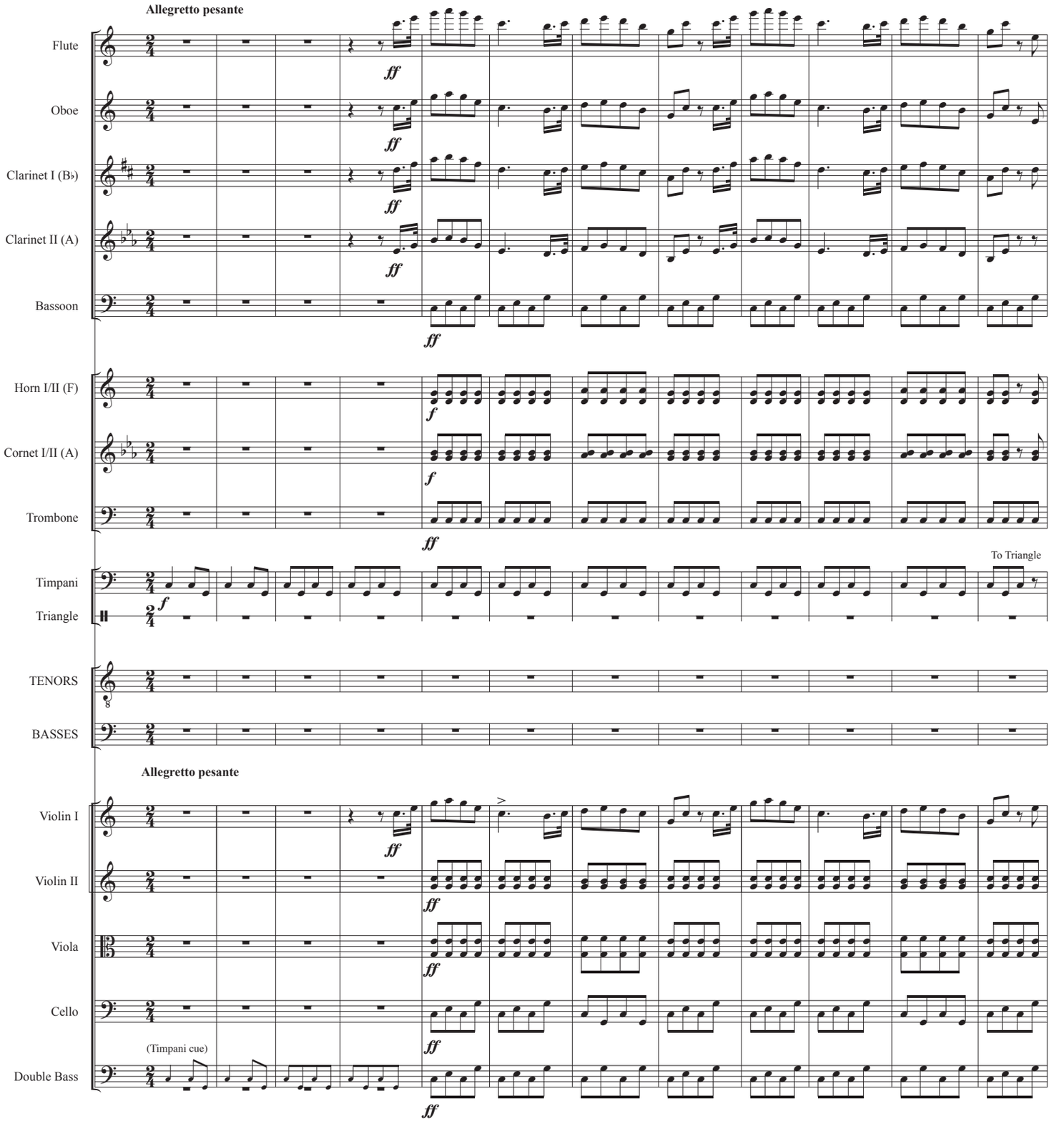
Both Sousa's autograph score and the performing parts
of this orchestration are dated June 15, 1879,
on which date the Gorman Company opened a three-week
engagement of *H.M.S. Pinafore* at the Park Theatre in Boston, Massachusetts,
and the playbills of that performance proclaimed
"AN ENLARGED ORCHESTRA UNDER THE
DIRECTION OF **MR. SOUSA."**
To what extent Sousa's orchestration predates the Boston run is unknown,
but the company's first performances of the opera seem to have been on
February 20, 1879 in Philadelphia, Pennsylvania, under Sousa's direction.

H.M.S. PINAFORE

OR, *THE LASS THAT LOVED A SAILOR*

libretto by W. S. Gilbert
composed by Arthur Sullivan (1878)
orch. John Phillip Sousa (1879)
ed. James Brooks Kuykendall and Elyse Ridder (2022)

ACT I.

No. 1 INTRODUCTION & OPENING CHORUS

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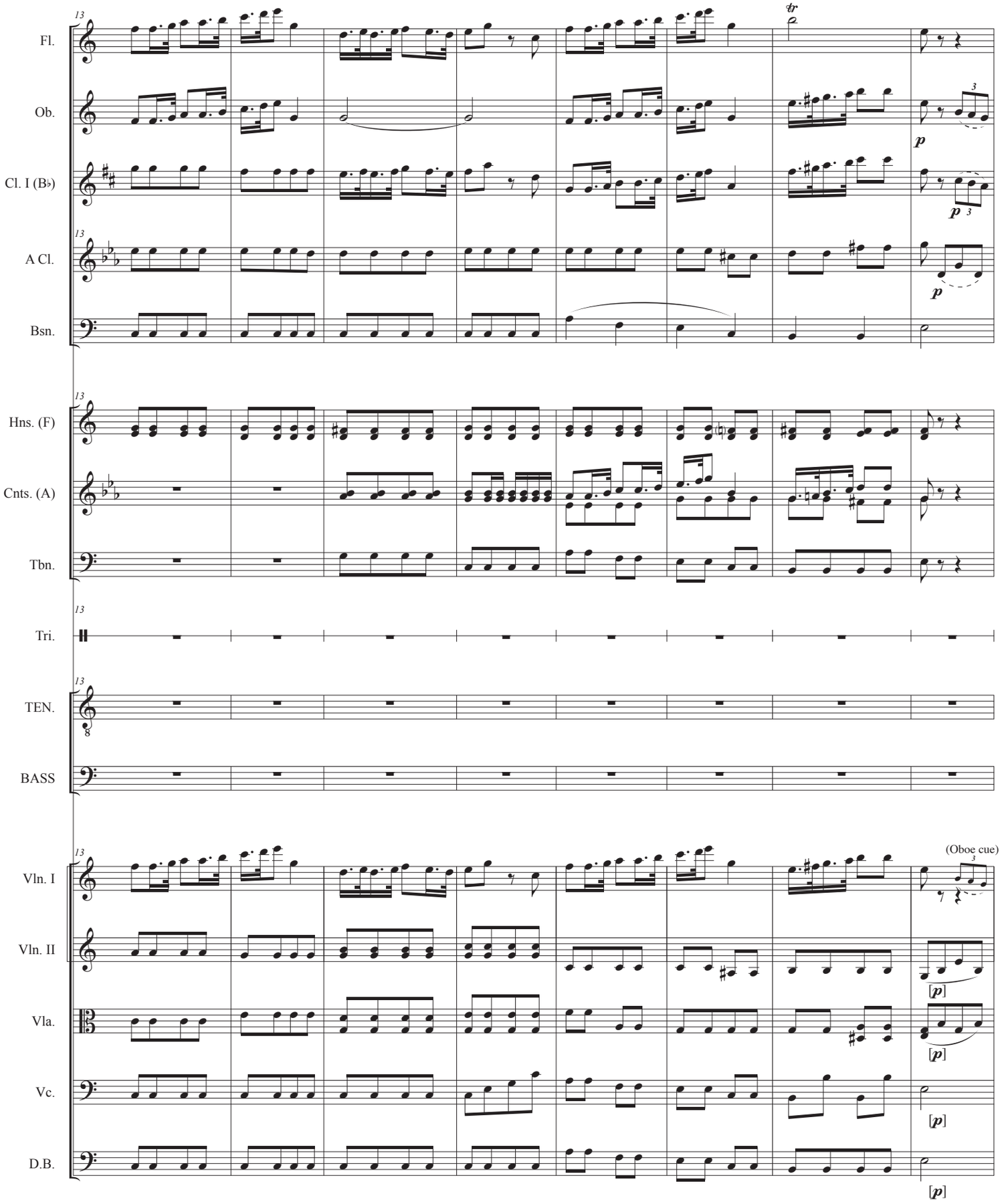
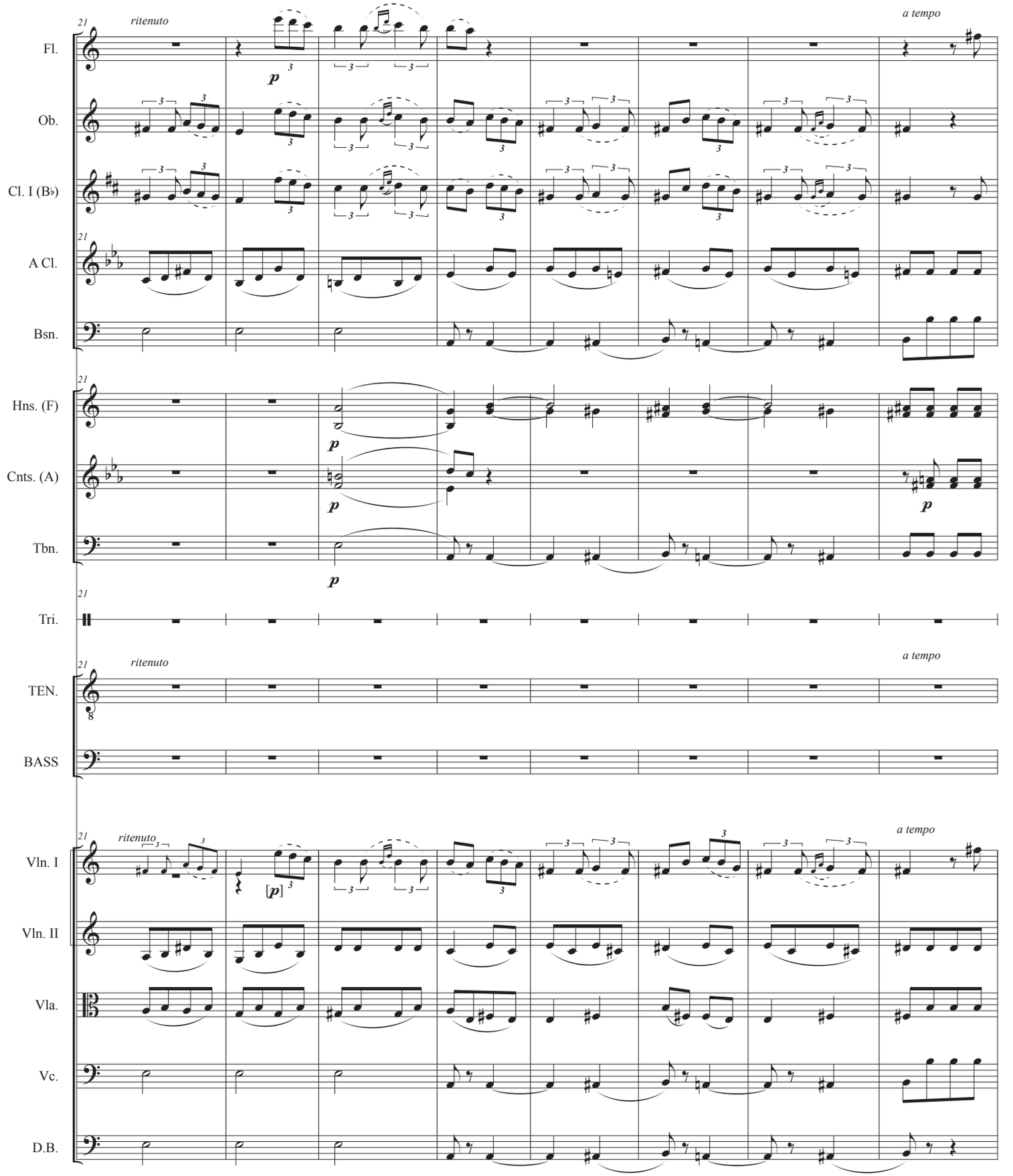
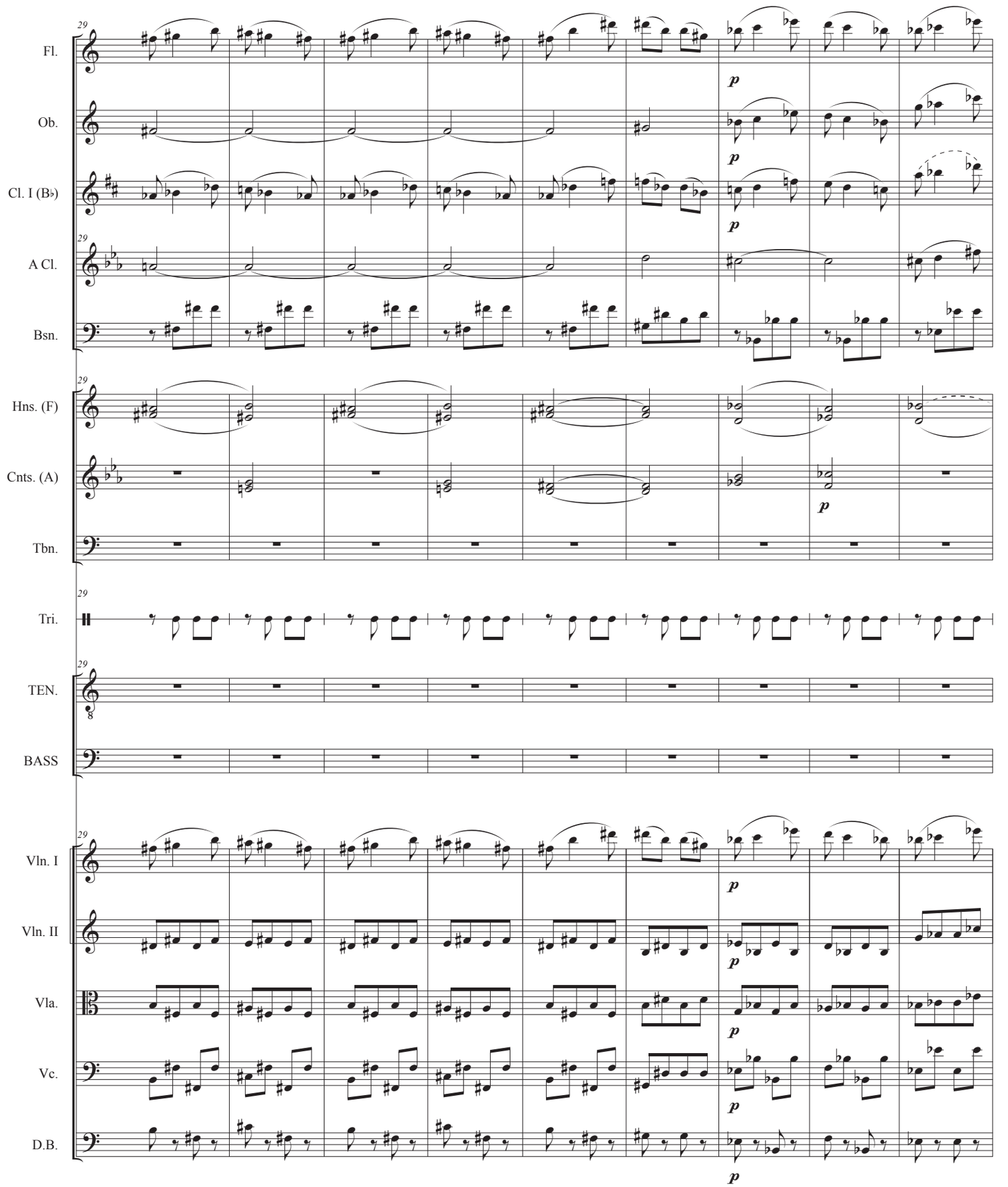
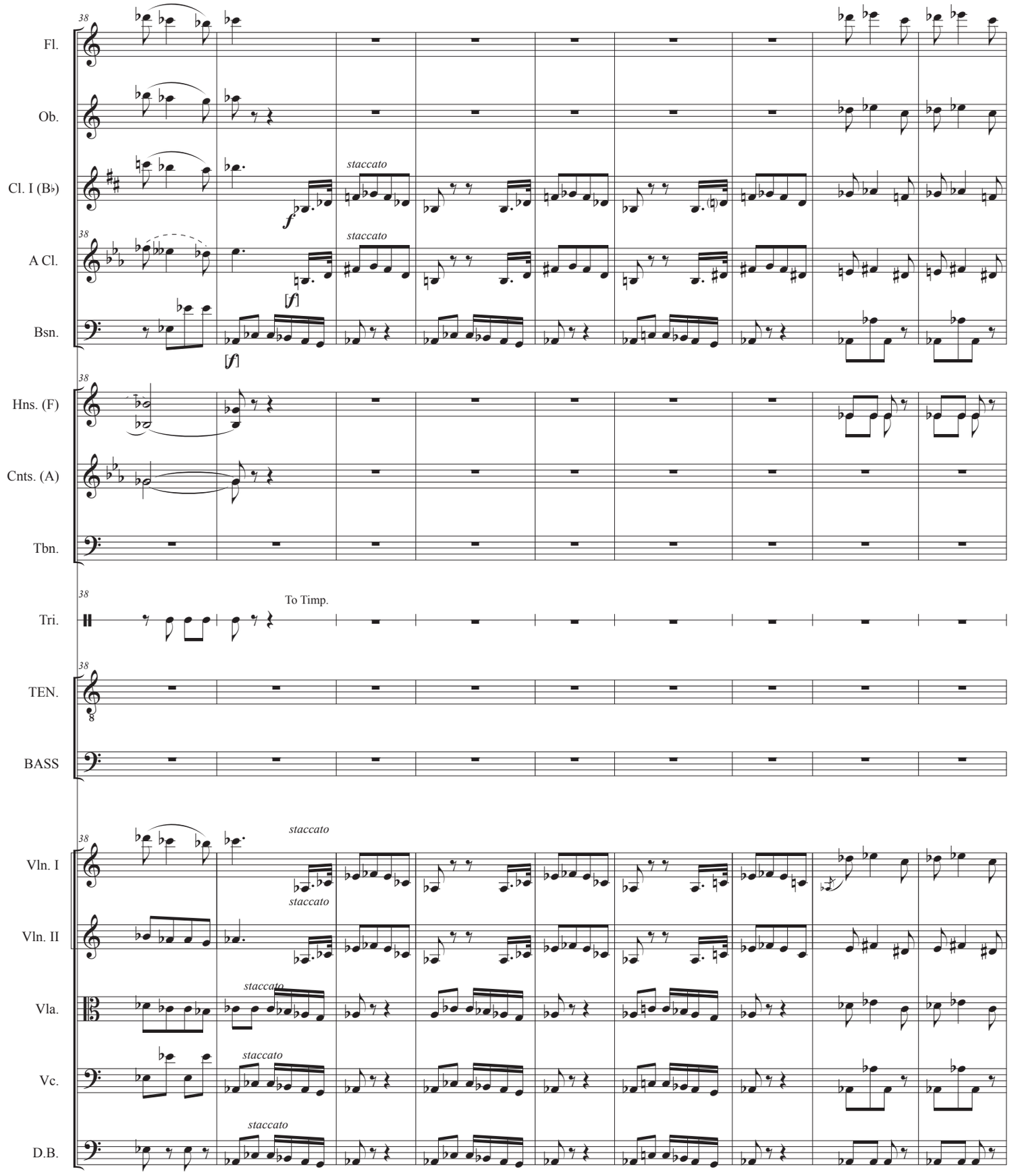
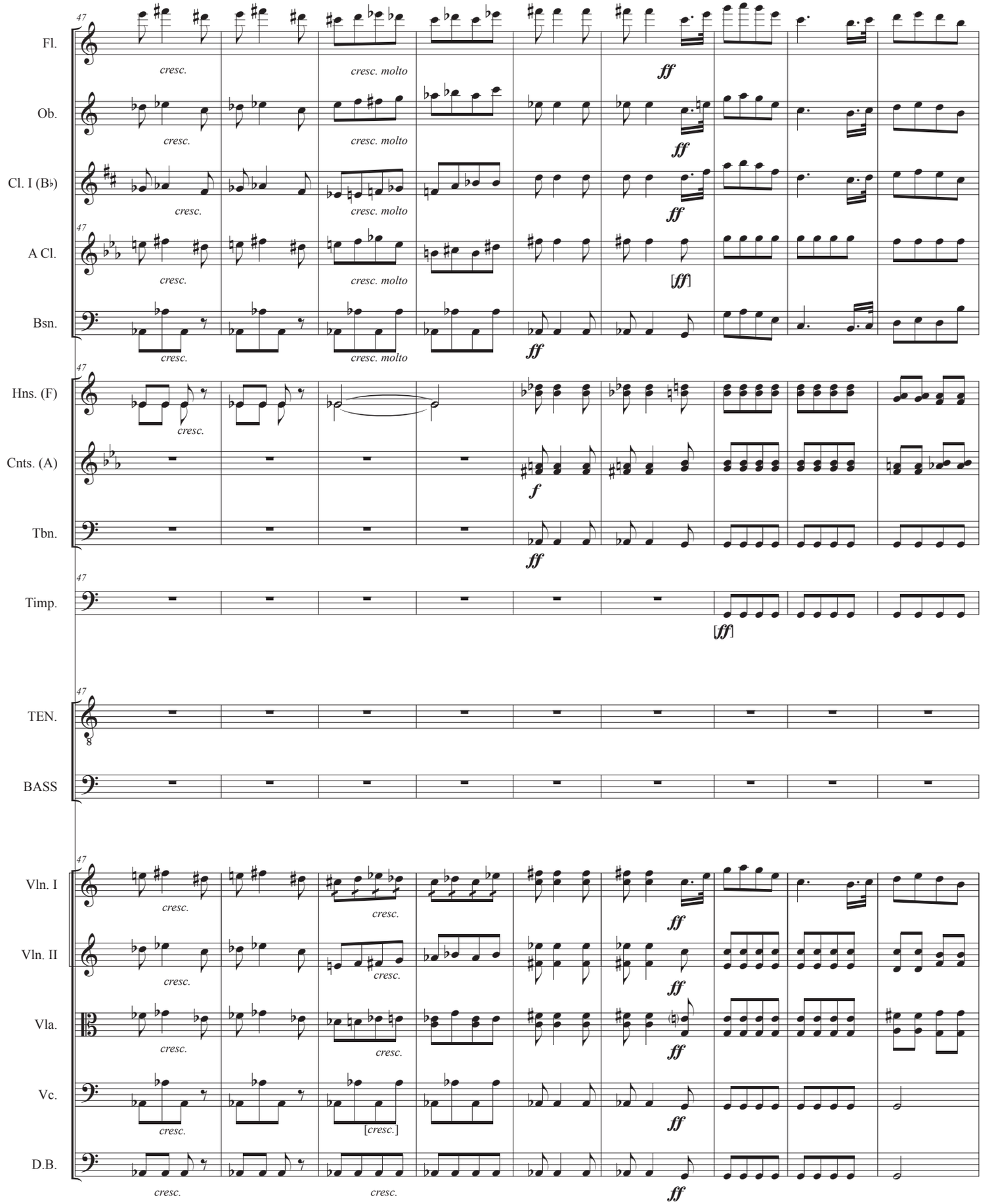
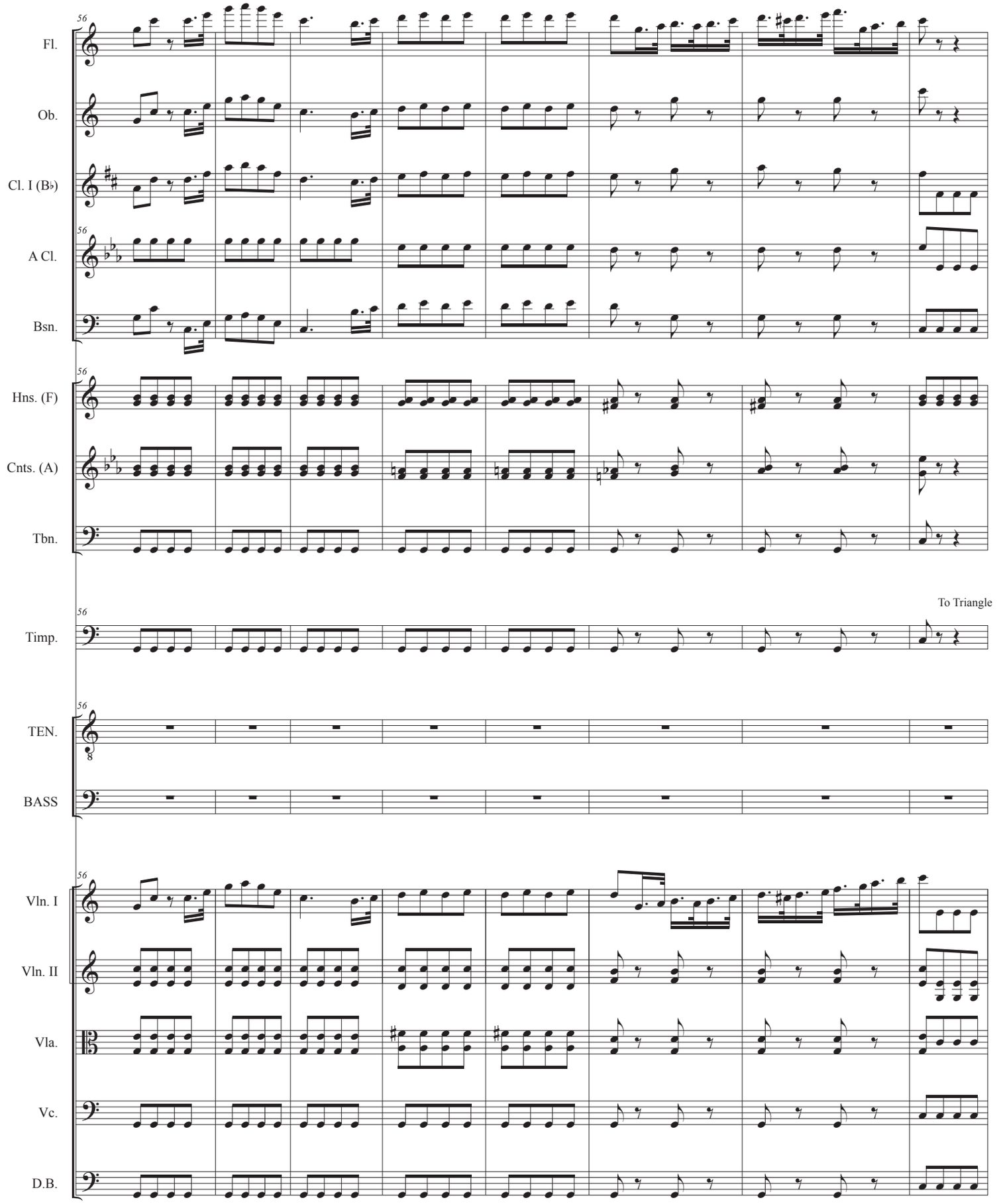
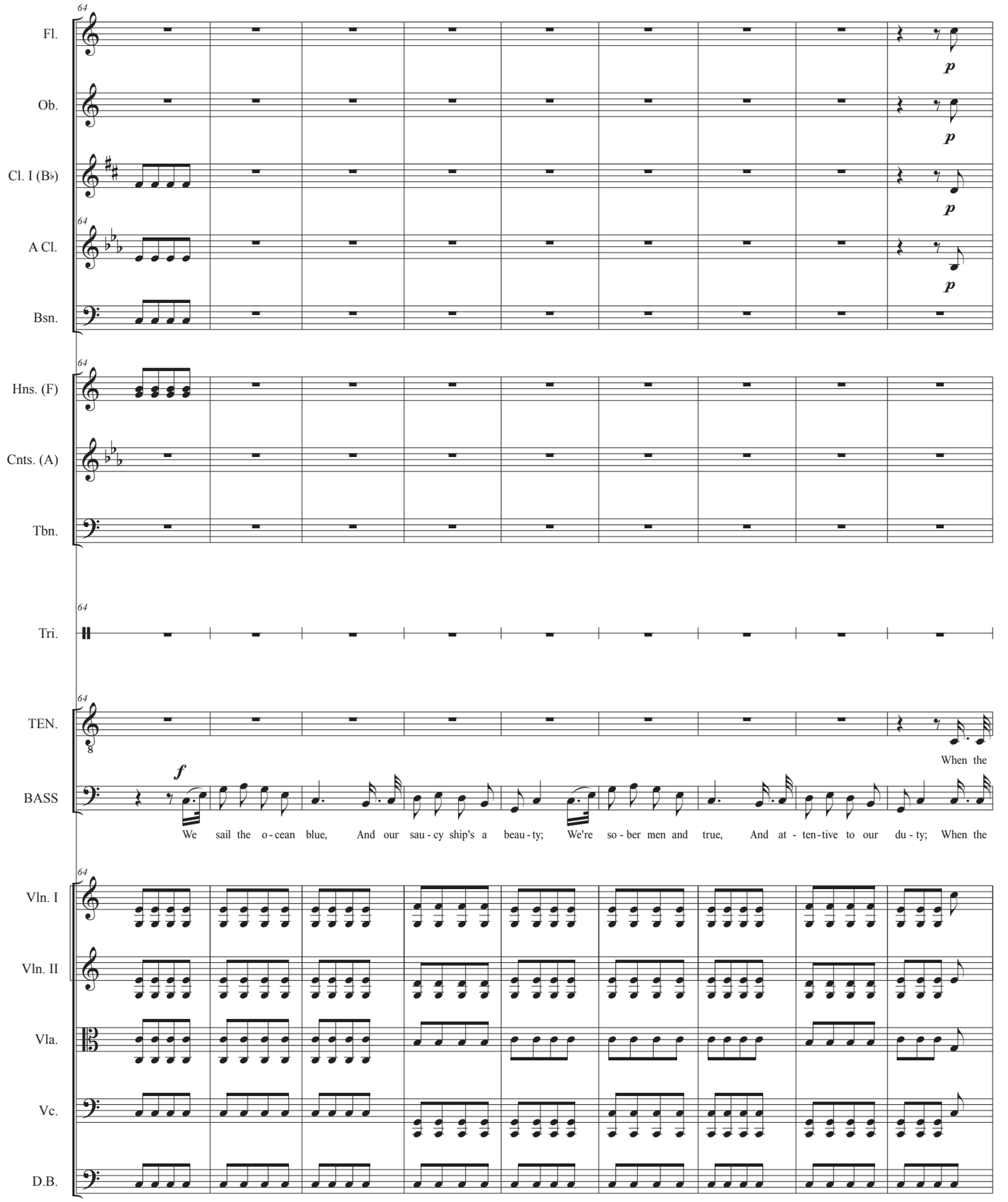
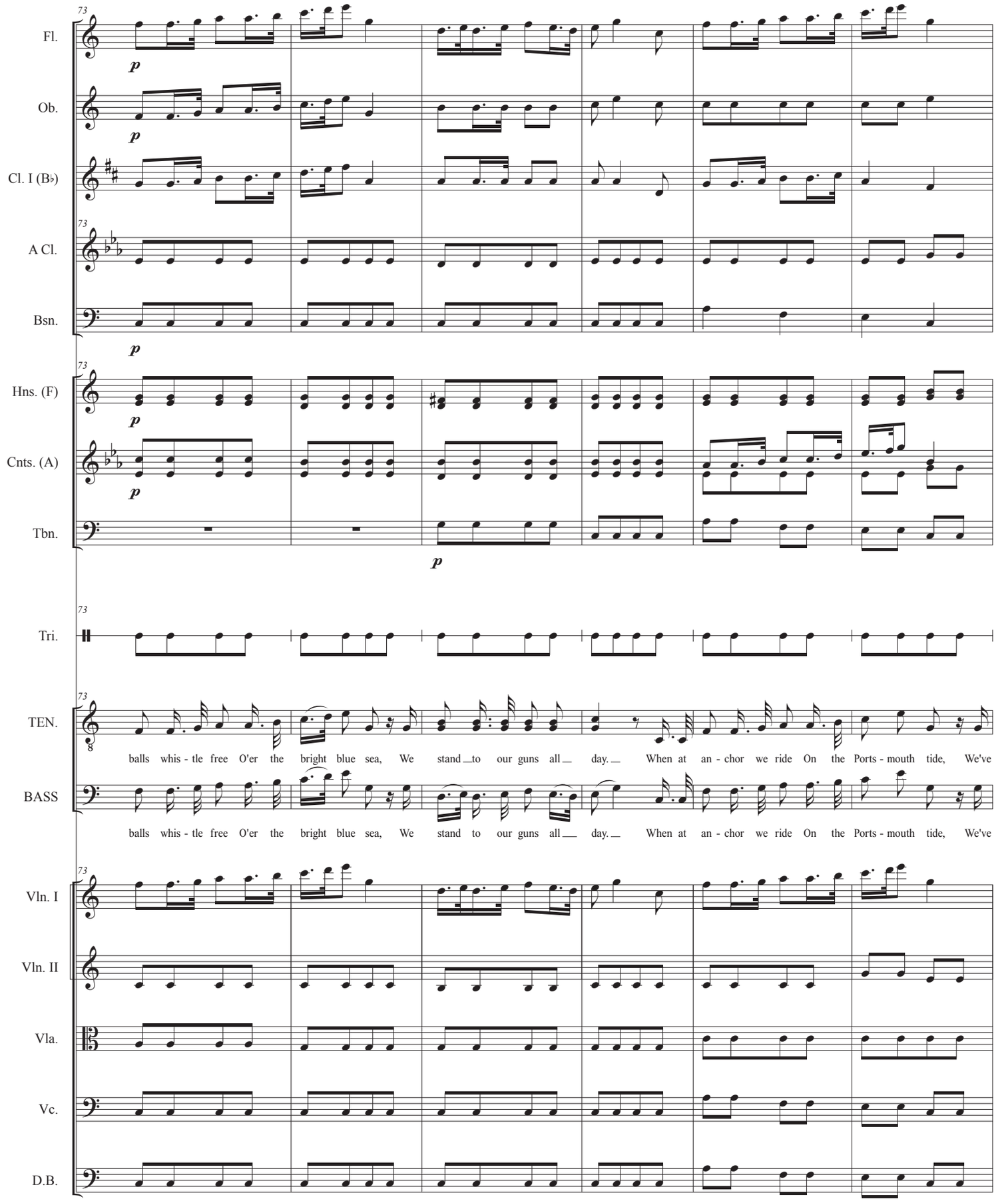
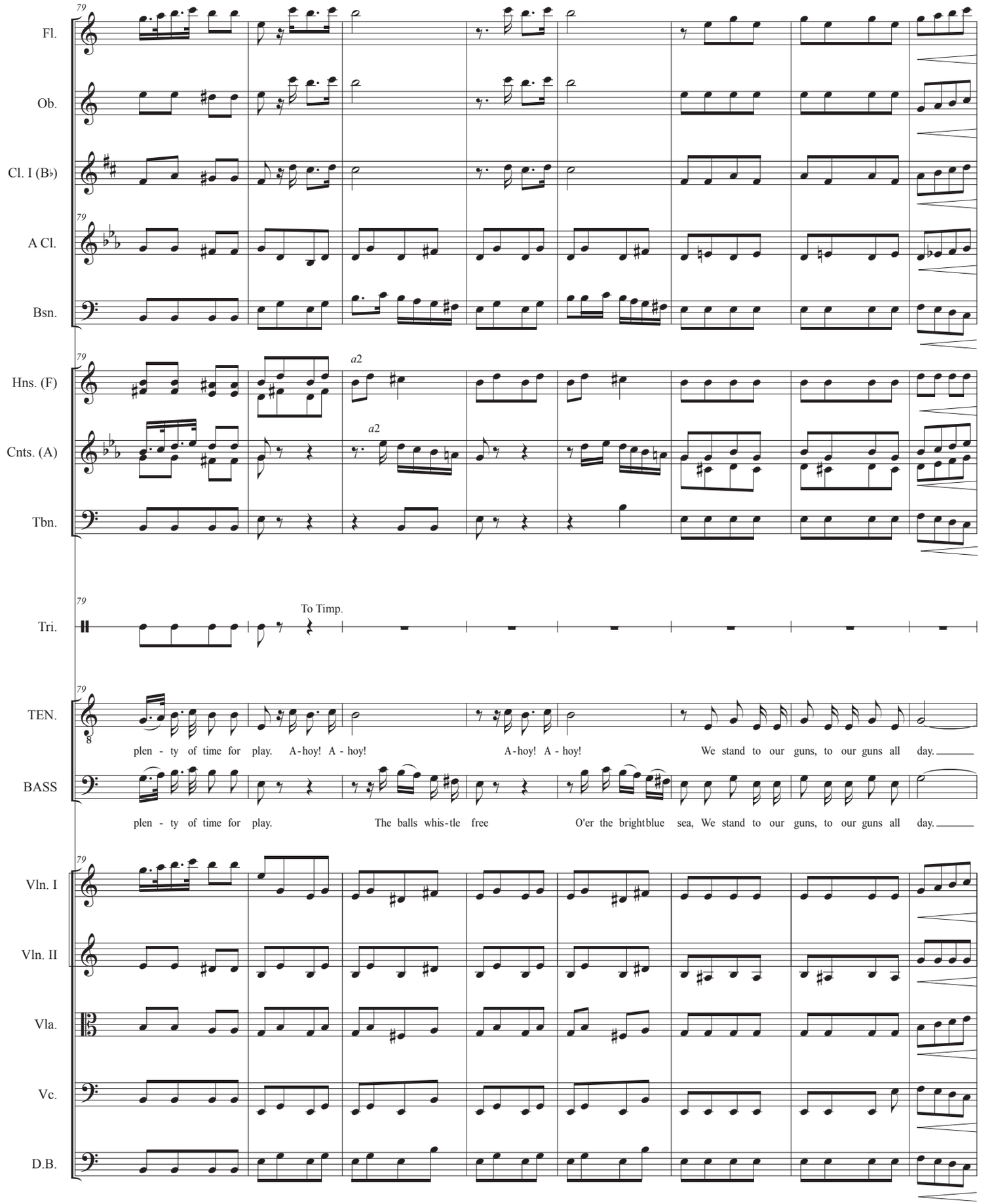
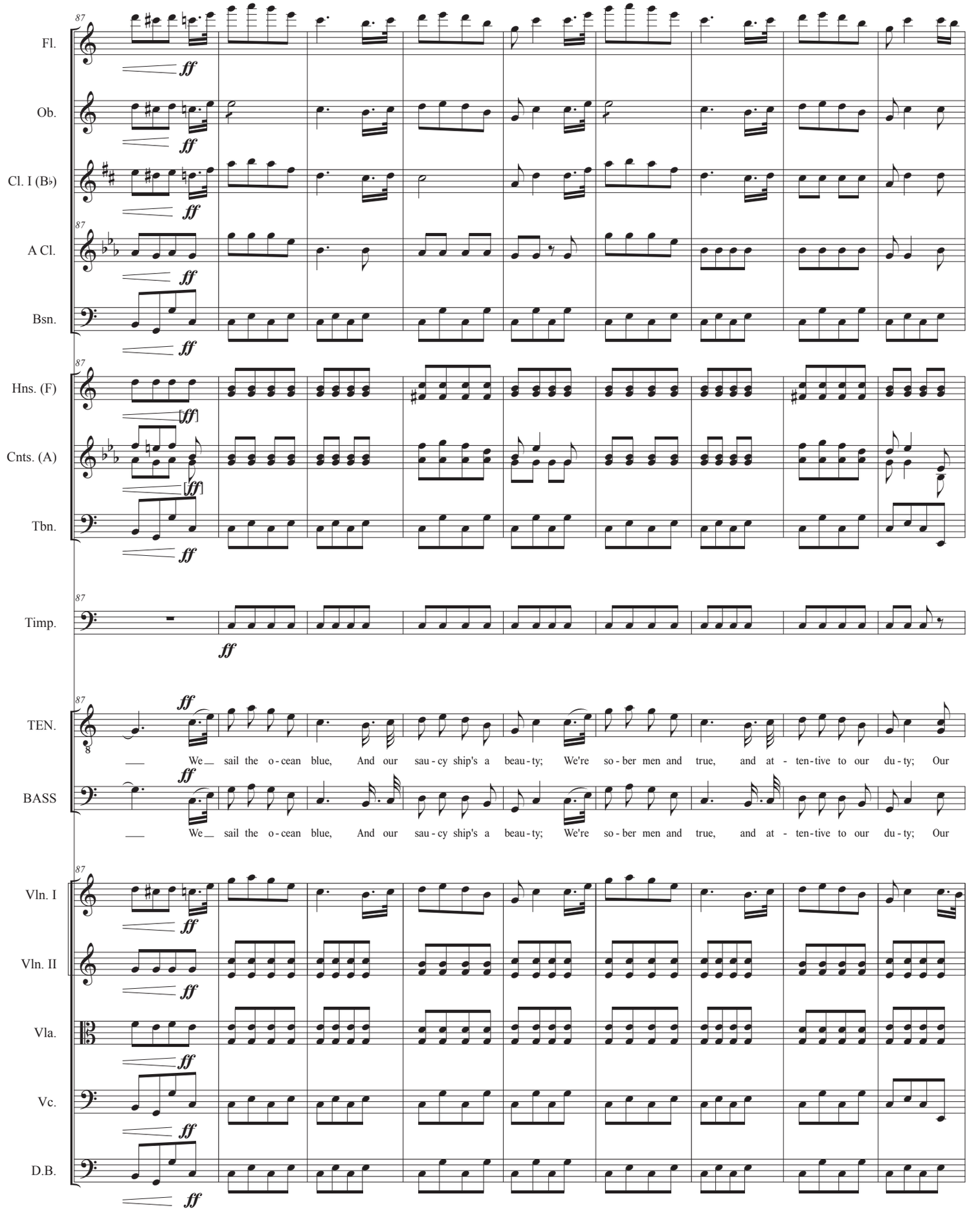
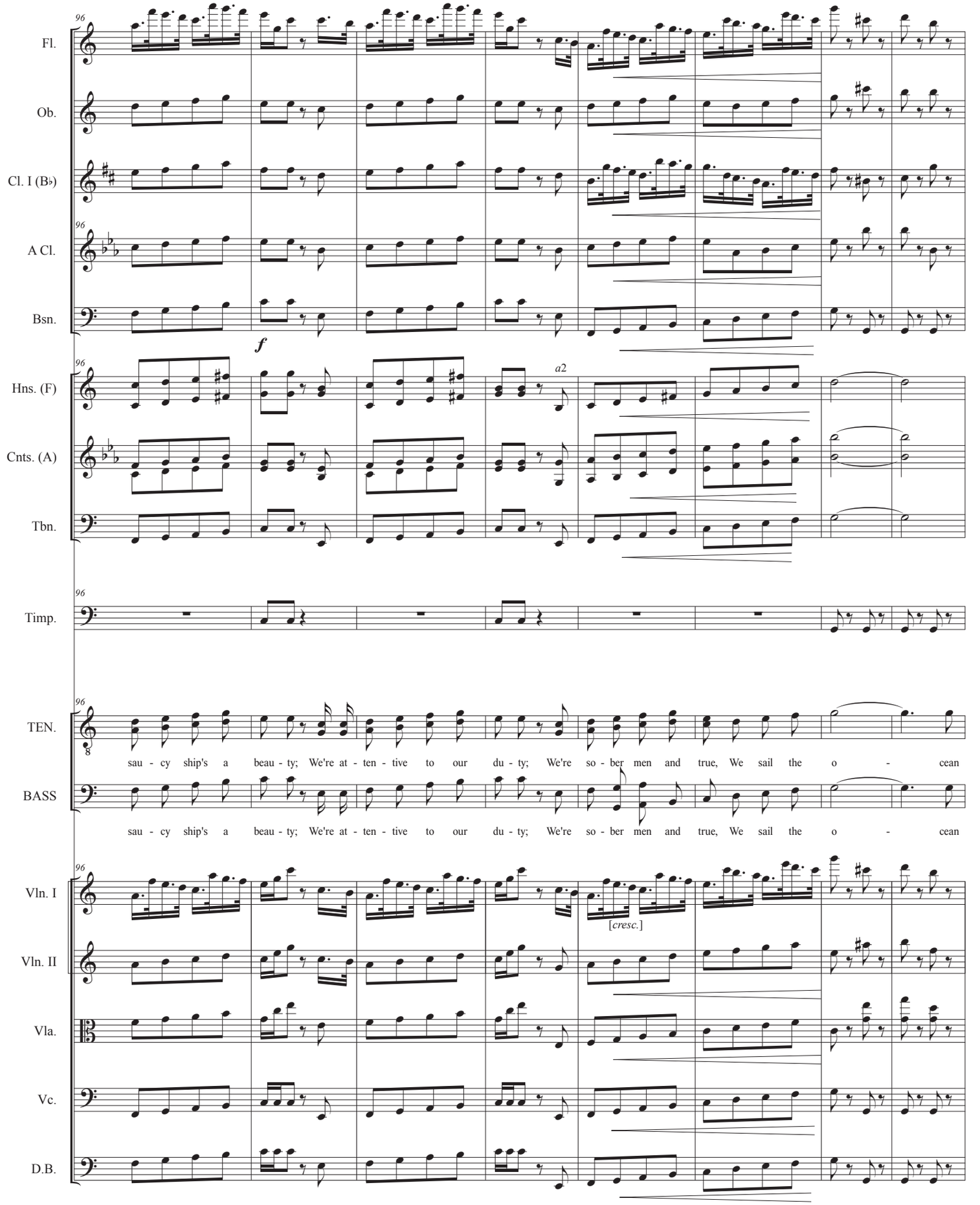
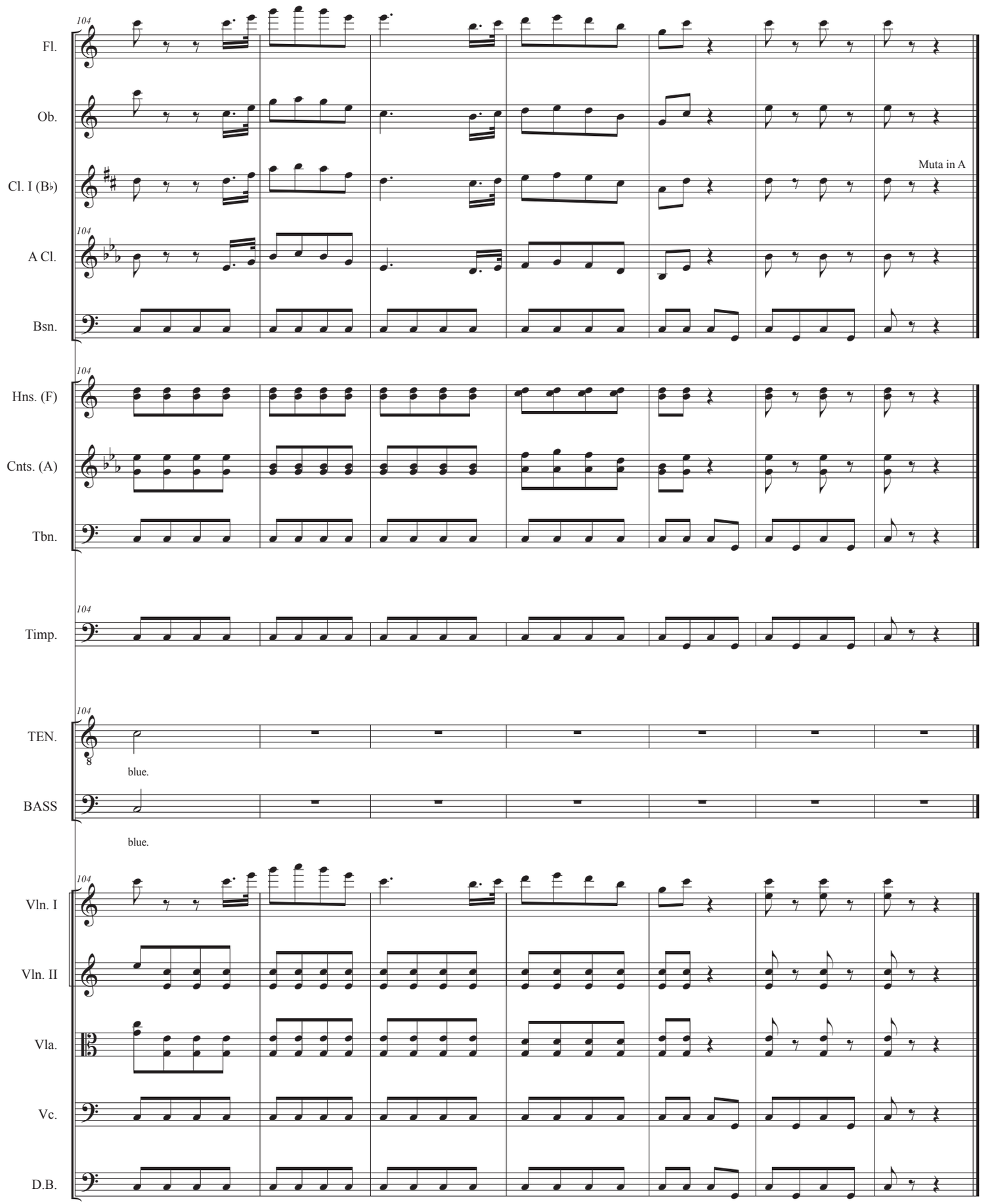
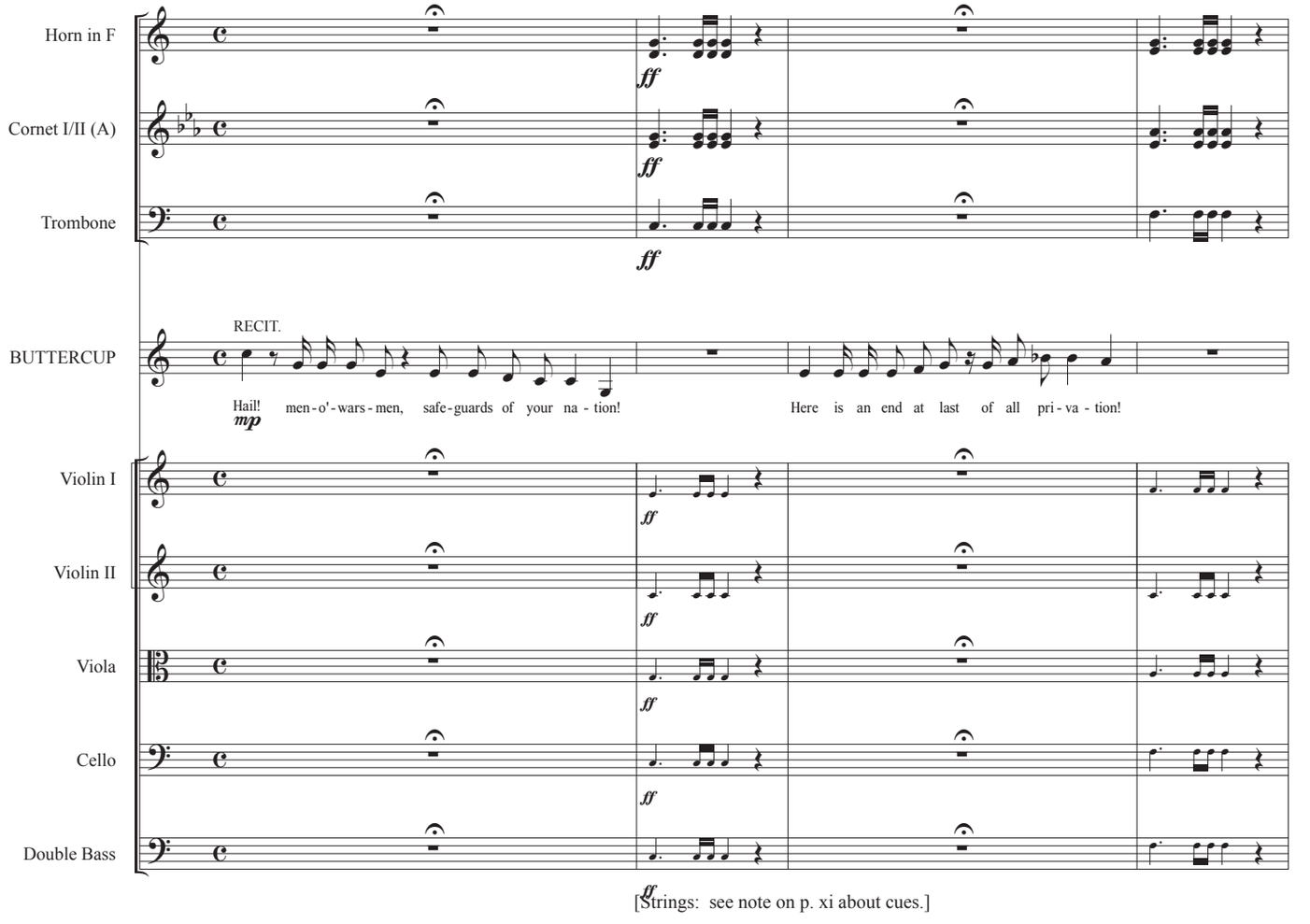
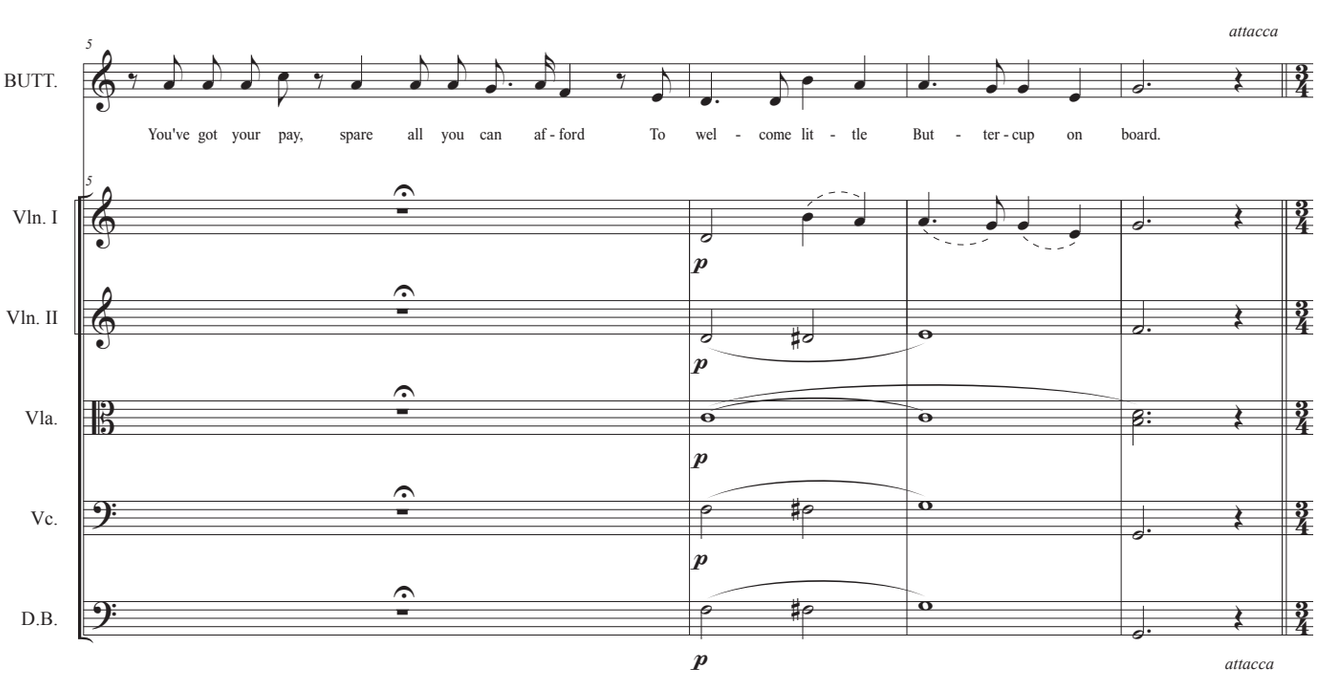
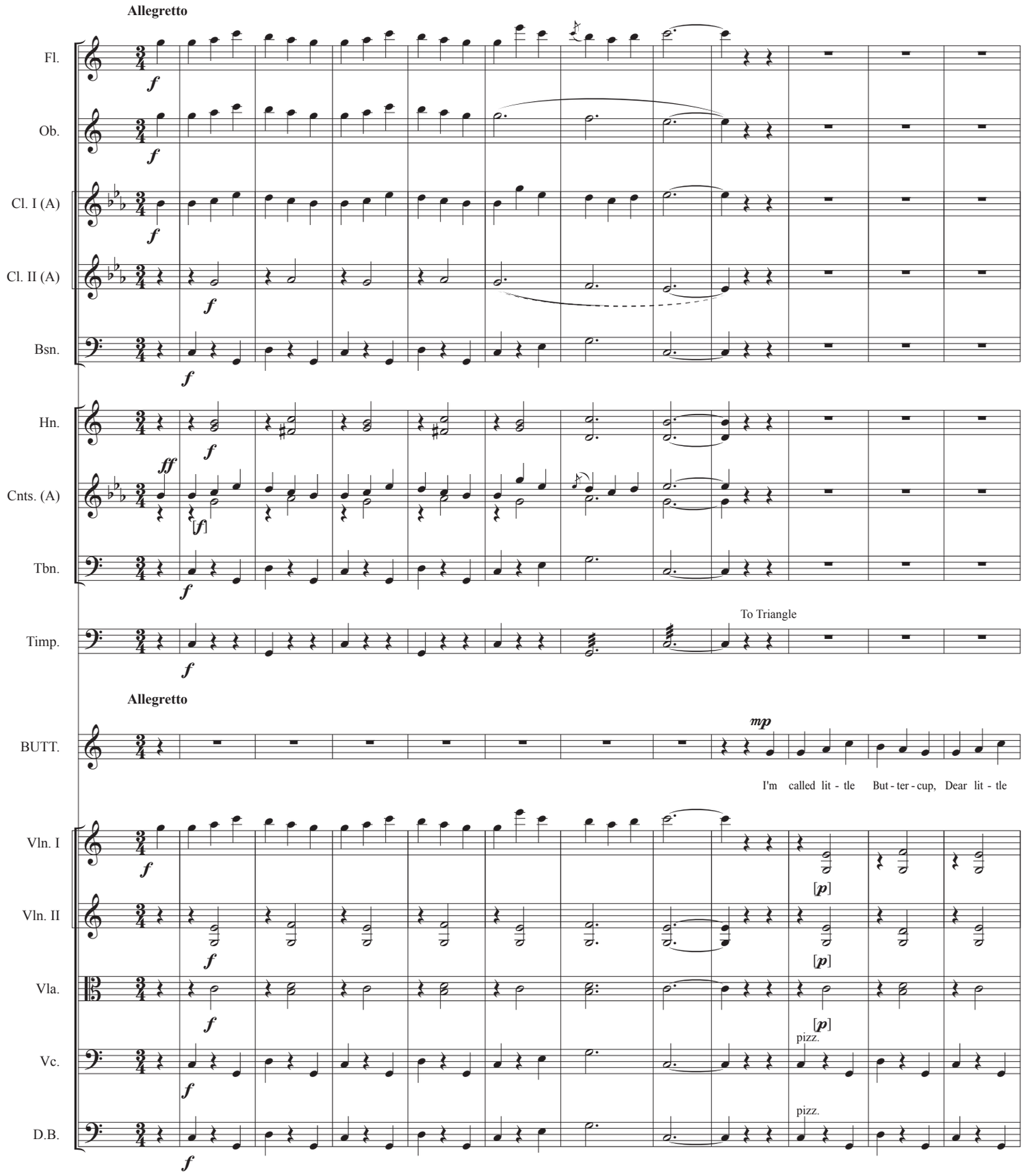
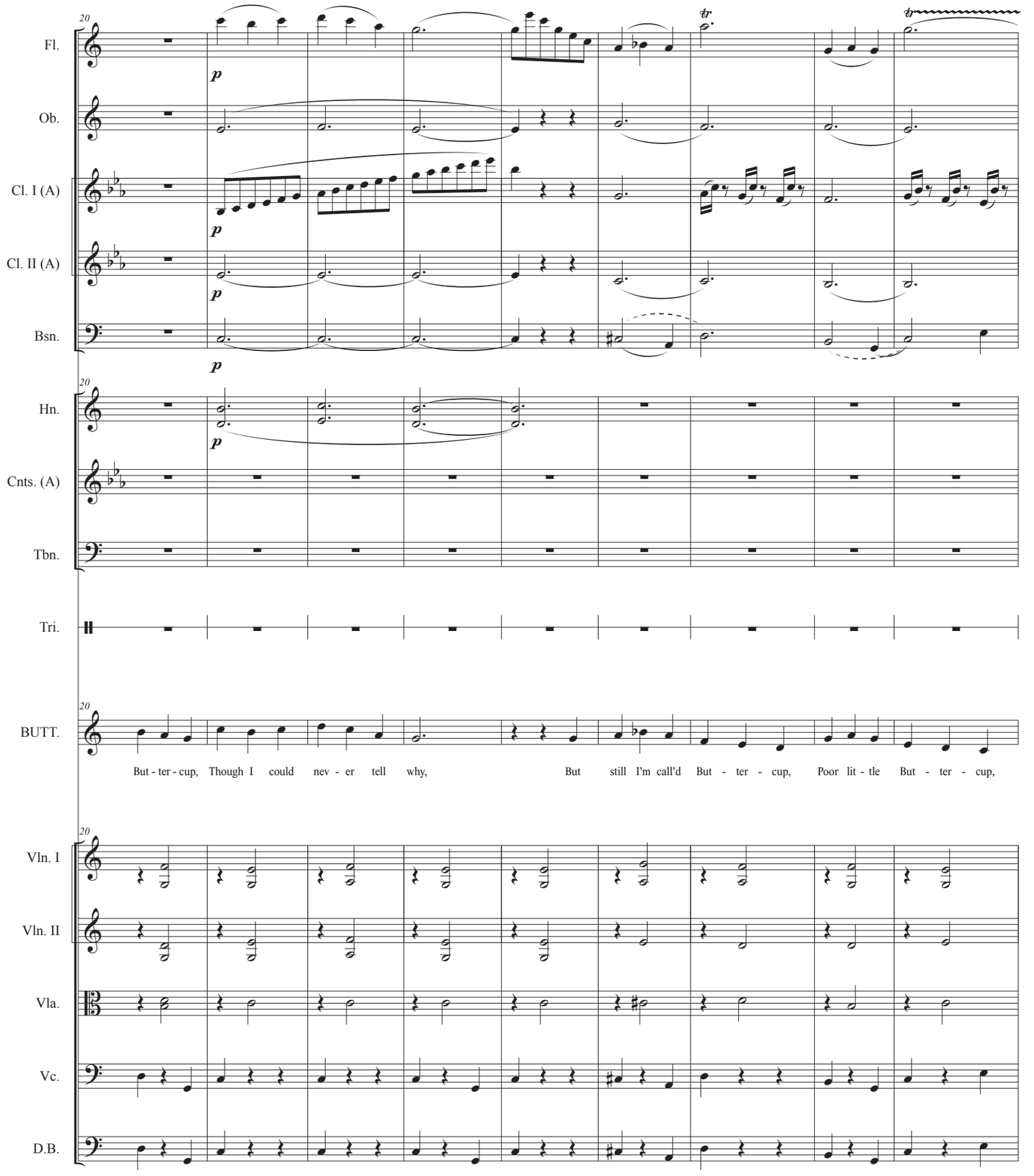
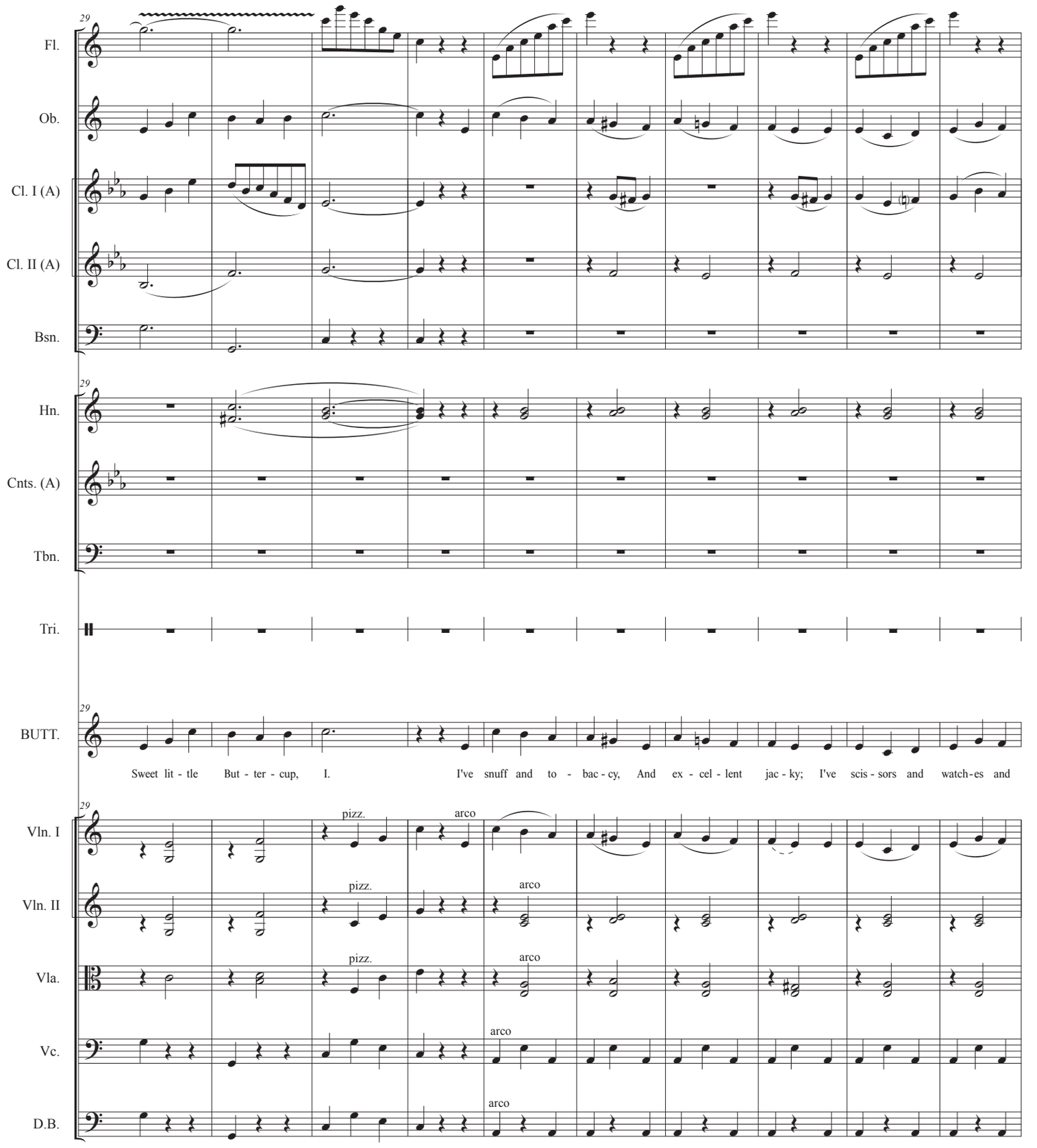
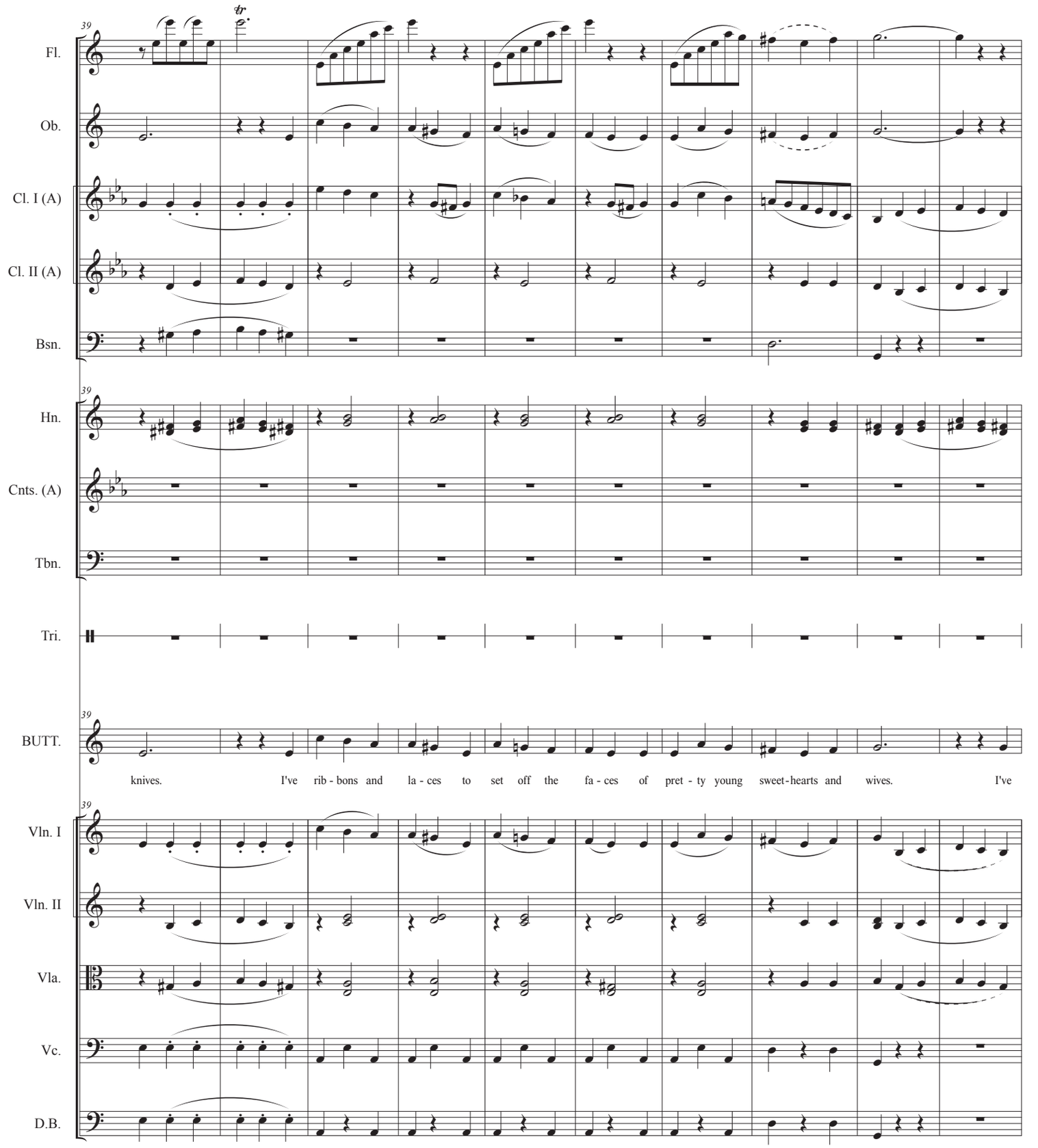
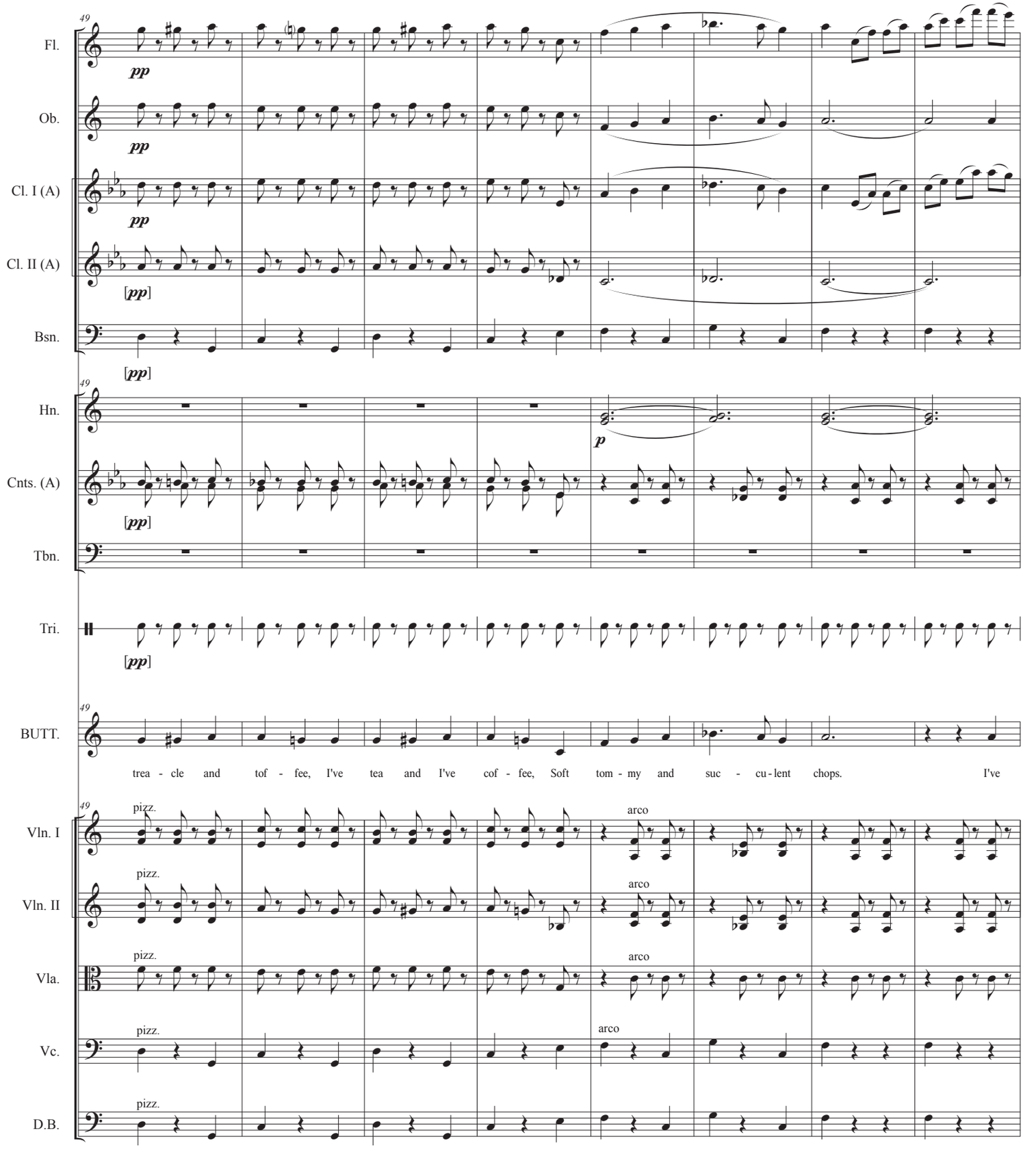
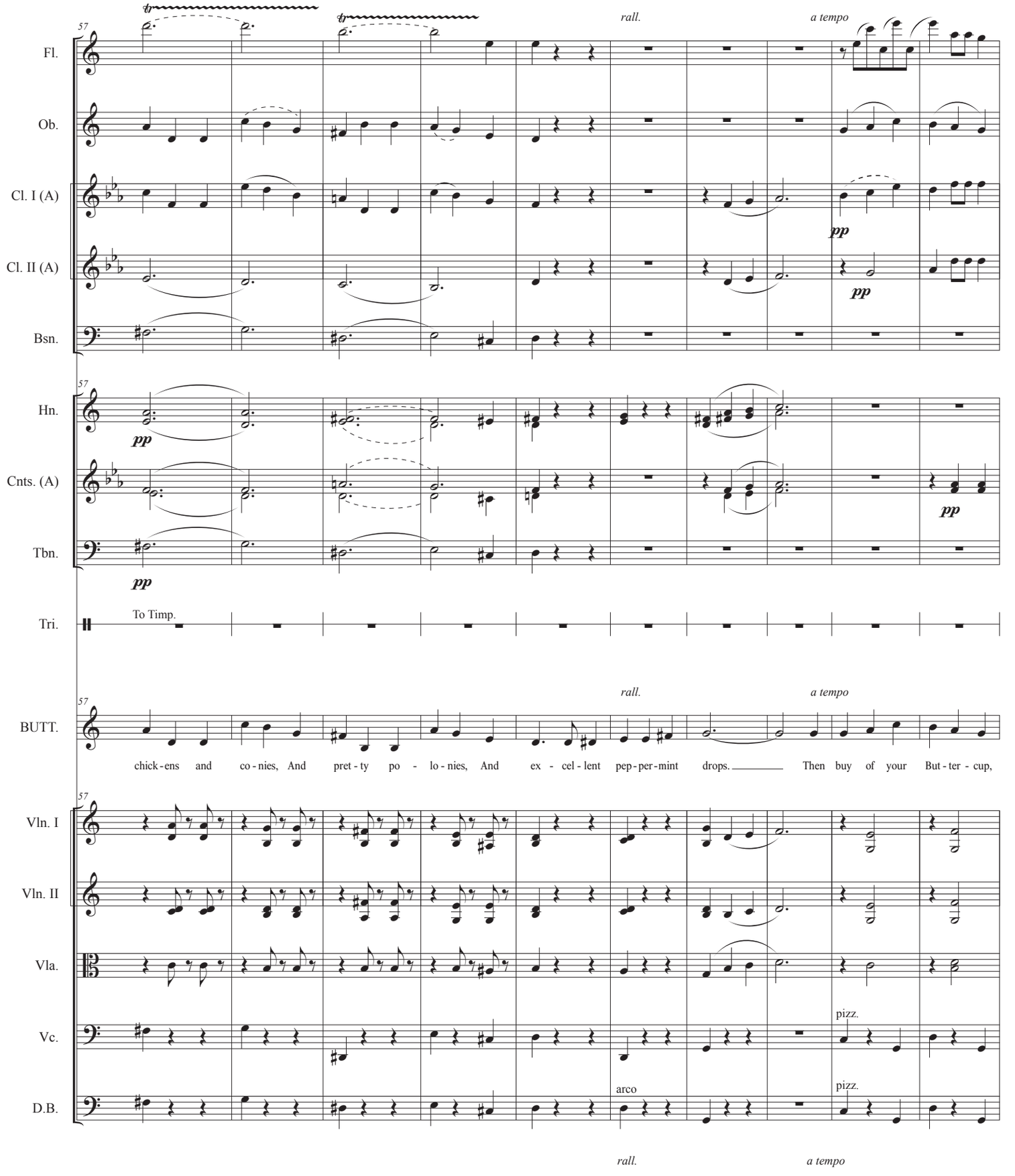
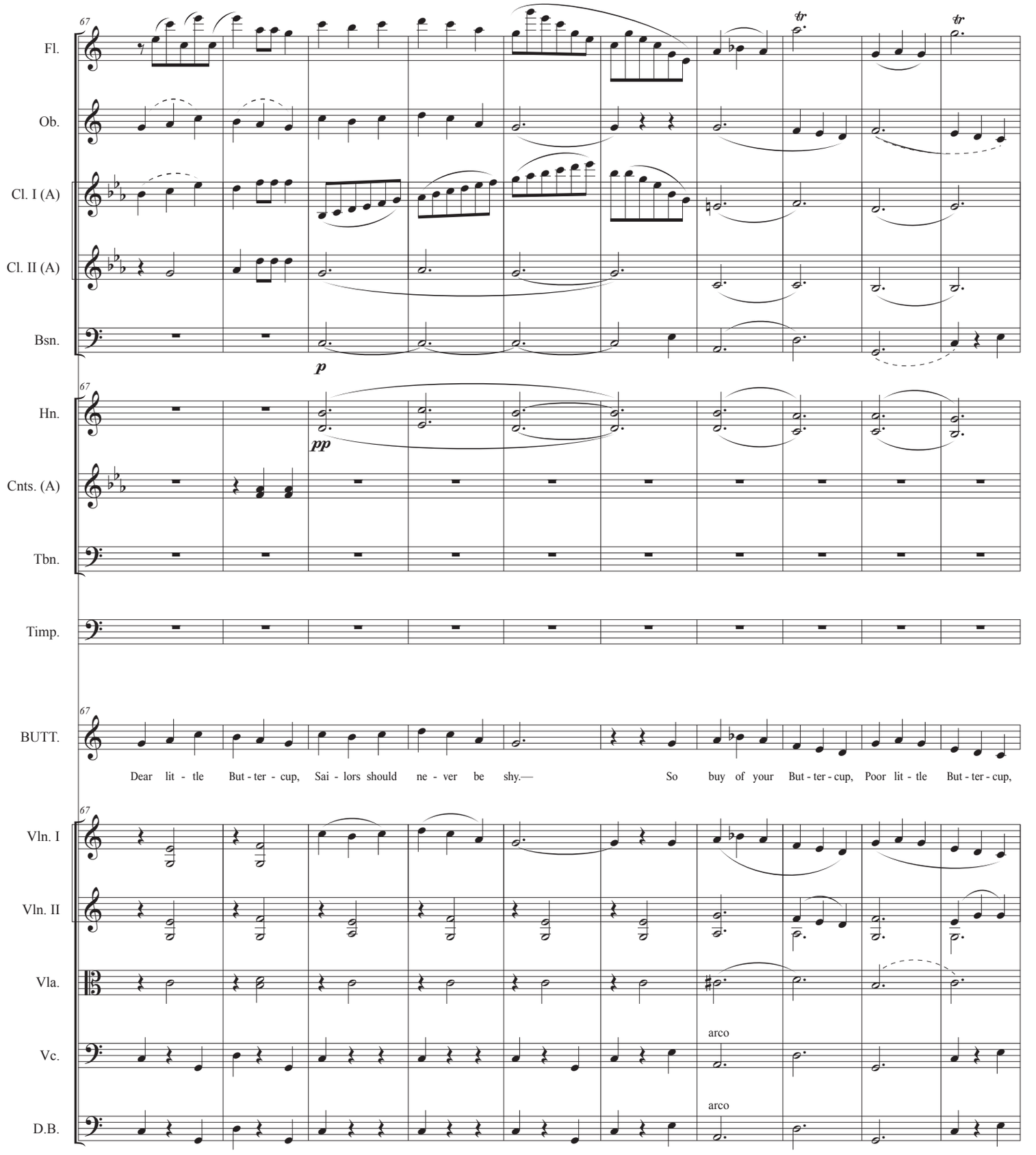
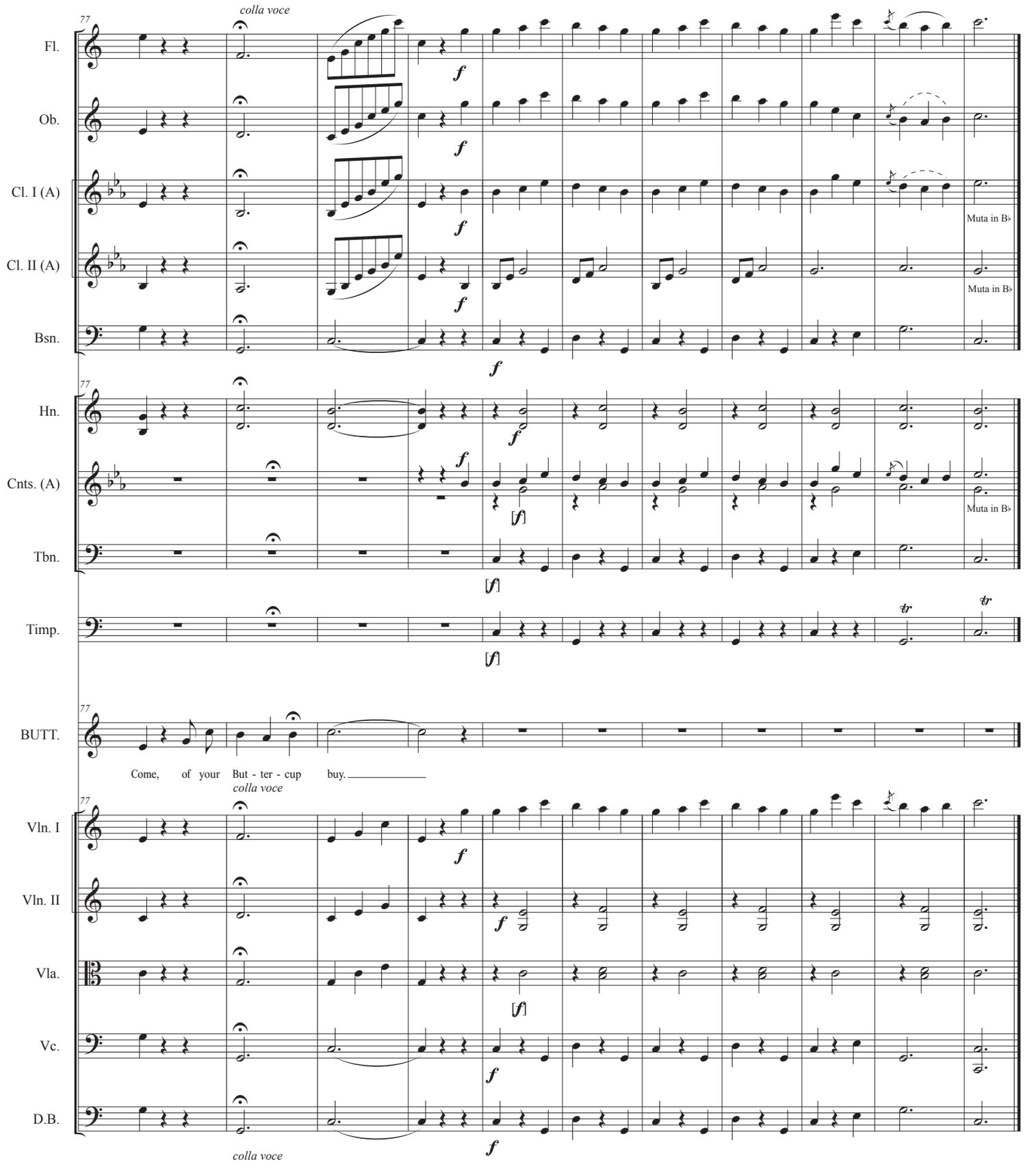
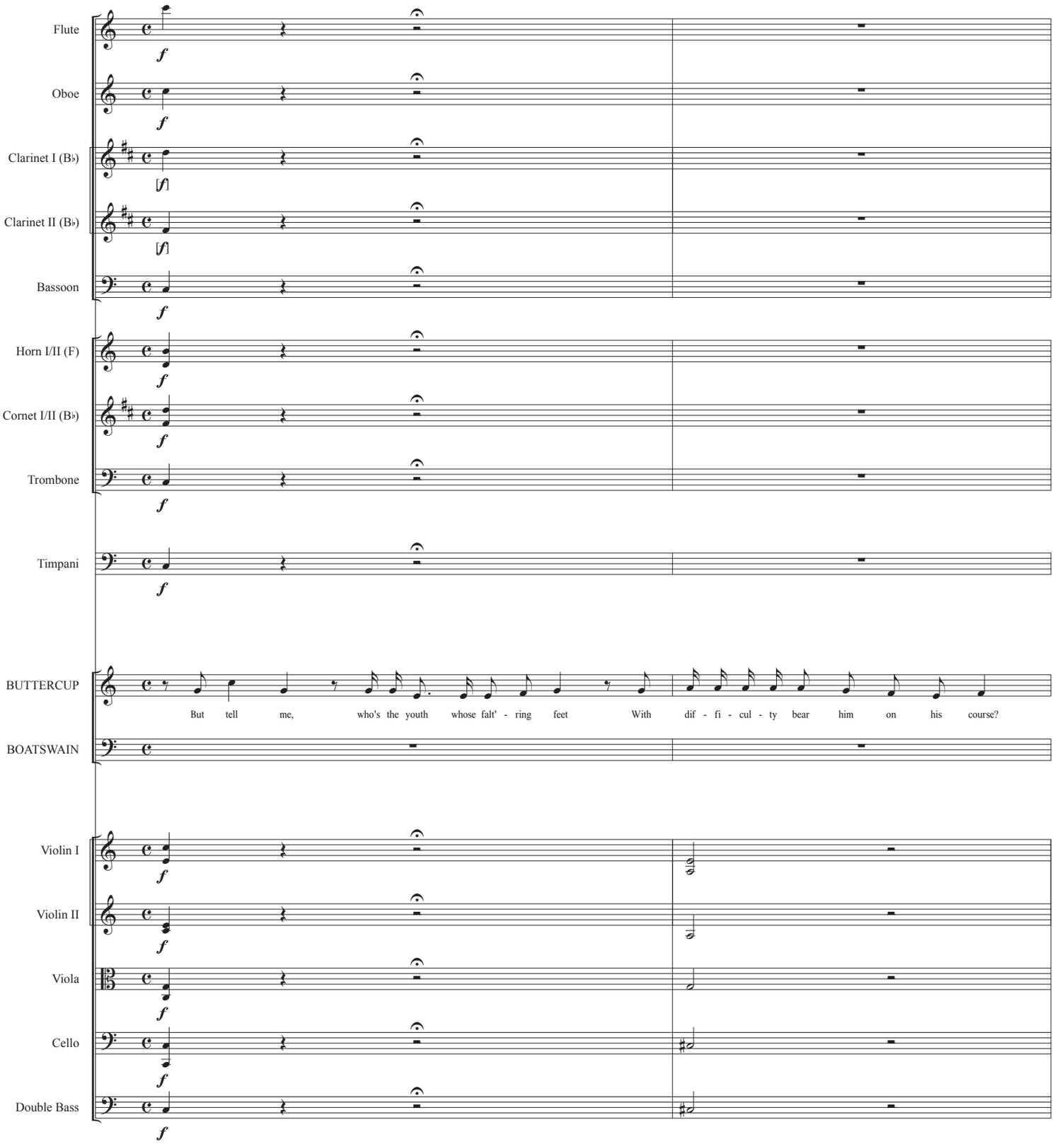
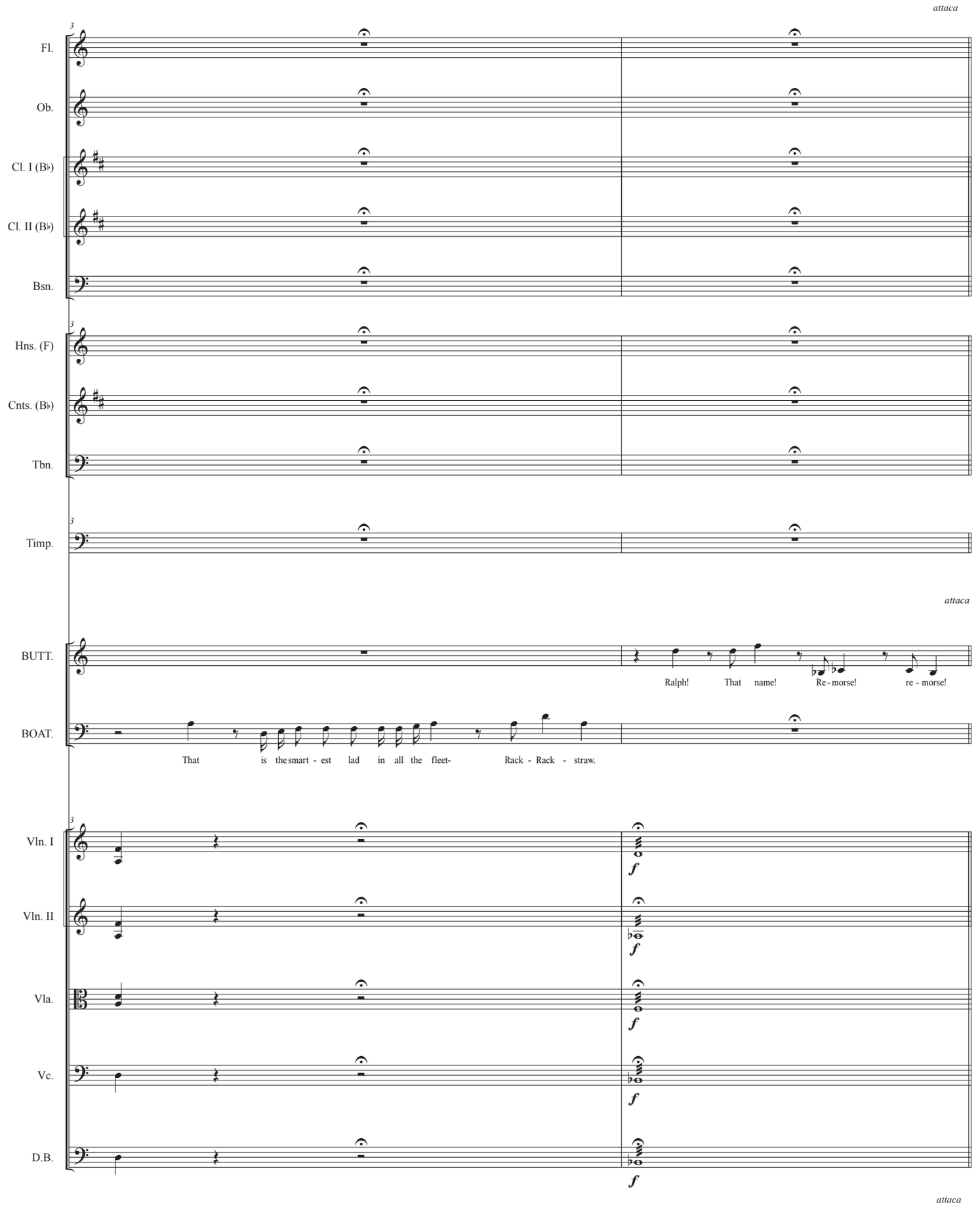
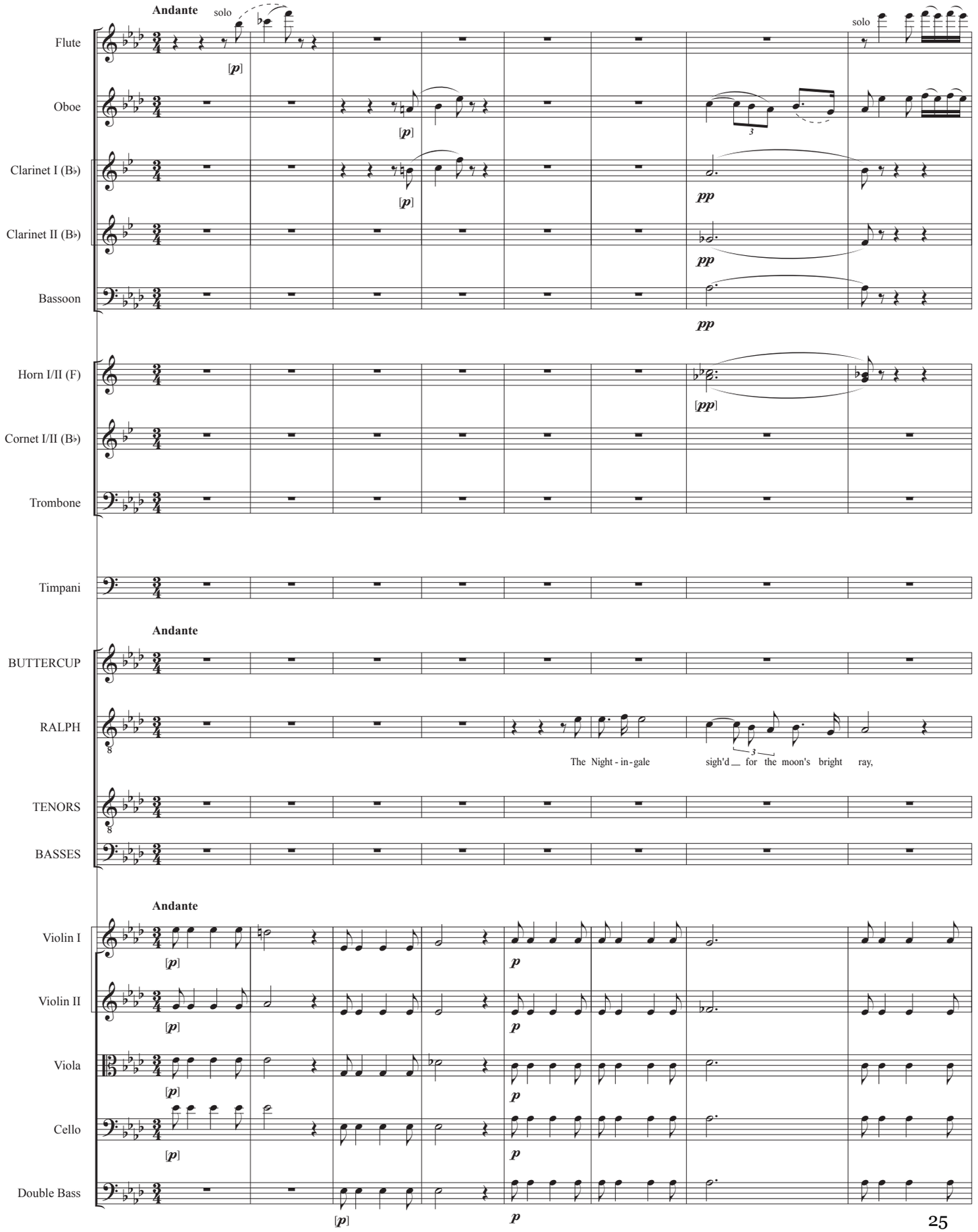
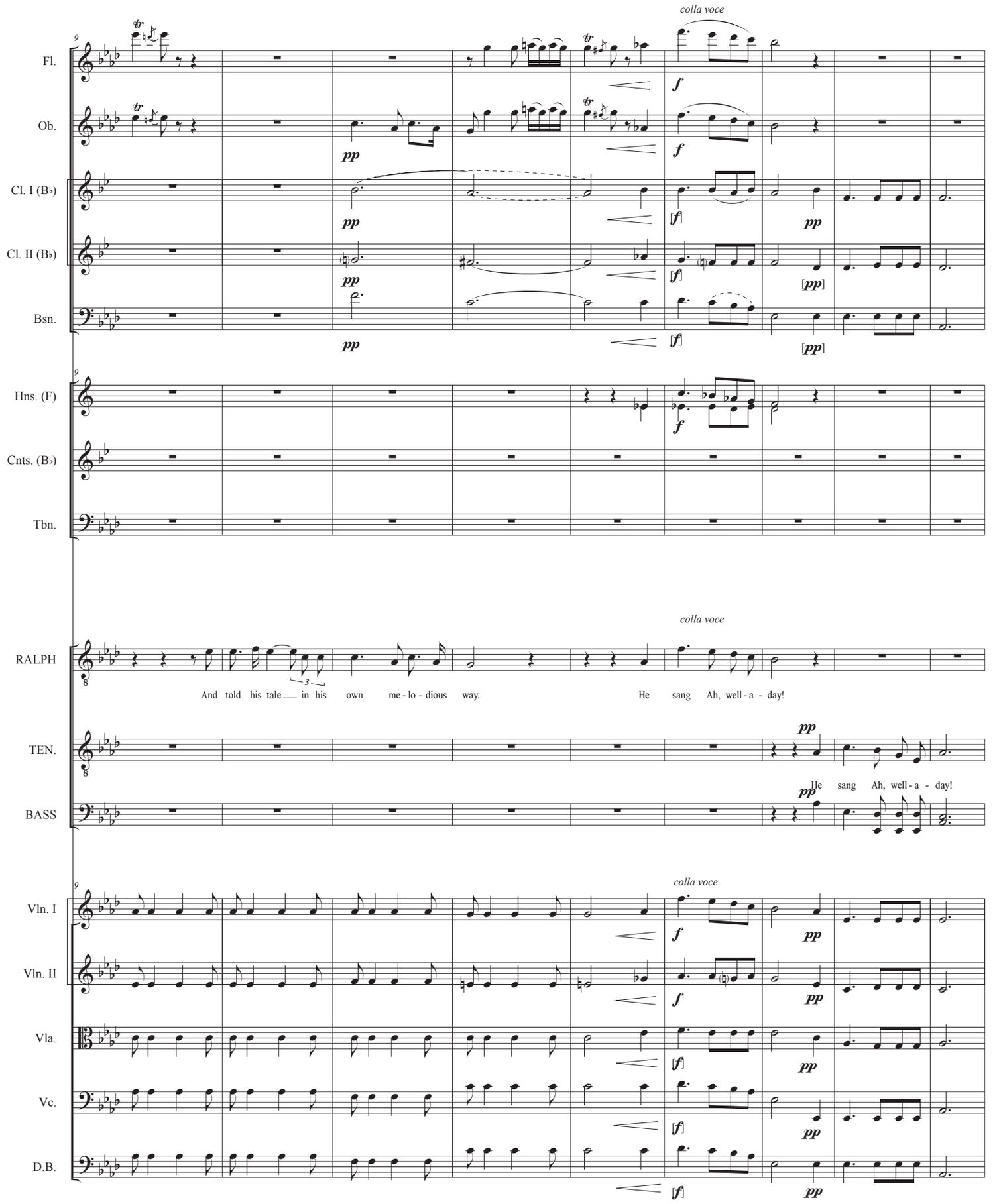
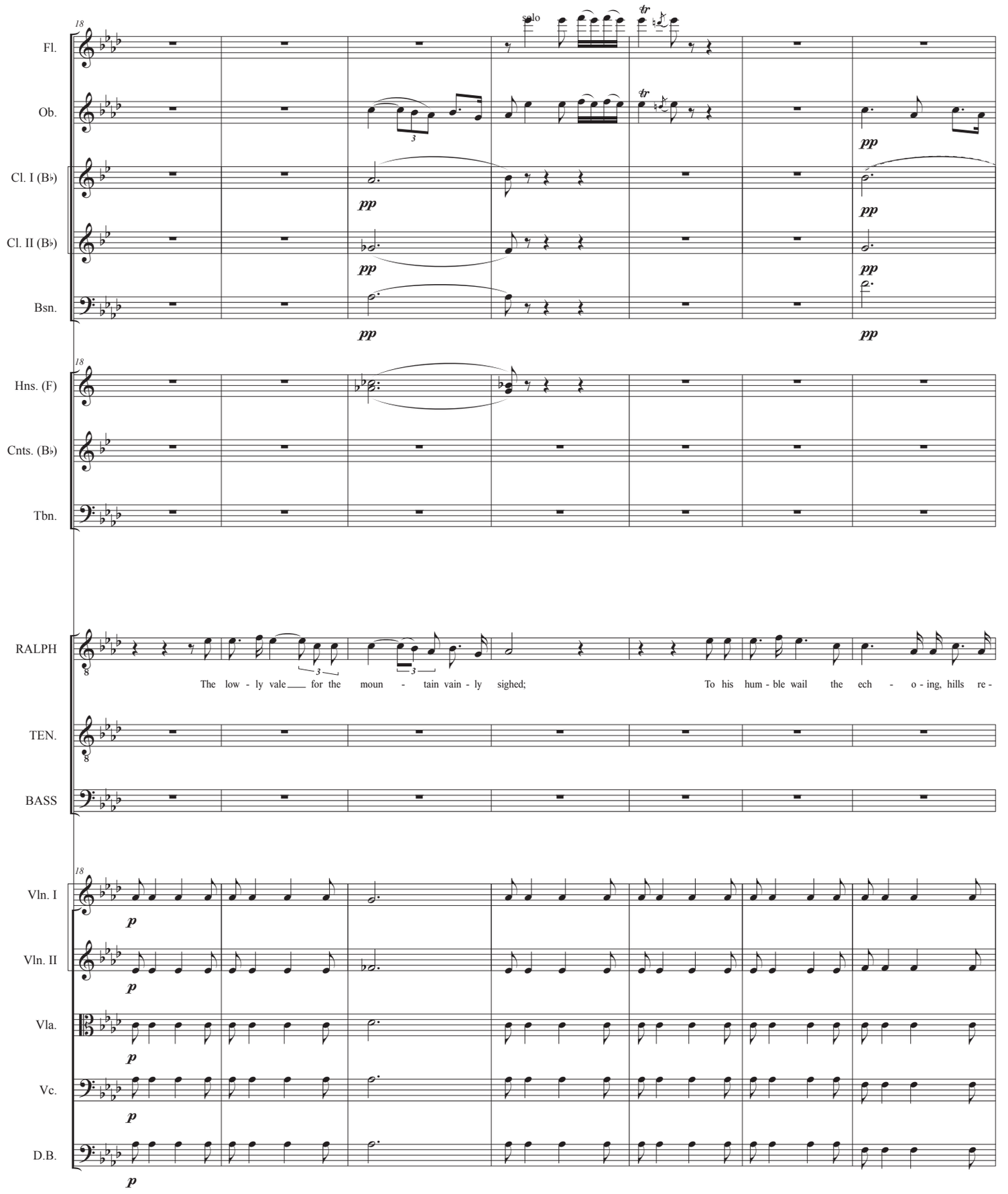
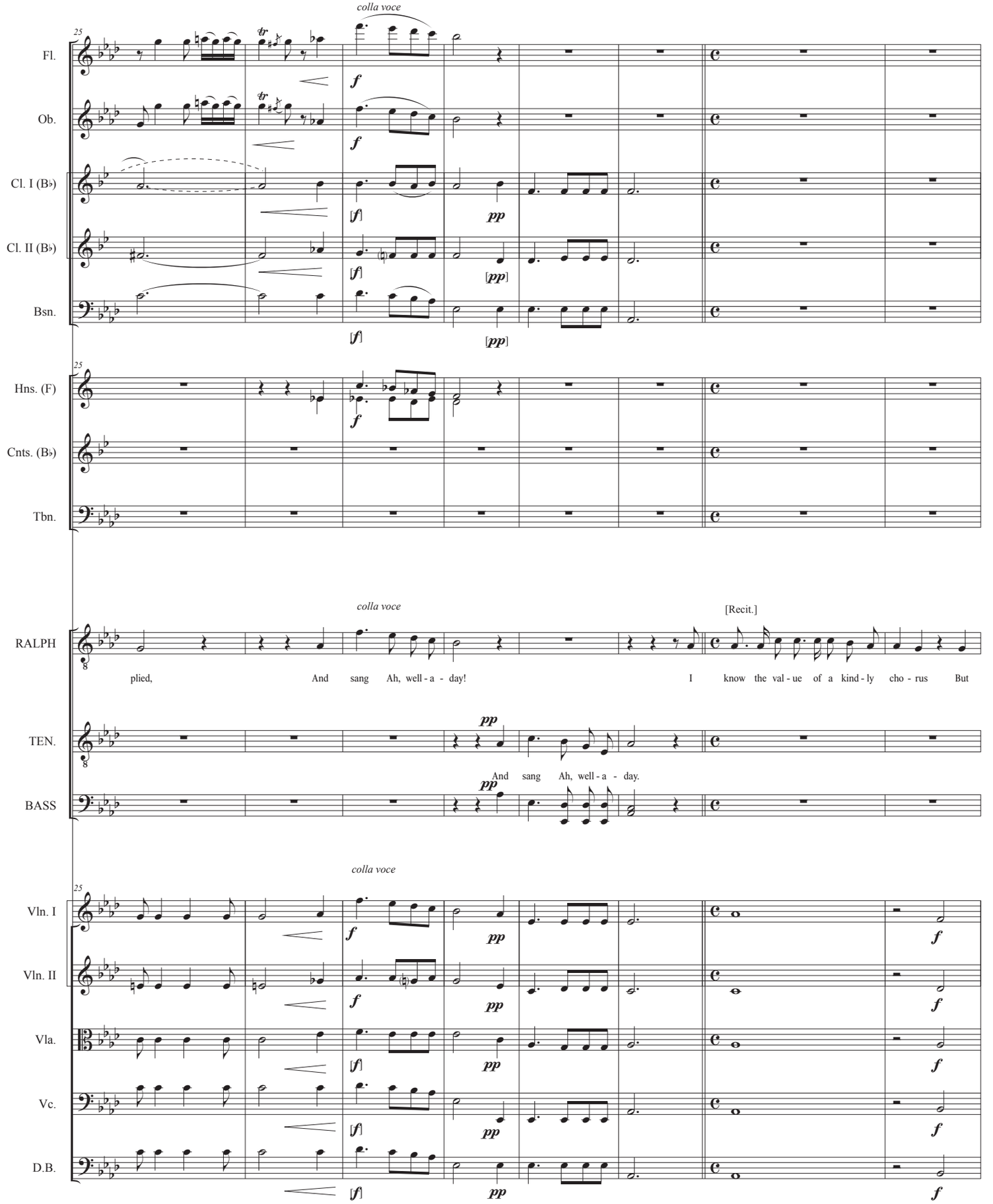
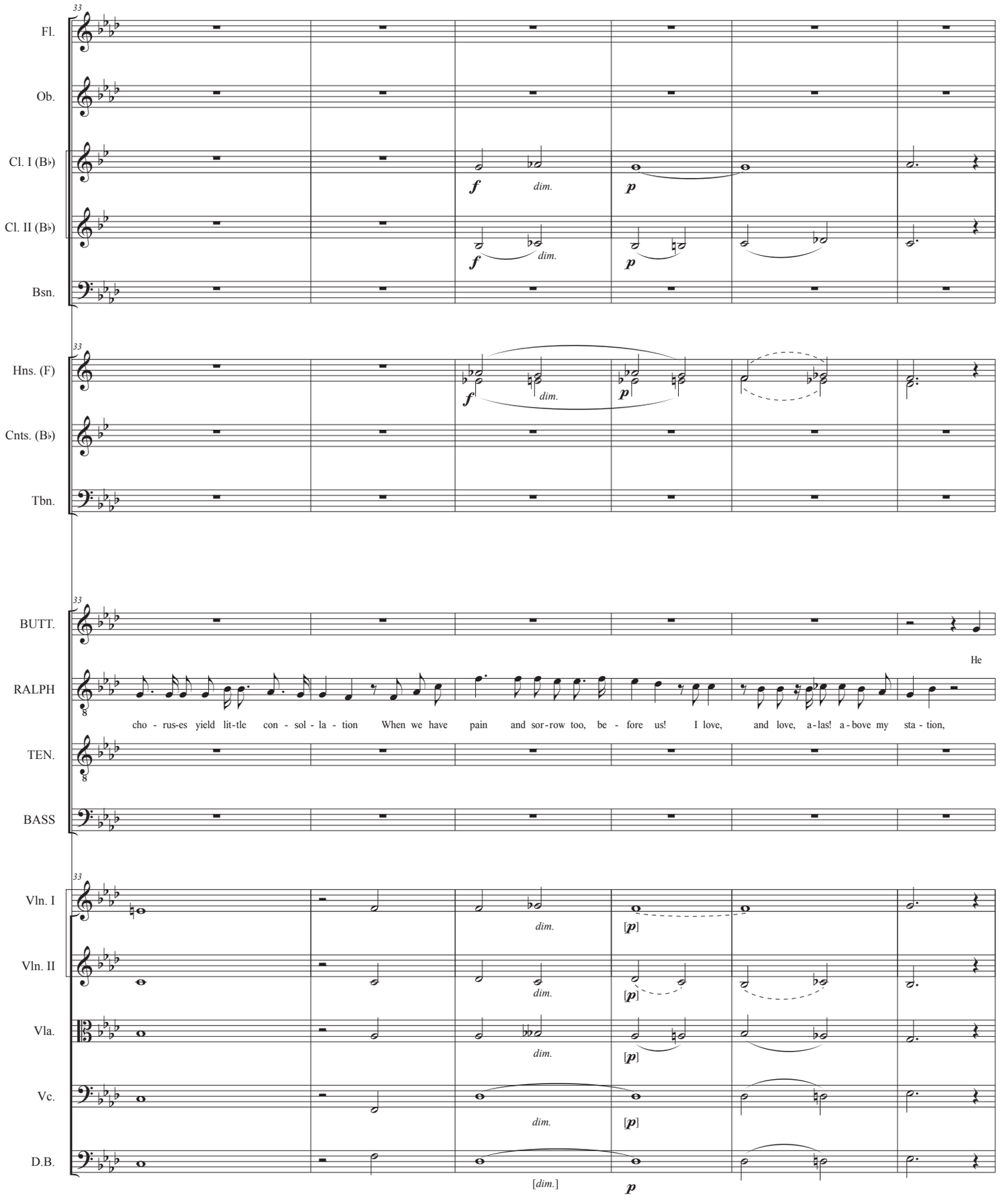
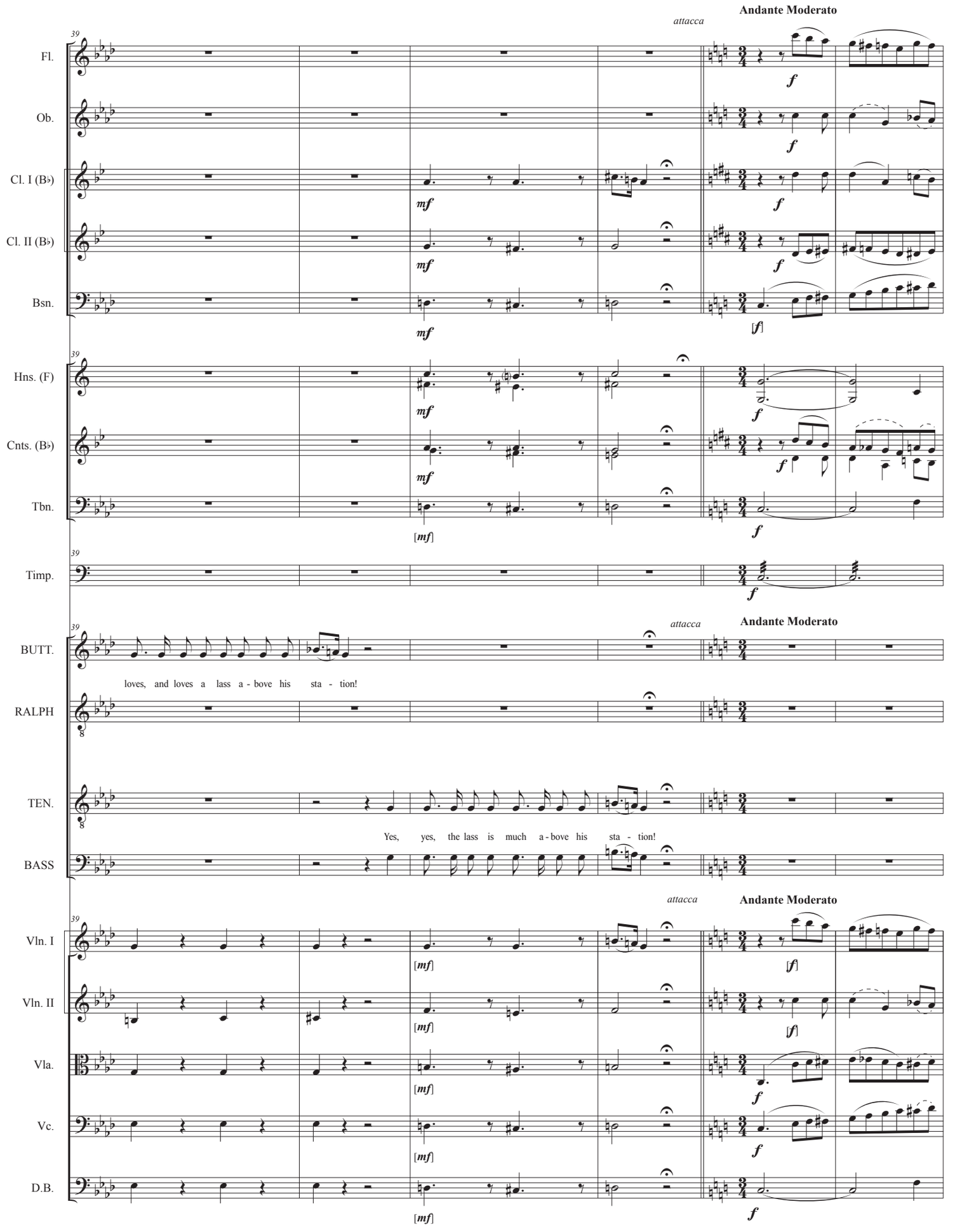
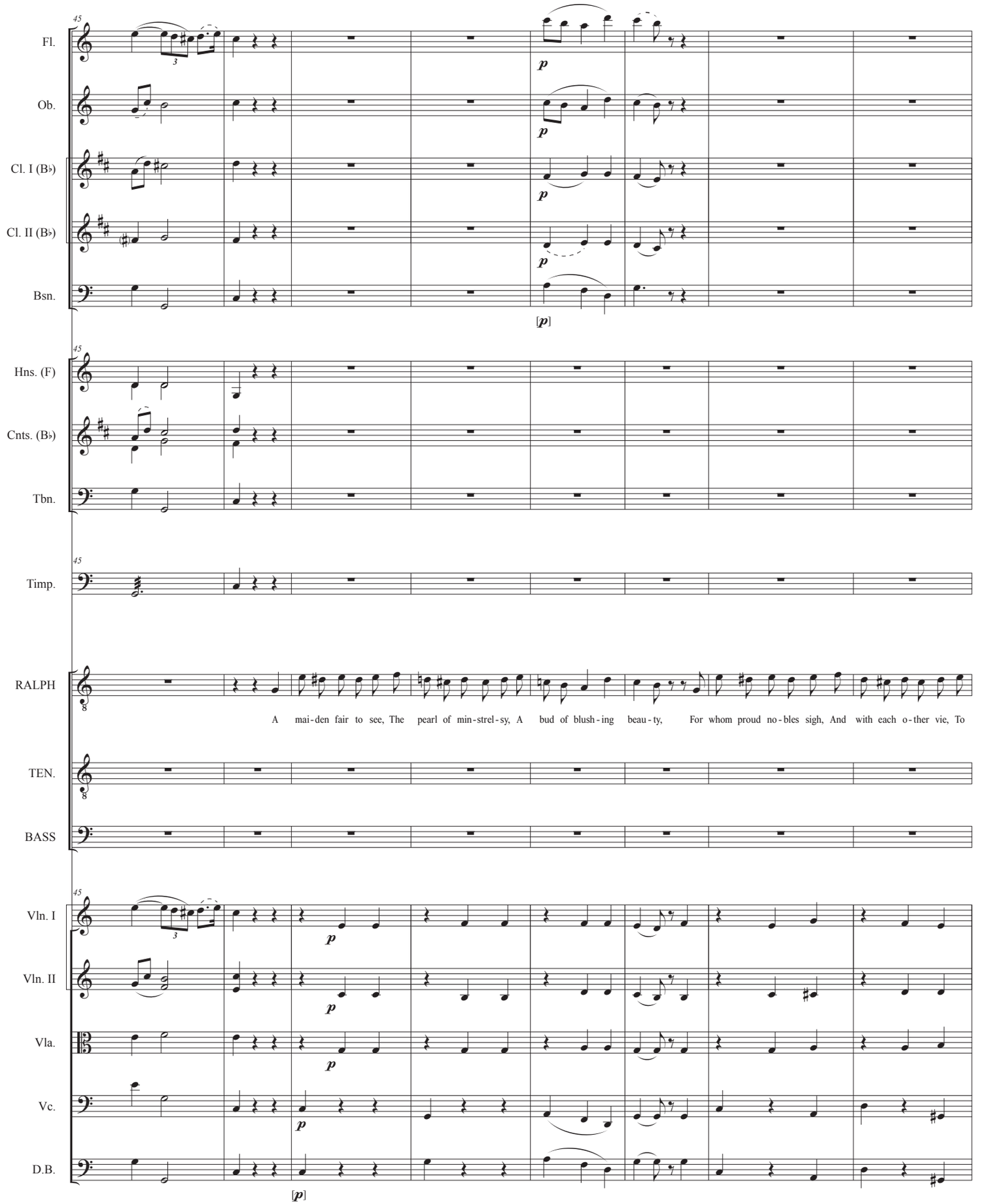
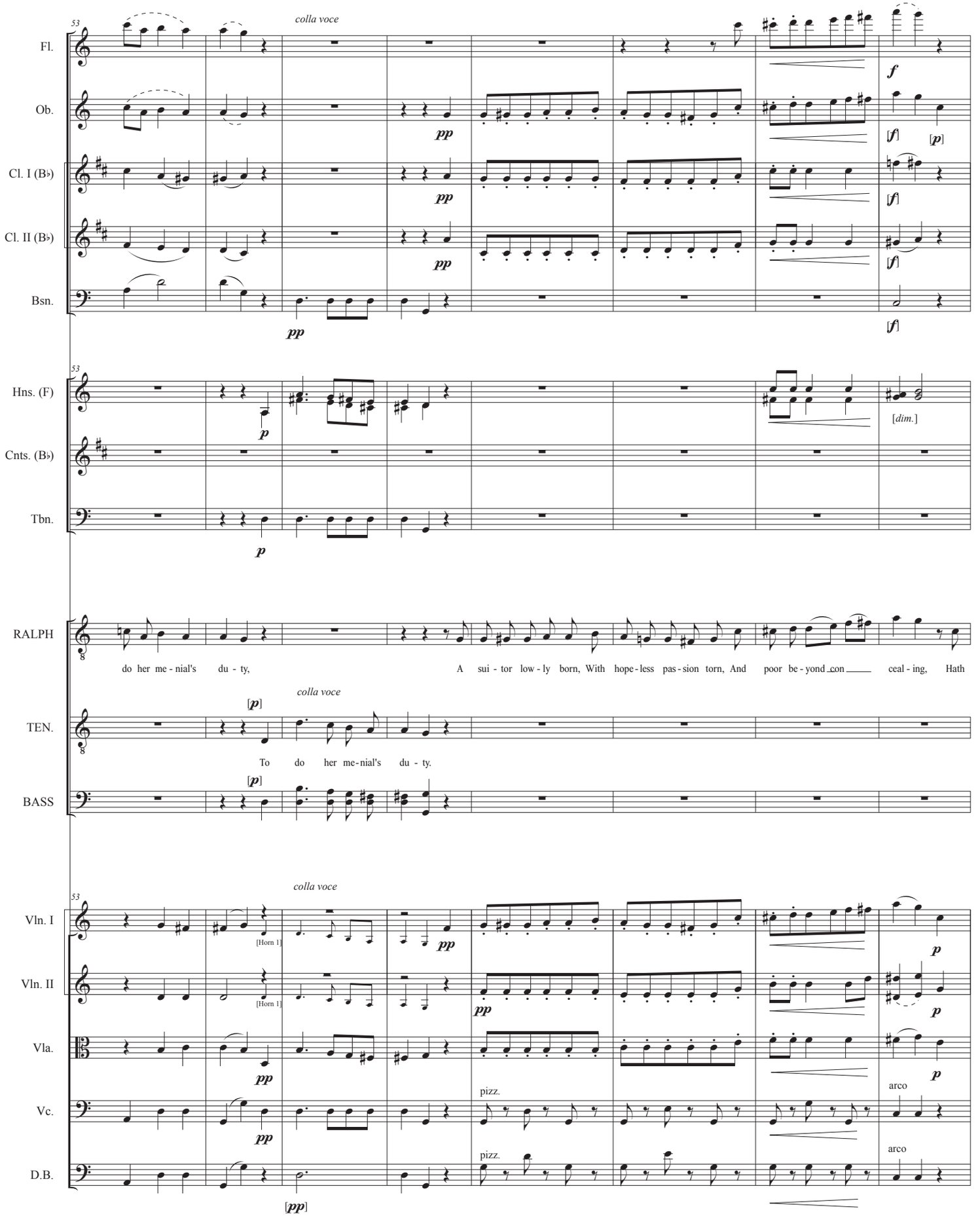
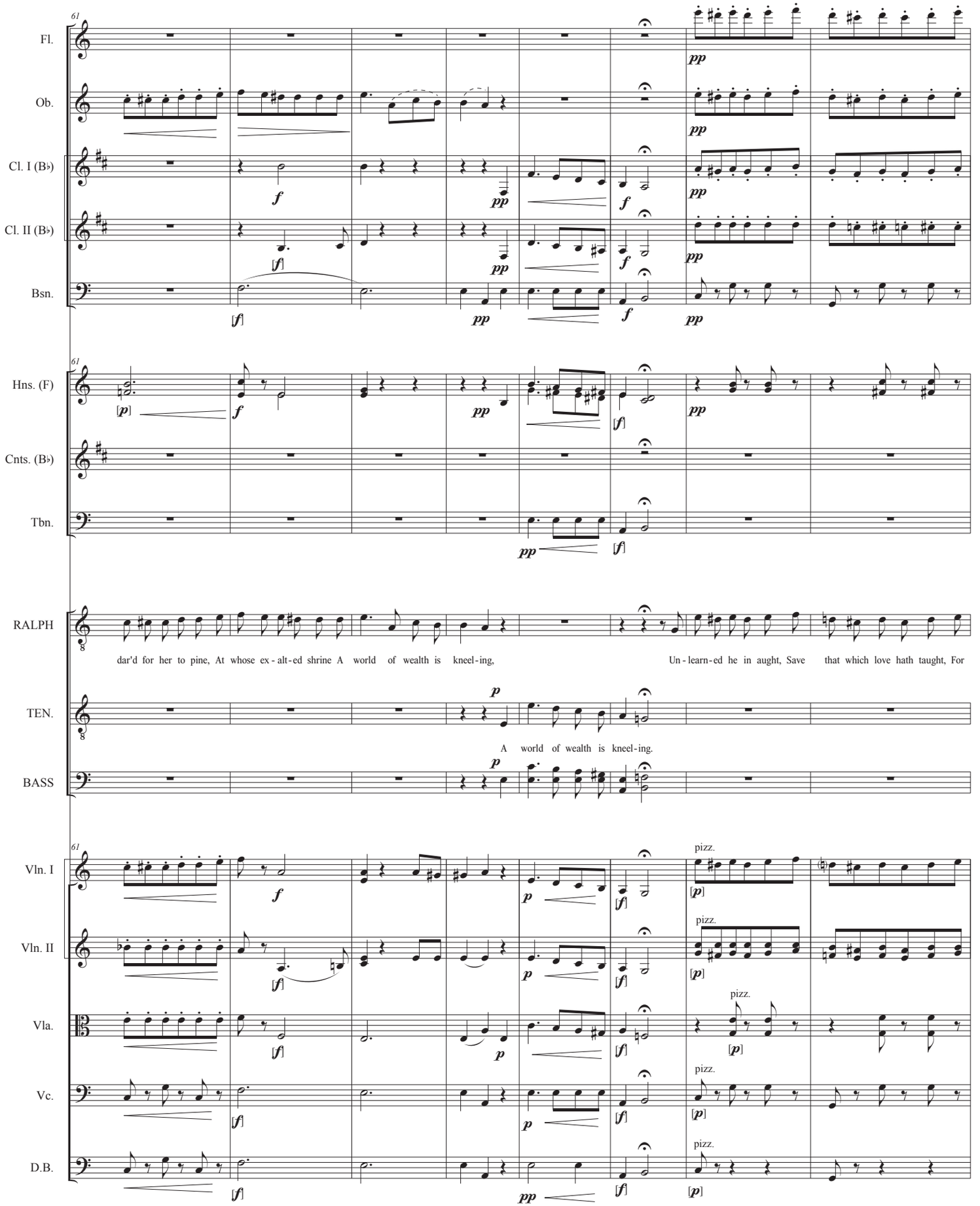
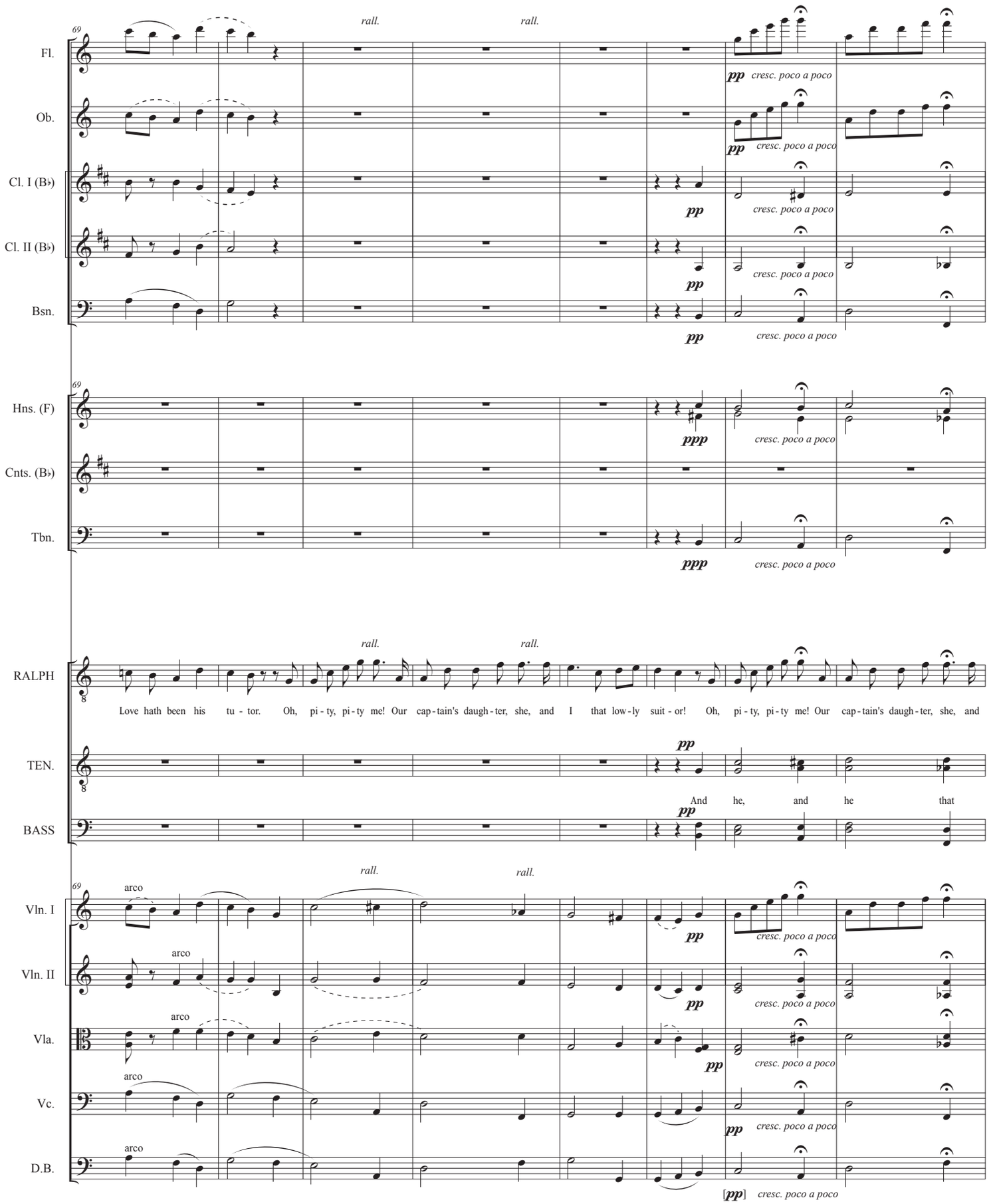
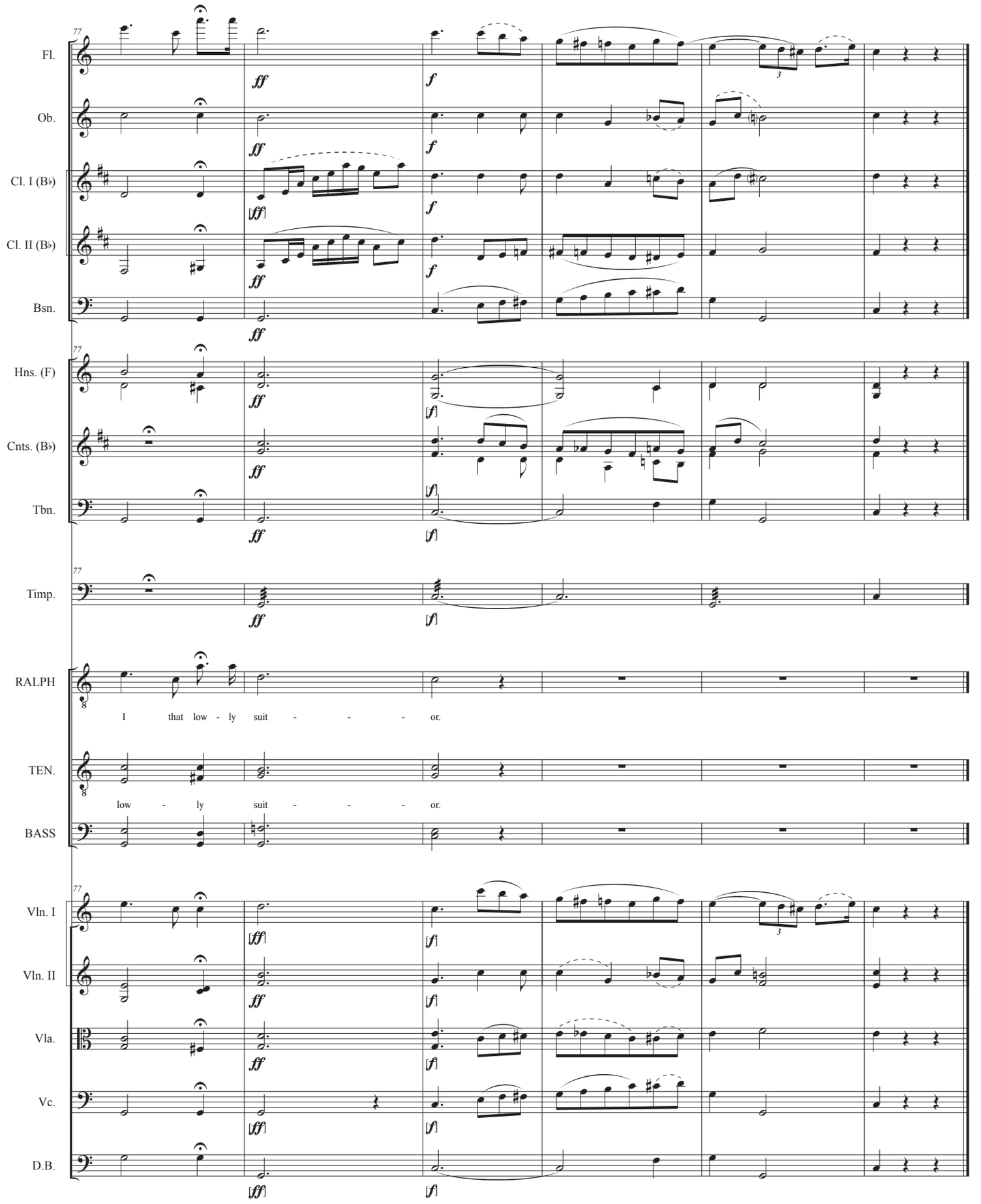

13
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
tr
p
(Oboe cue)
[p]

21
ritenuto
a tempo
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
[p]

29
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

38
Fl.
Ob.
Cl. I (B♭)
staccato
f
A Cl.
[f]
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
To Timp.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.

47
Fl.
cresc.
cresc. molto
ff
Ob.
cresc.
cresc. molto
ff
Cl. I (B♭)
cresc.
cresc. molto
ff
A Cl.
cresc.
cresc. molto
[ff]
Bsn.
cresc.
cresc. molto
ff
Hns. (F)
cresc.
Cnts. (A)
f
Tbn.
ff
Timp.
[ff]
TEN.
BASS
Vln. I
cresc.
cresc.
ff
Vln. II
cresc.
cresc.
ff
Vla.
cresc.
cresc.
ff
Vc.
cresc.
[cresc.]
ff
D.B.
cresc.
cresc.
ff

56
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
To Triangle
Timp.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.

64
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
f
When the
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; When the

73
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Tri.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
balls whis - tle free O'er the bright blue sea, We stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've

79
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
a2
Cnts. (A)
a2
Tbn.
Tri.
To Timp.
TEN.
plen - ty of time for play. A-hoy! A - hoy!
A-hoy! A - hoy!
We stand to our guns, to our guns all day.
BASS
plen - ty of time for play.
The balls whis-tle free
O'er the bright blue sea, We stand to our guns, to our guns all day.
Vln. I
Vln. II
Vla.
Vc.
D.B.

87
Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
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

Fl.
Ob.
Cl. I (B♭)
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
96
f
a2
[cresc.]
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

104
Fl.
Ob.
Cl. I (B♭)
Muta in A
A Cl.
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
TEN.
blue.
BASS
blue.
Vln. I
Vln. II
Vla.
Vc.
D.B.

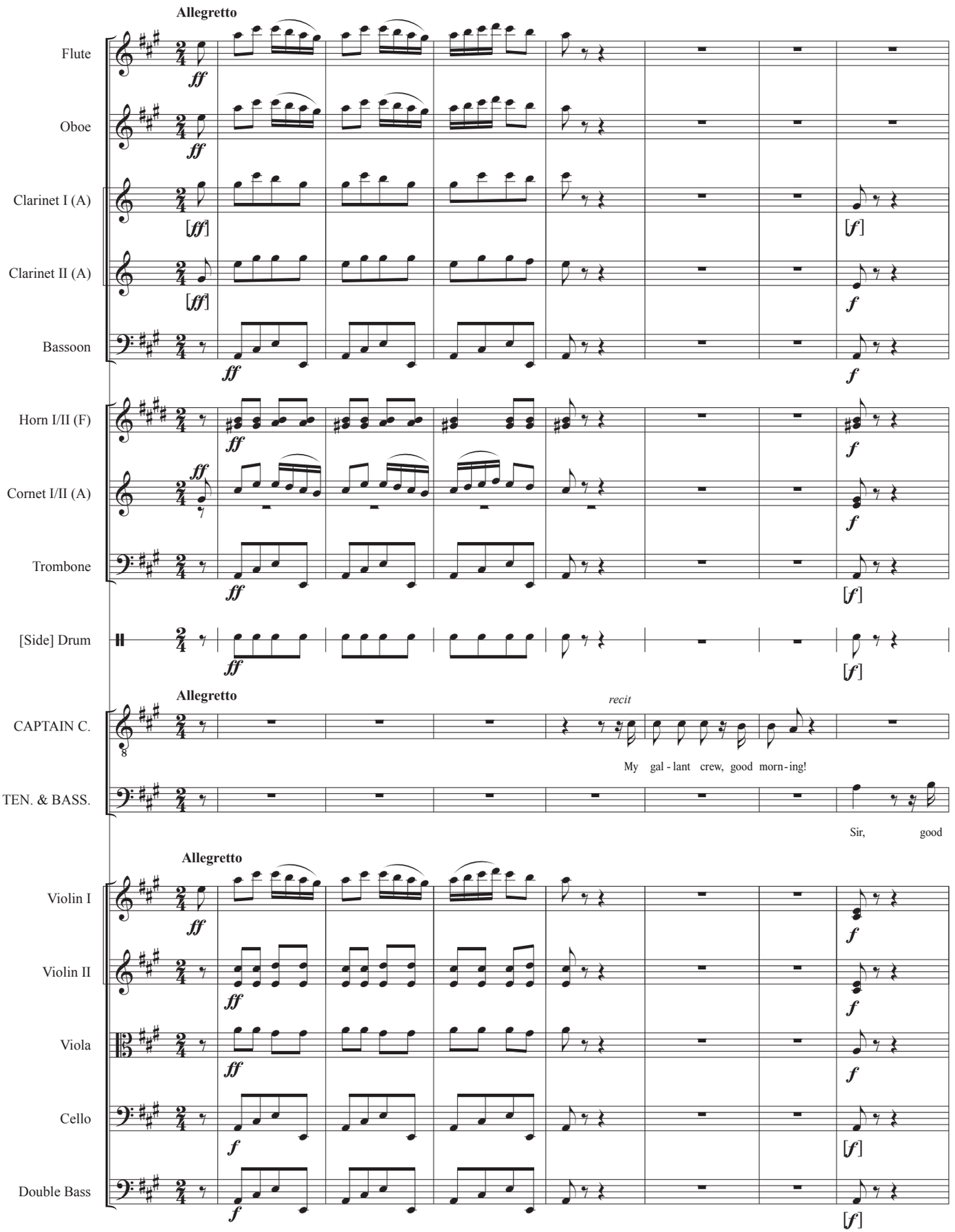
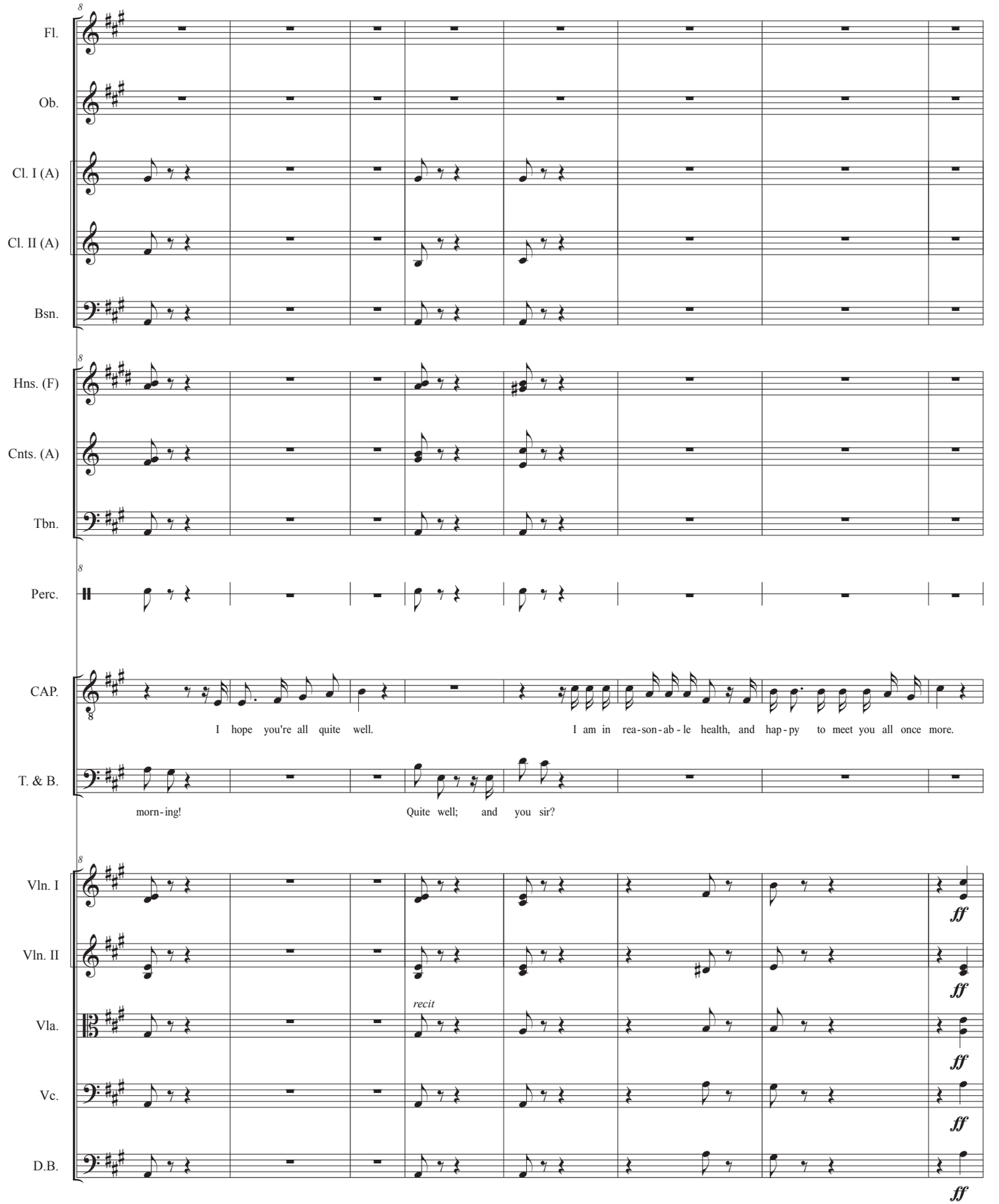
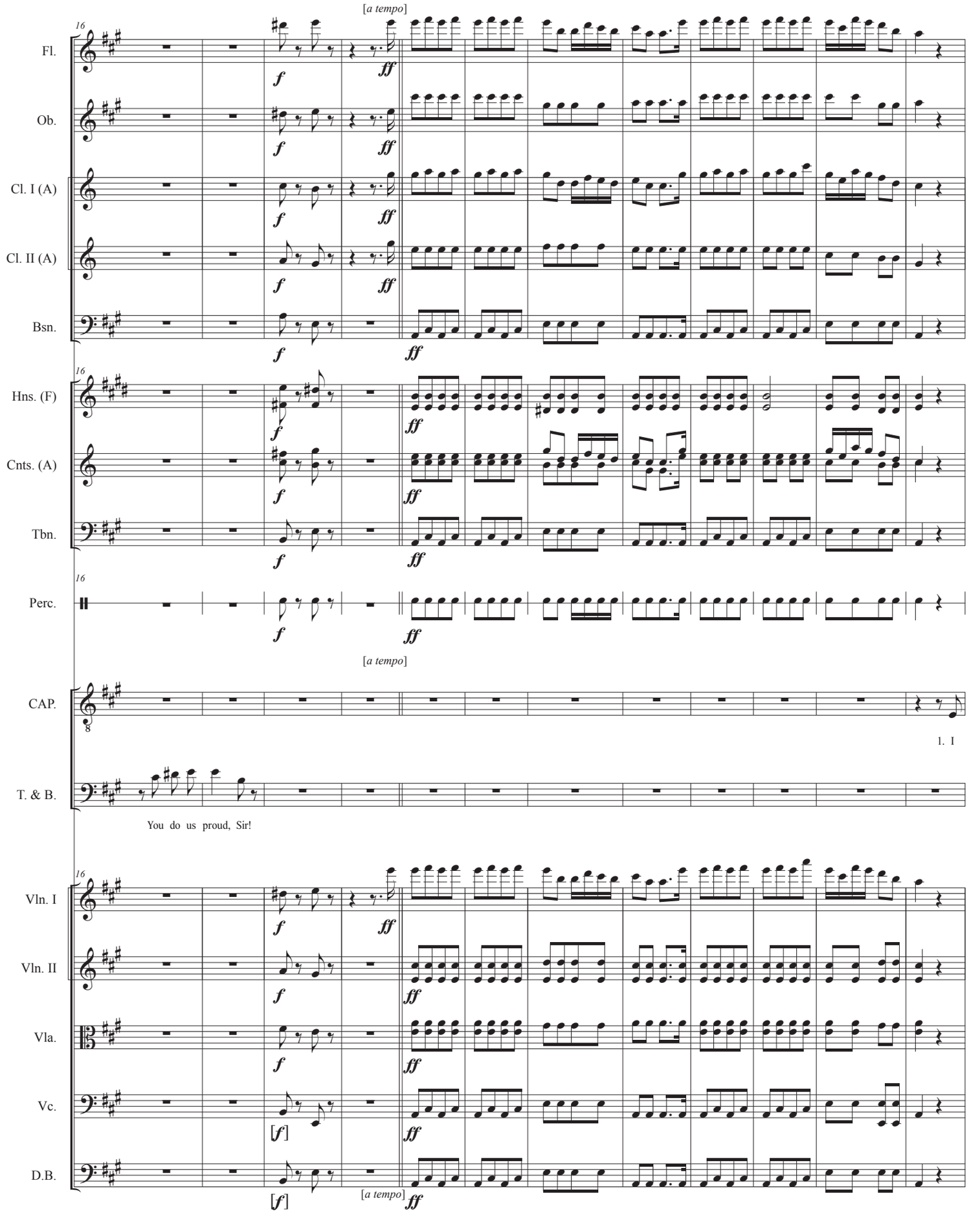
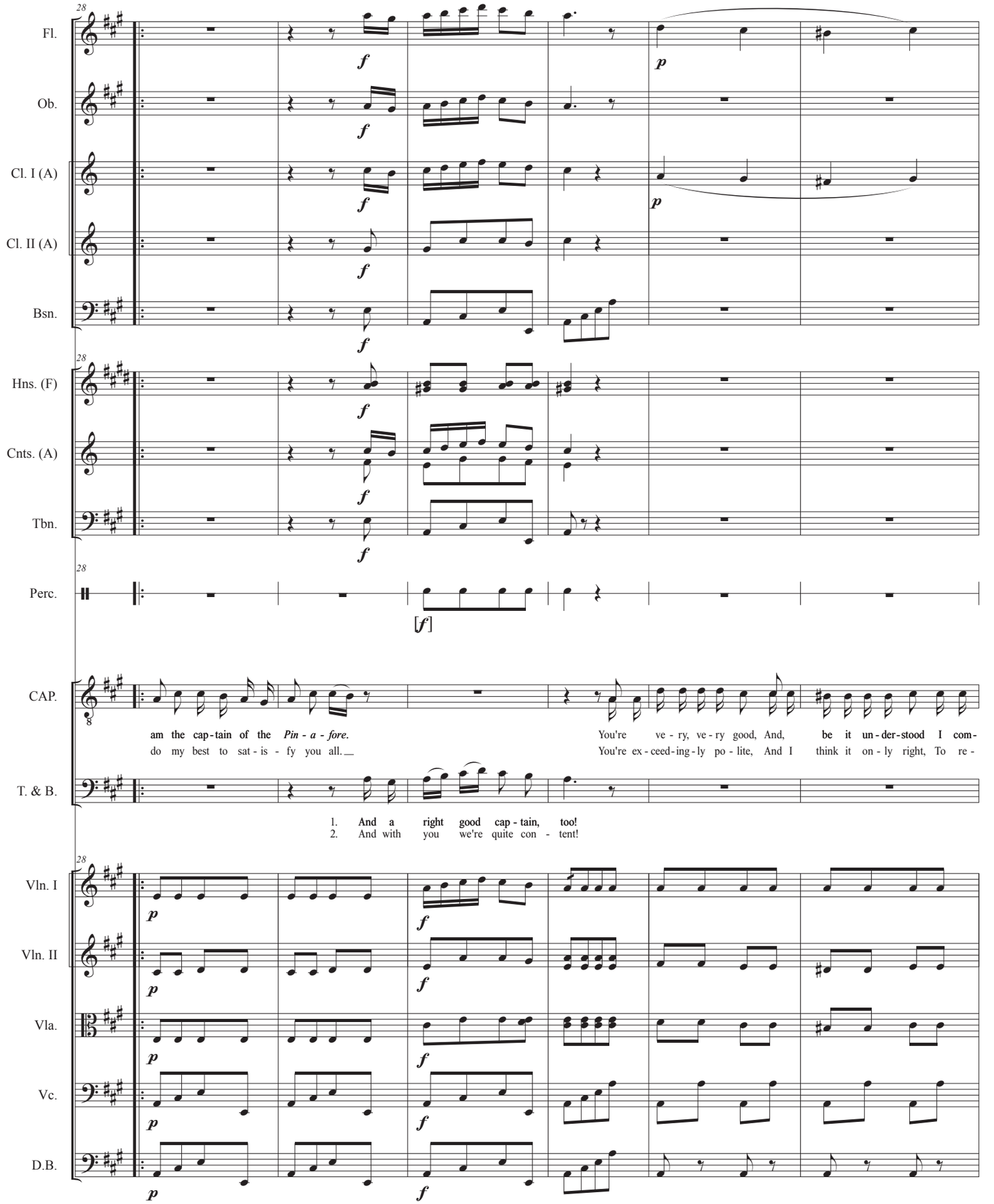
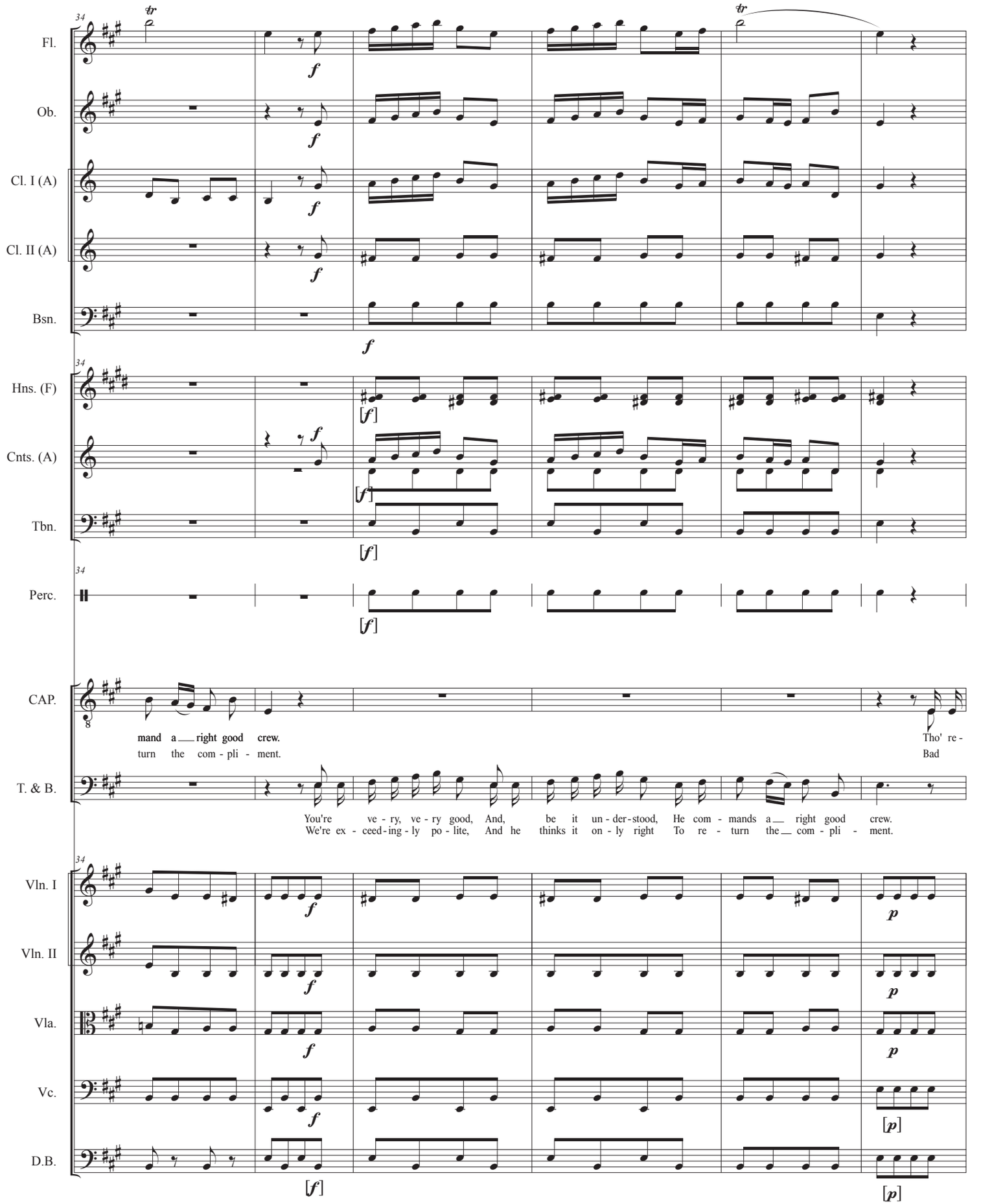
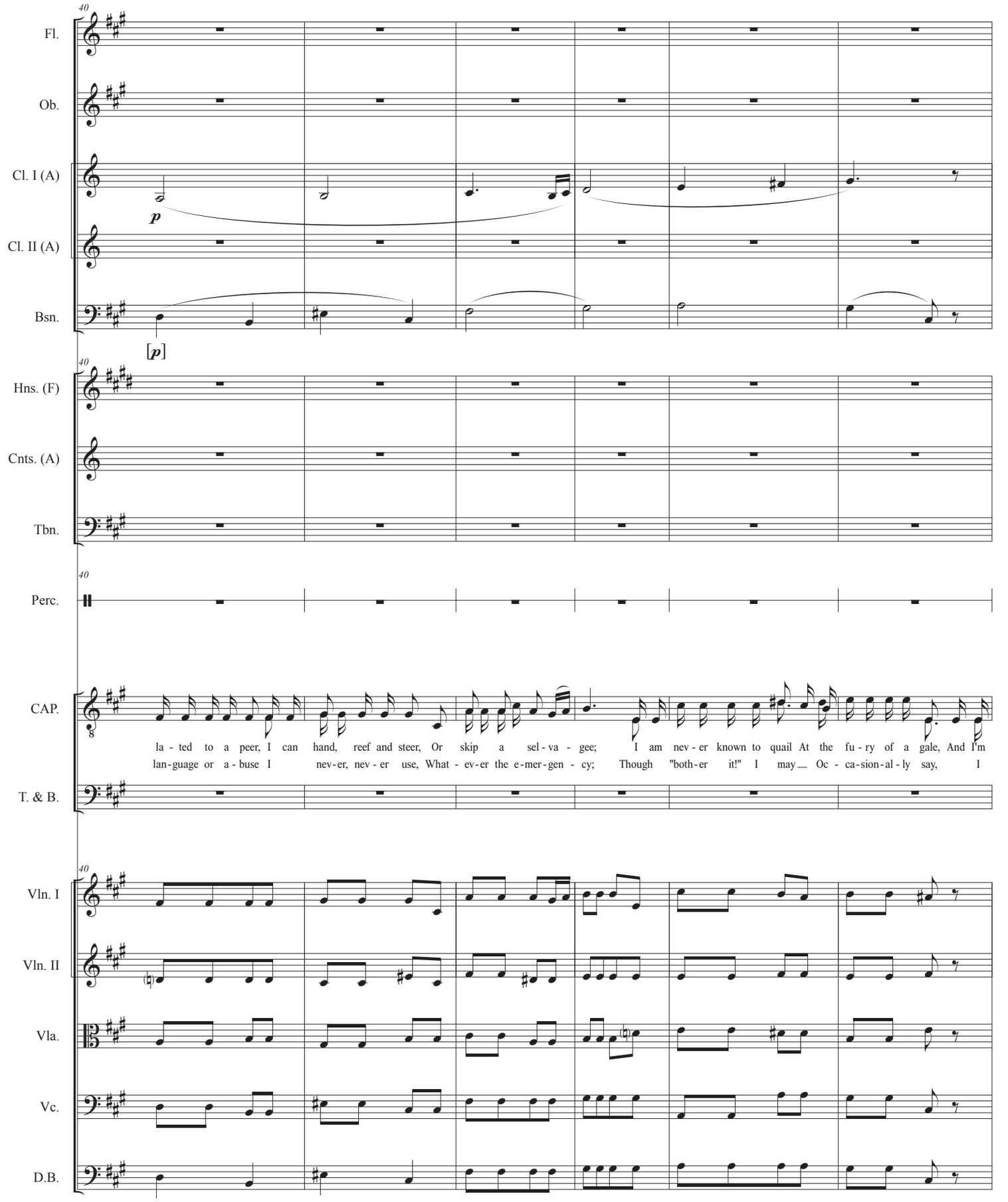
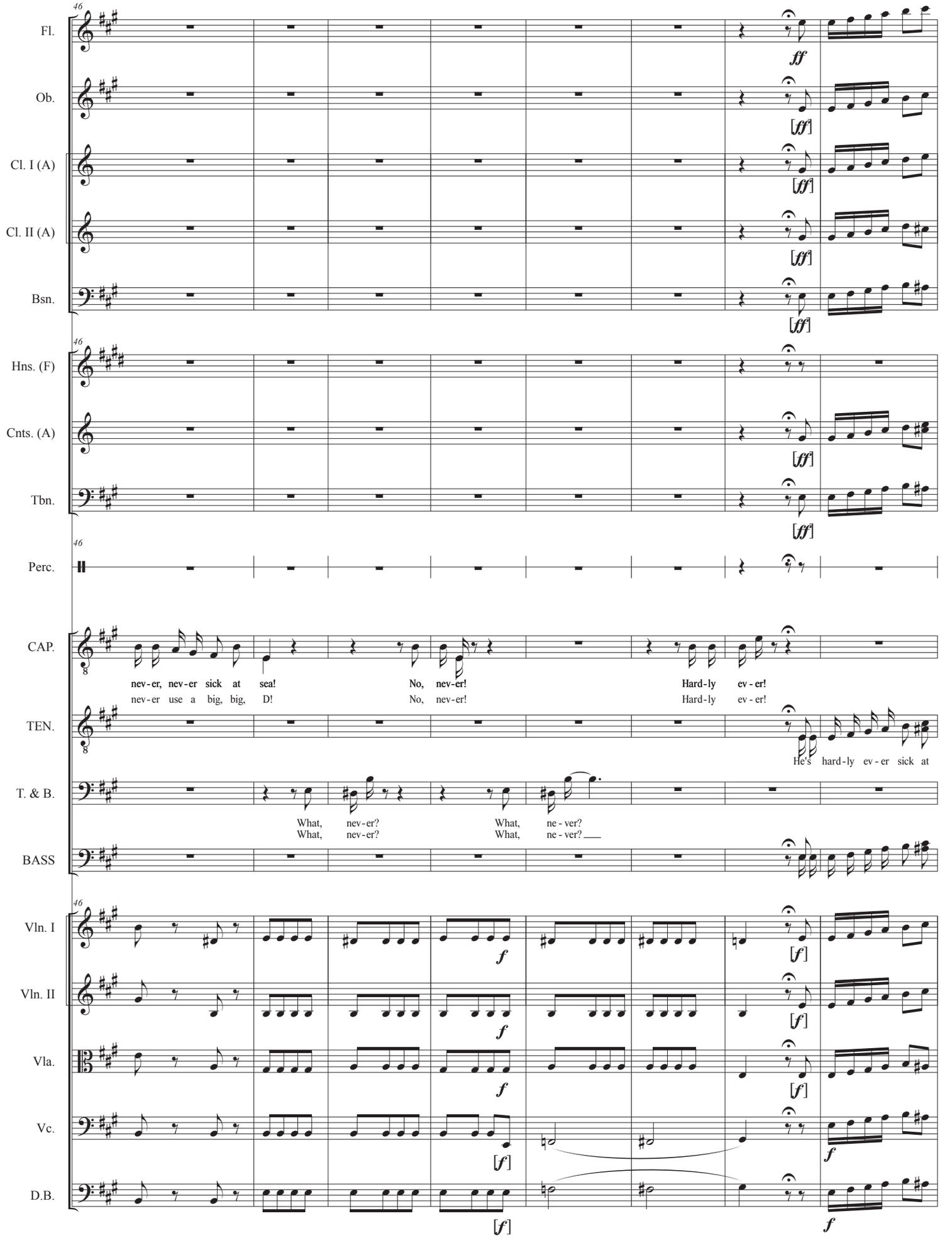
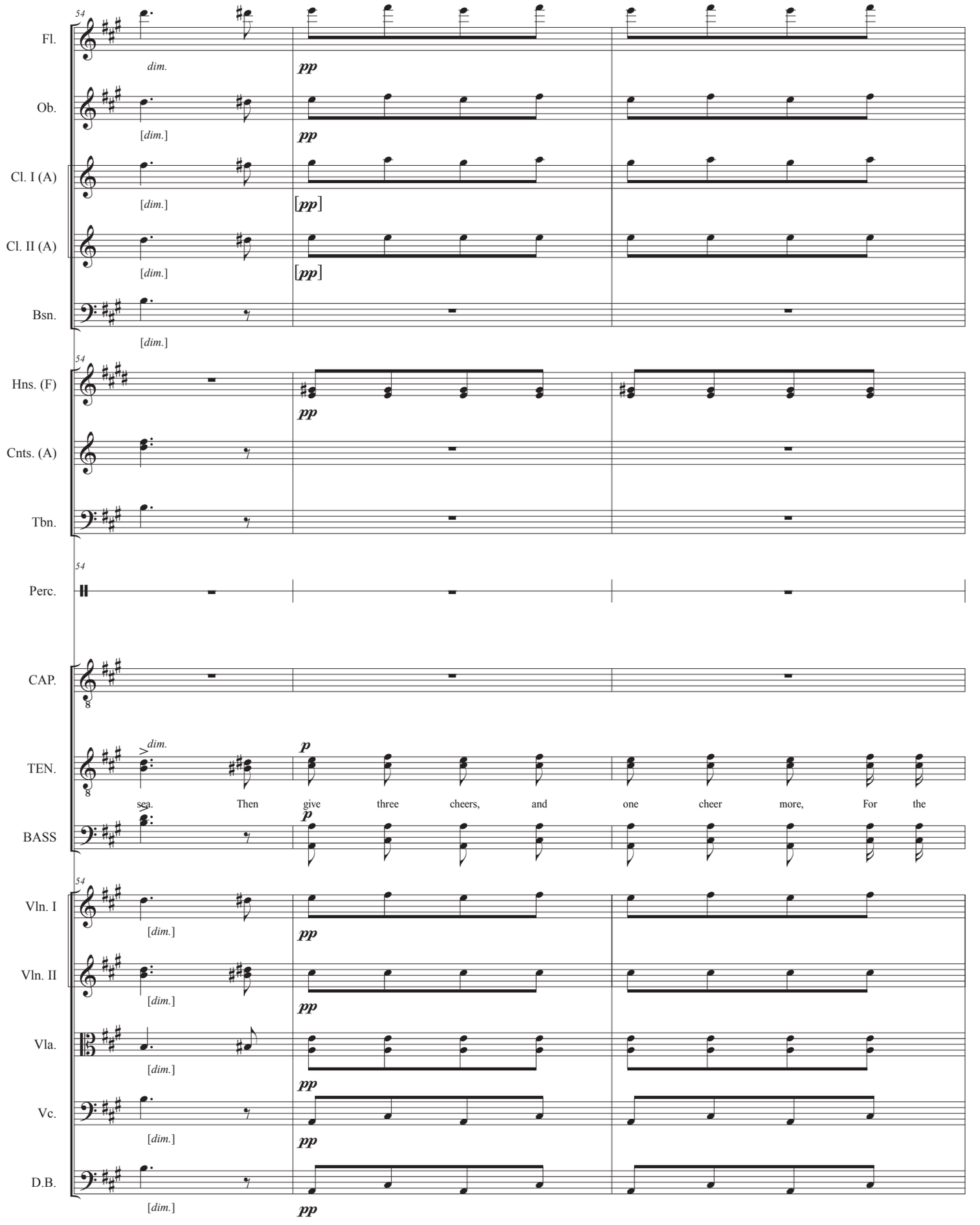
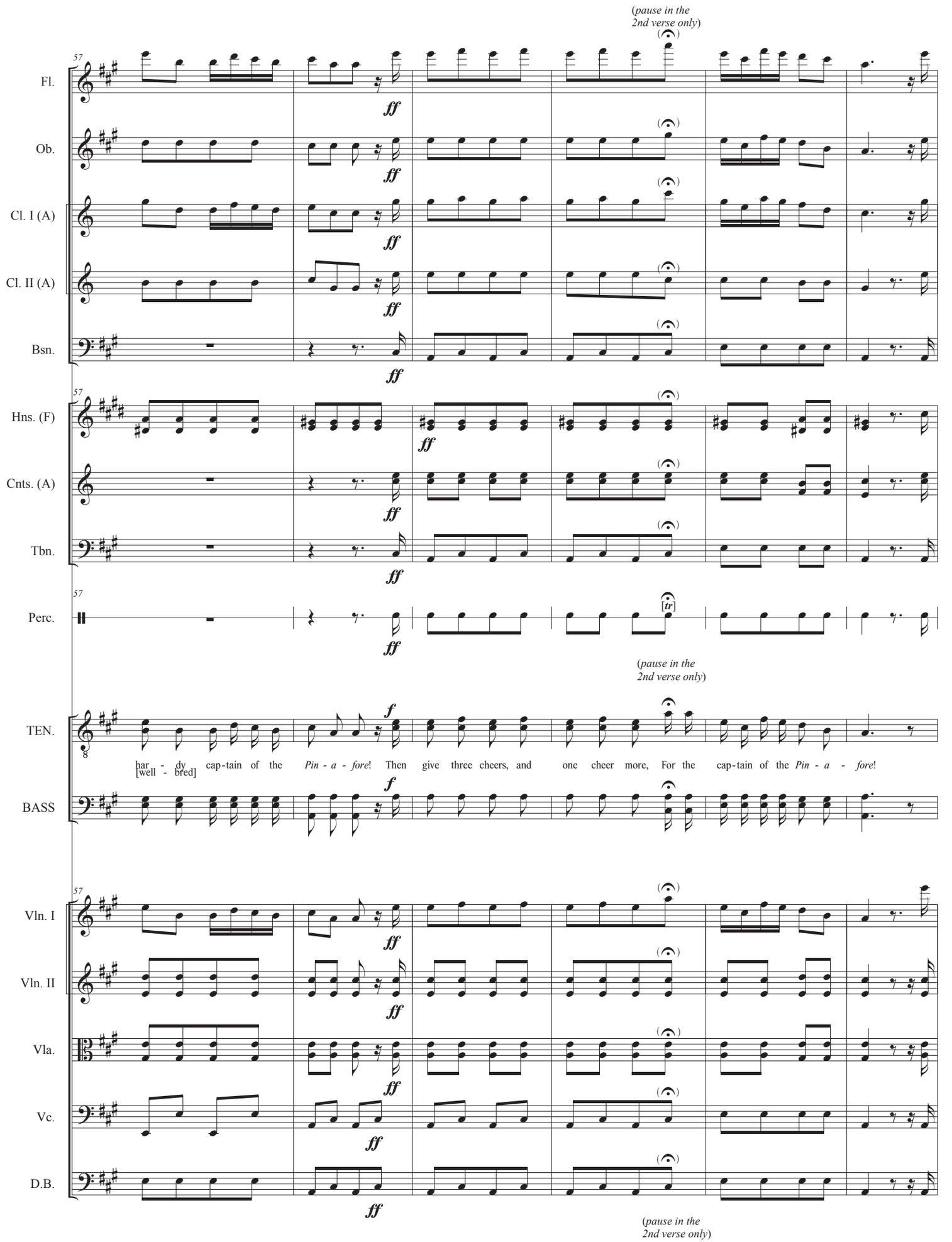
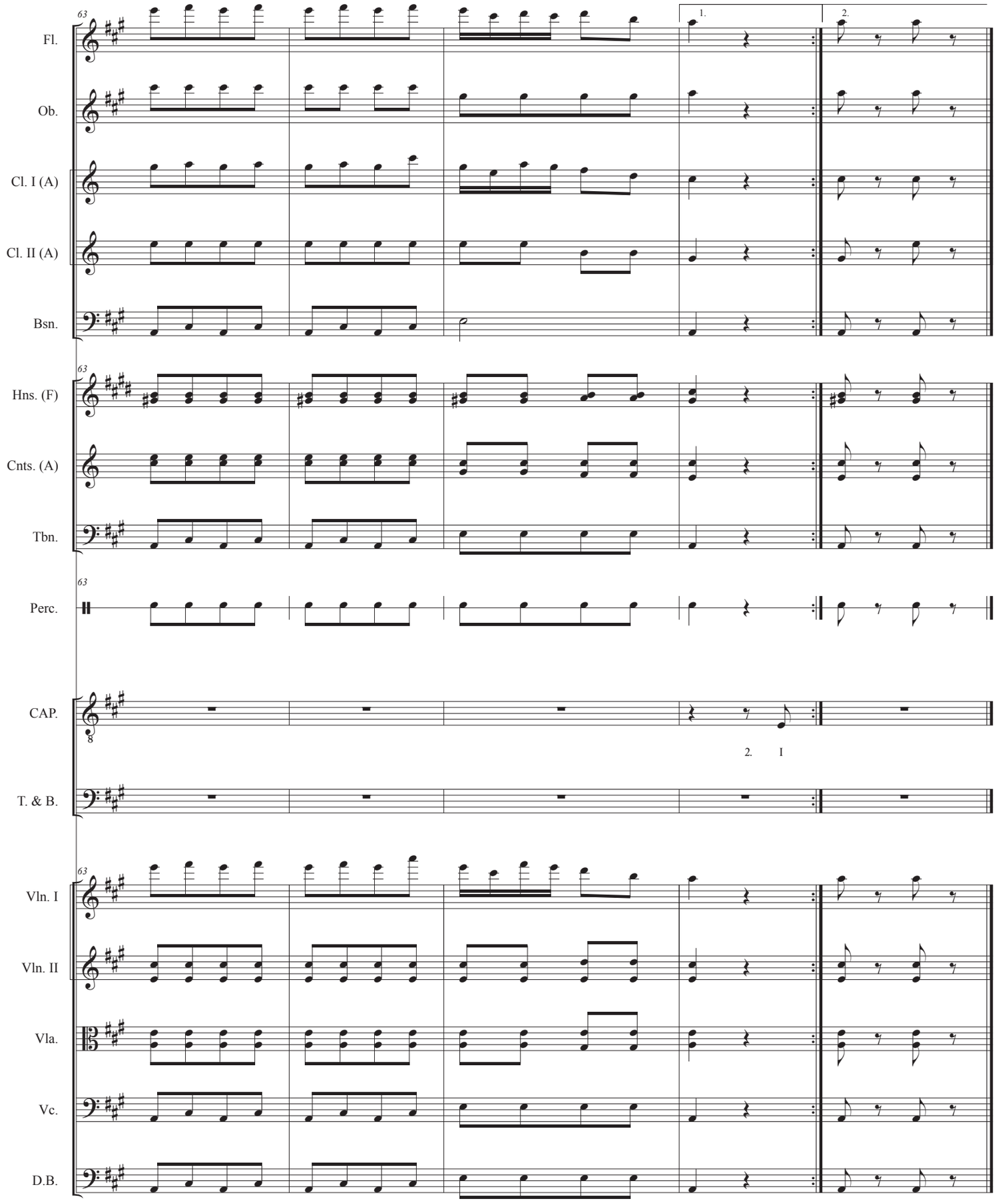
No. 2 RECITATIVE & SONG.

[Strings: see note on p. xi about cues.]

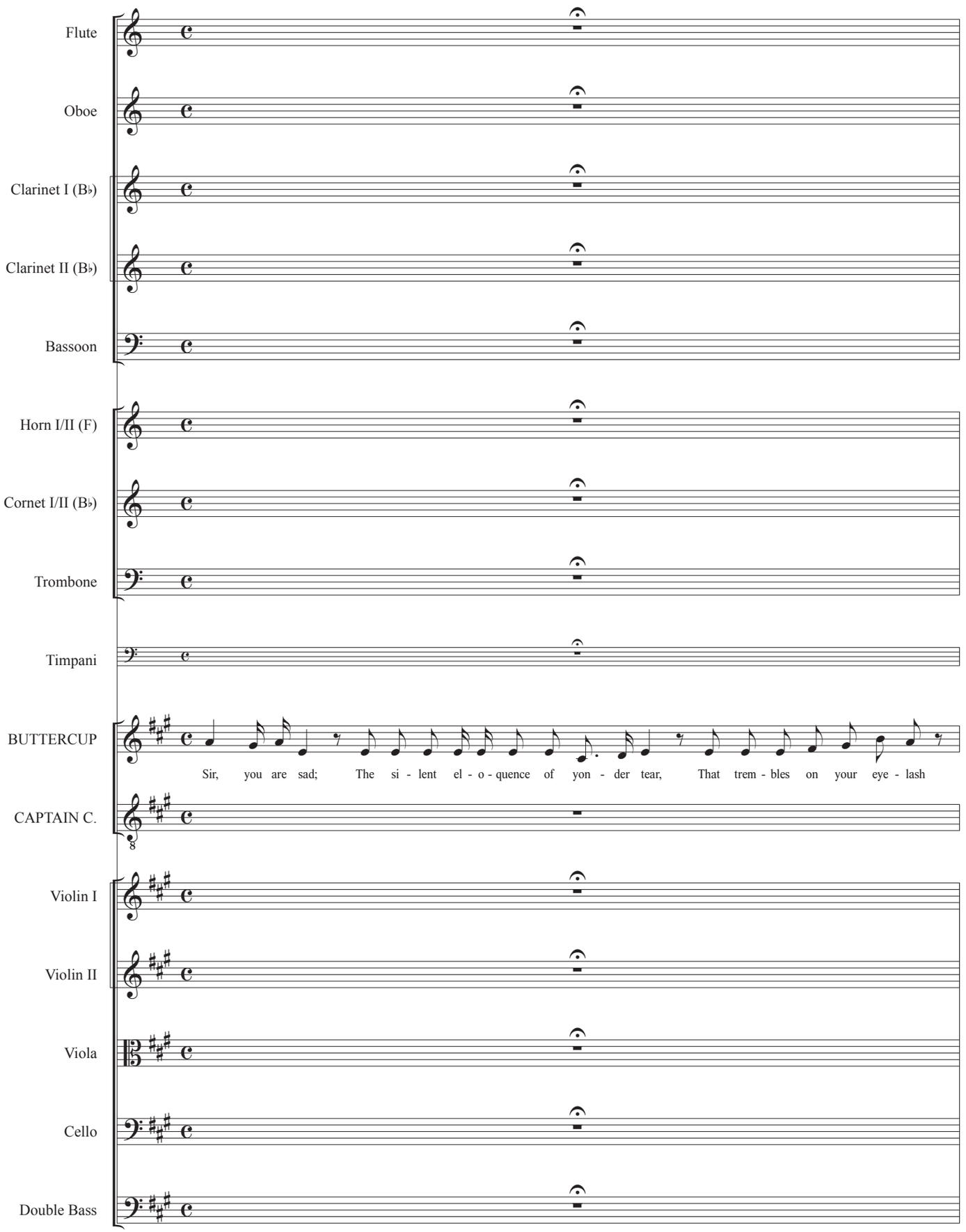
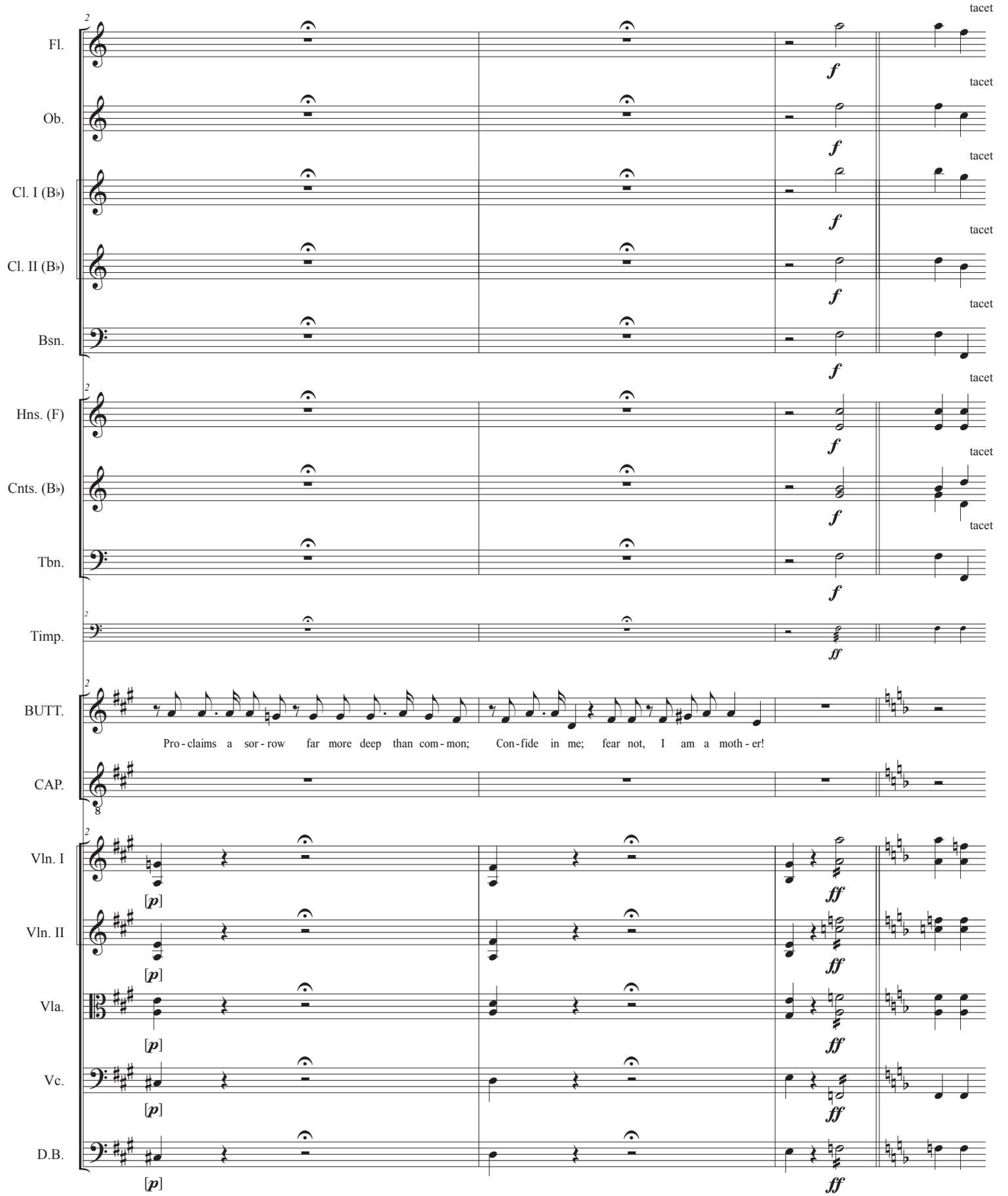
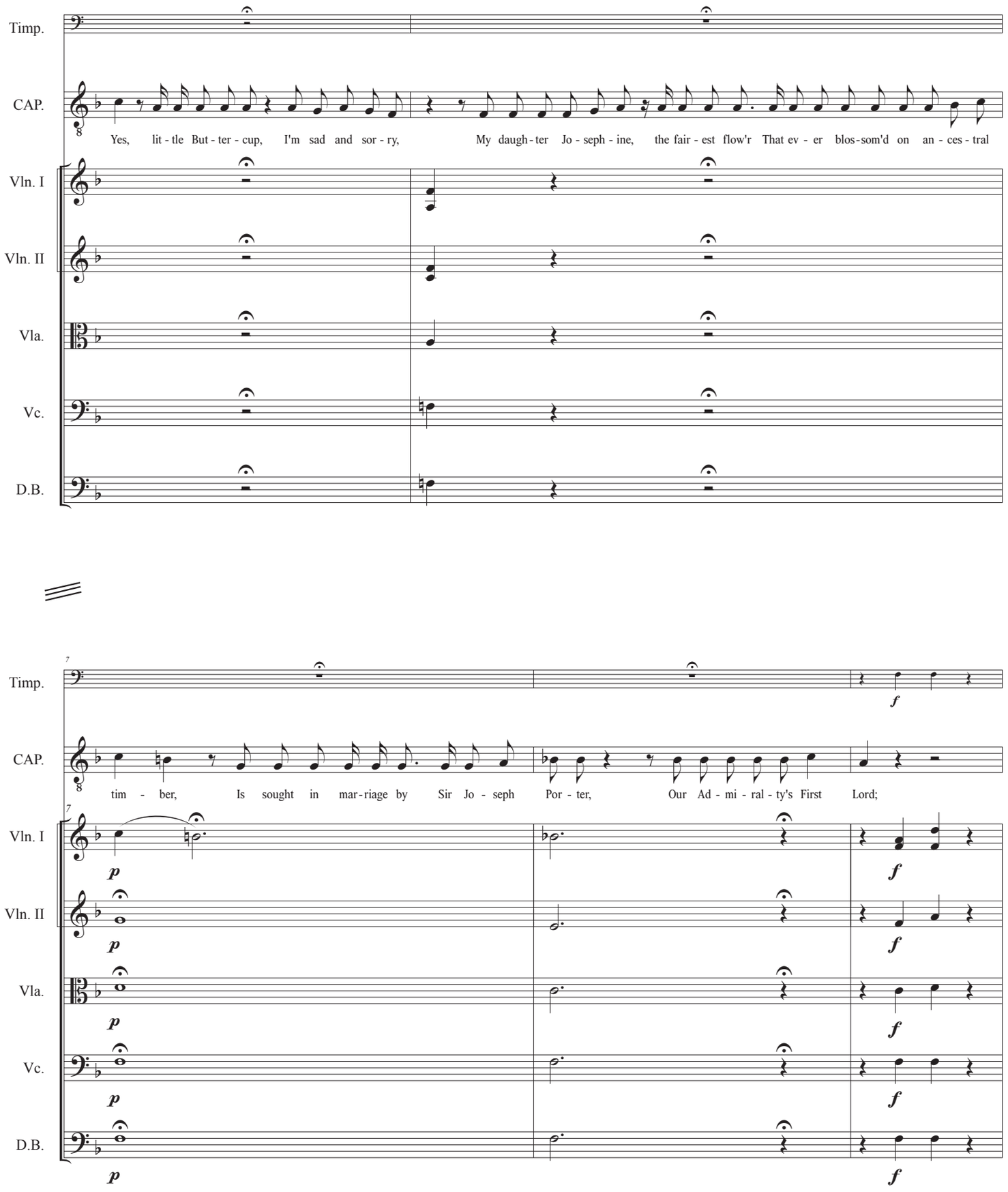
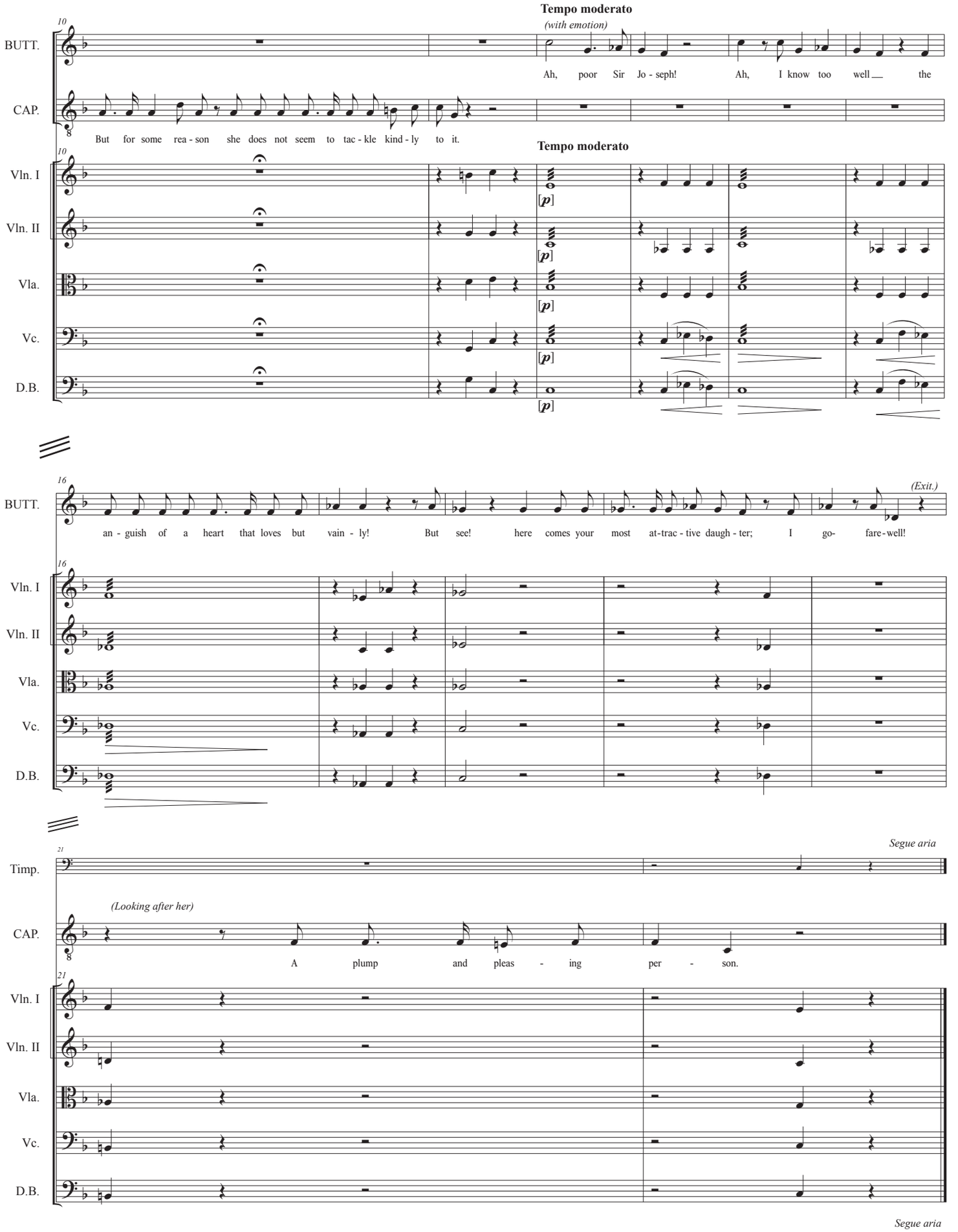


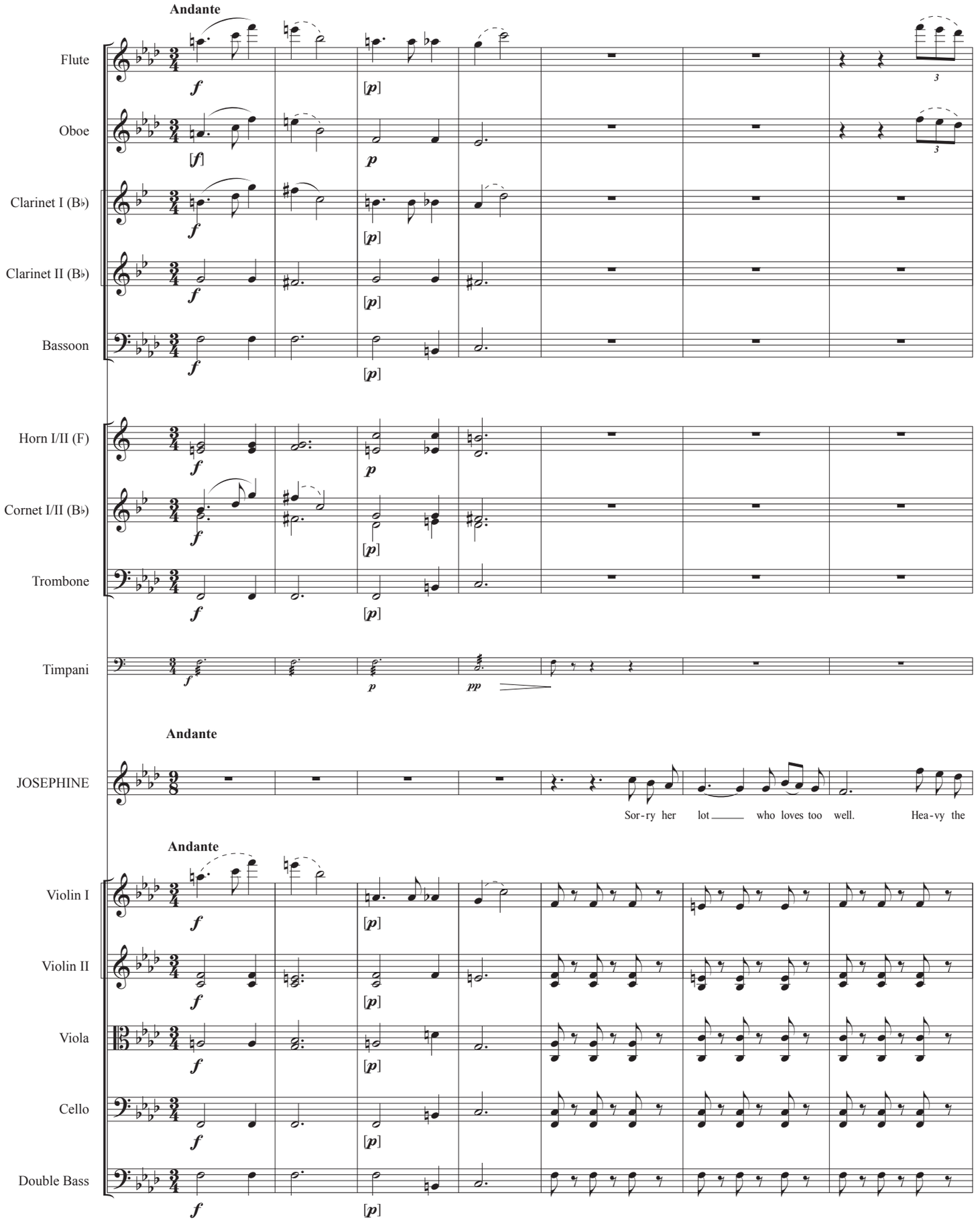
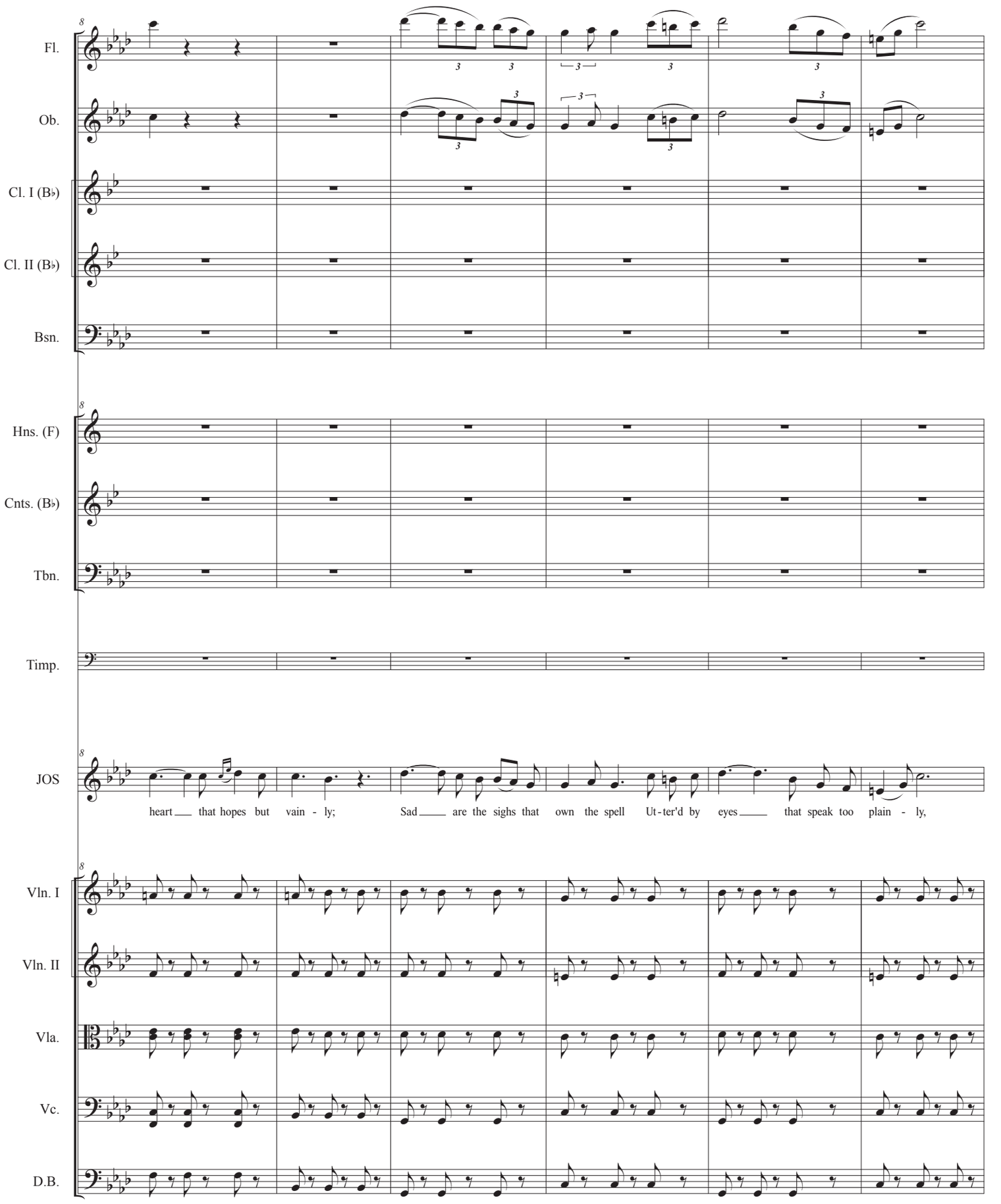
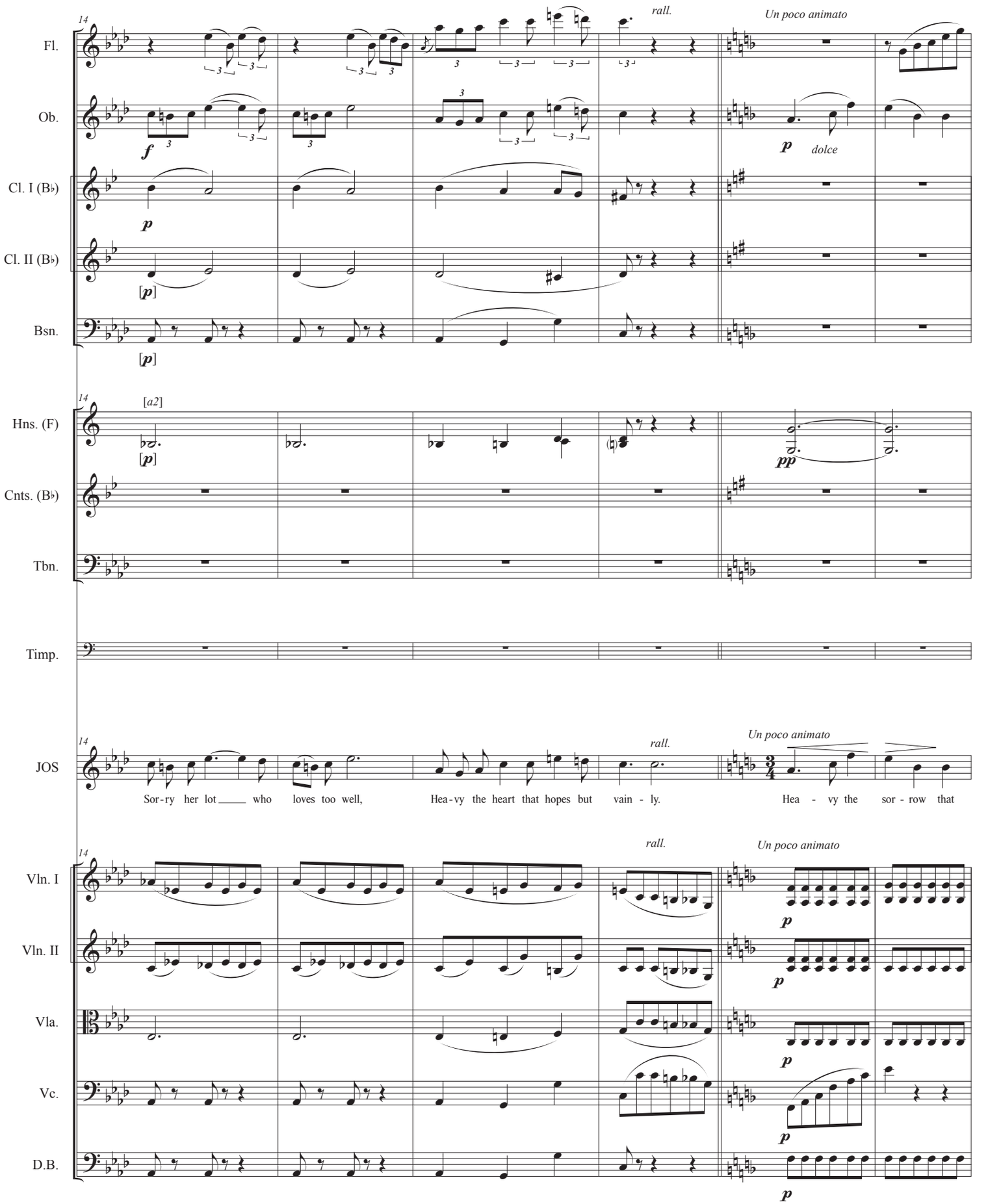
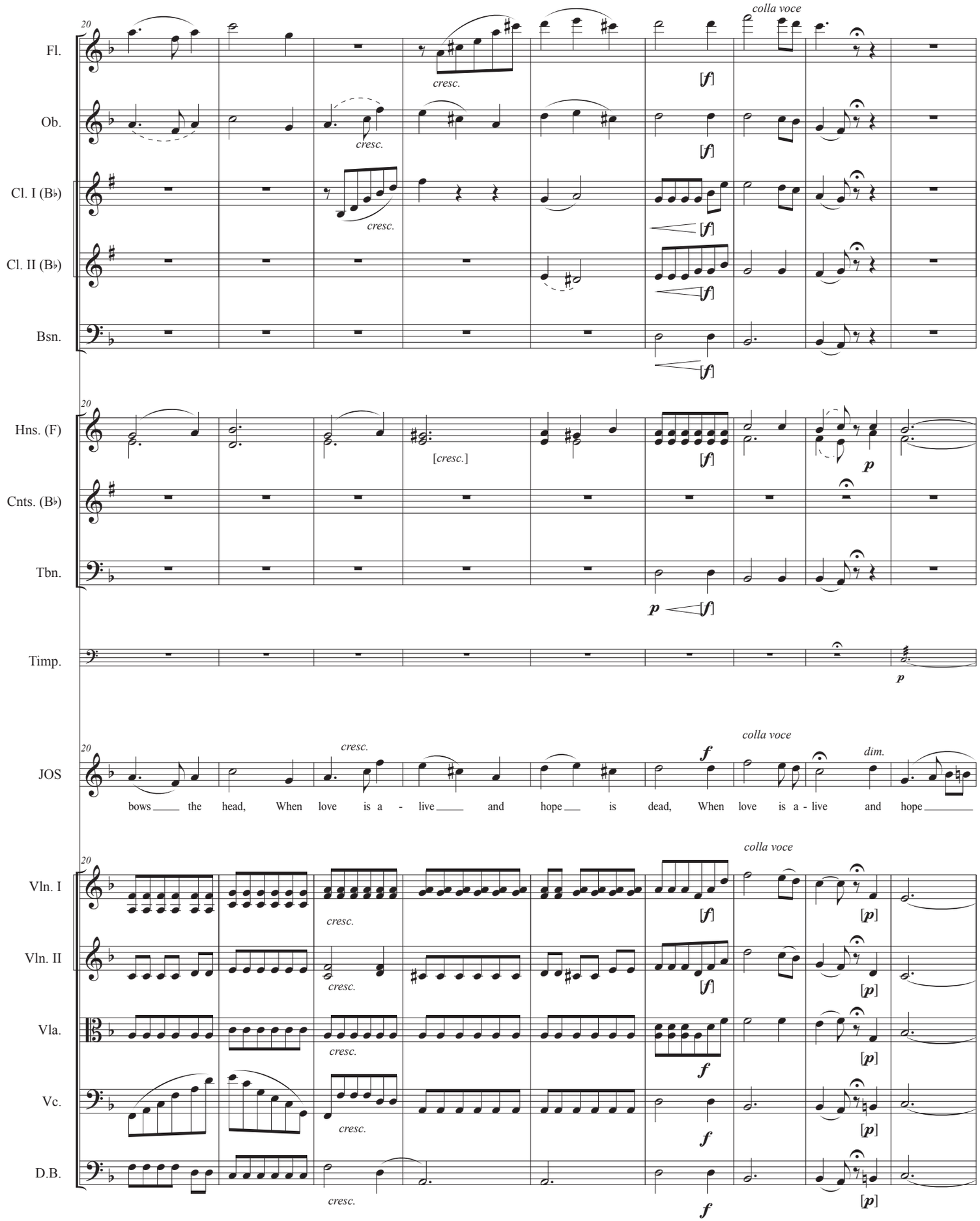
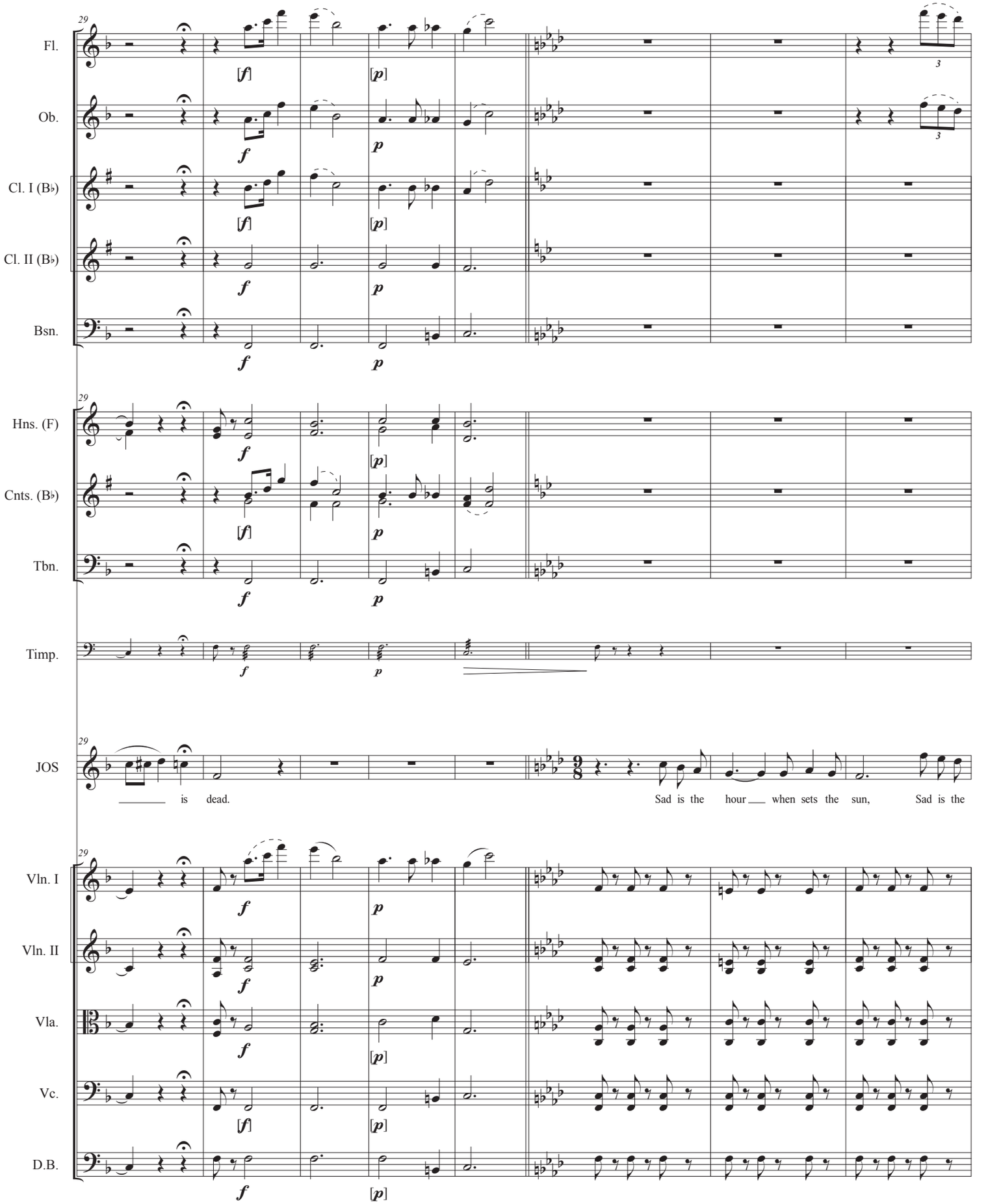
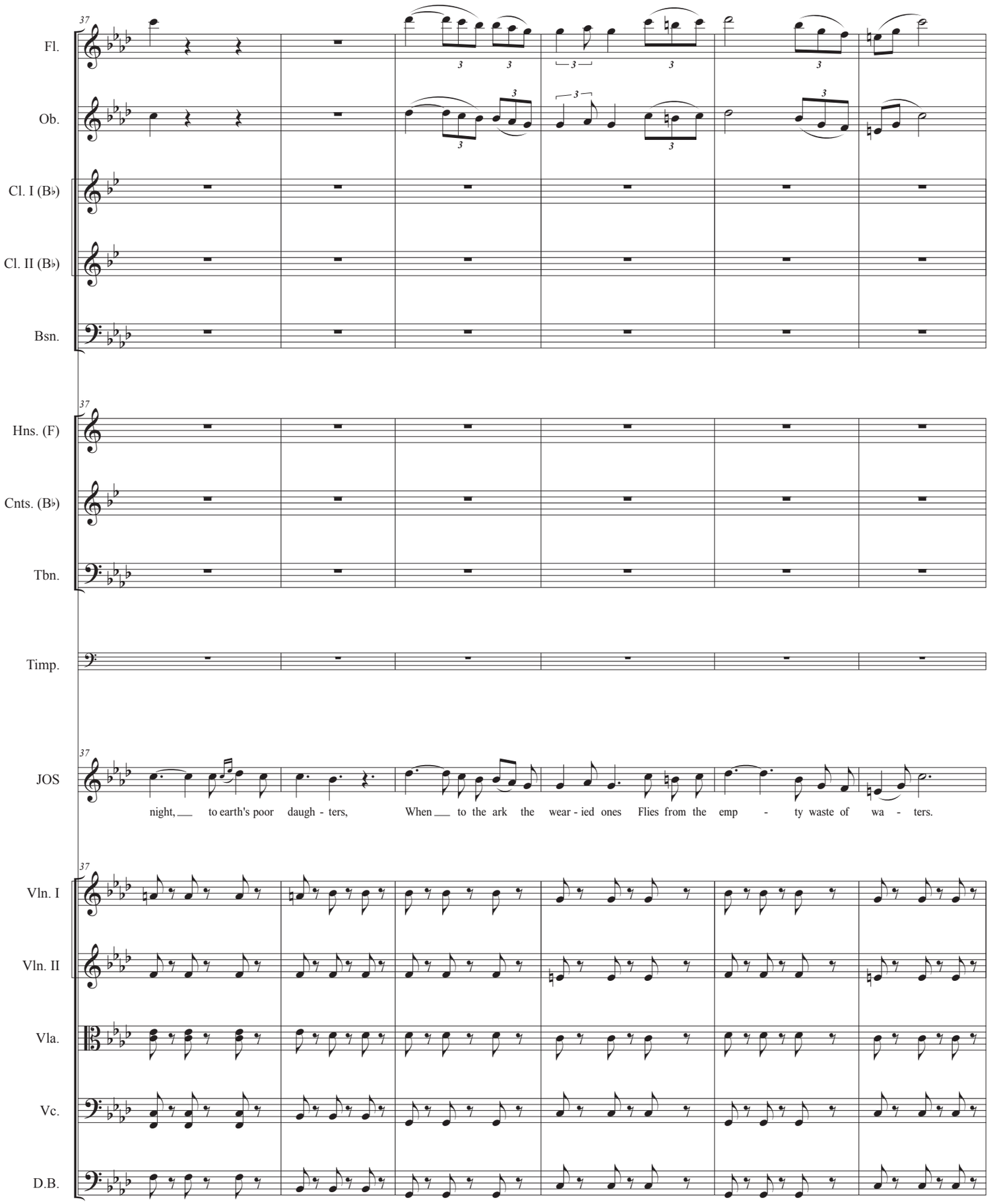
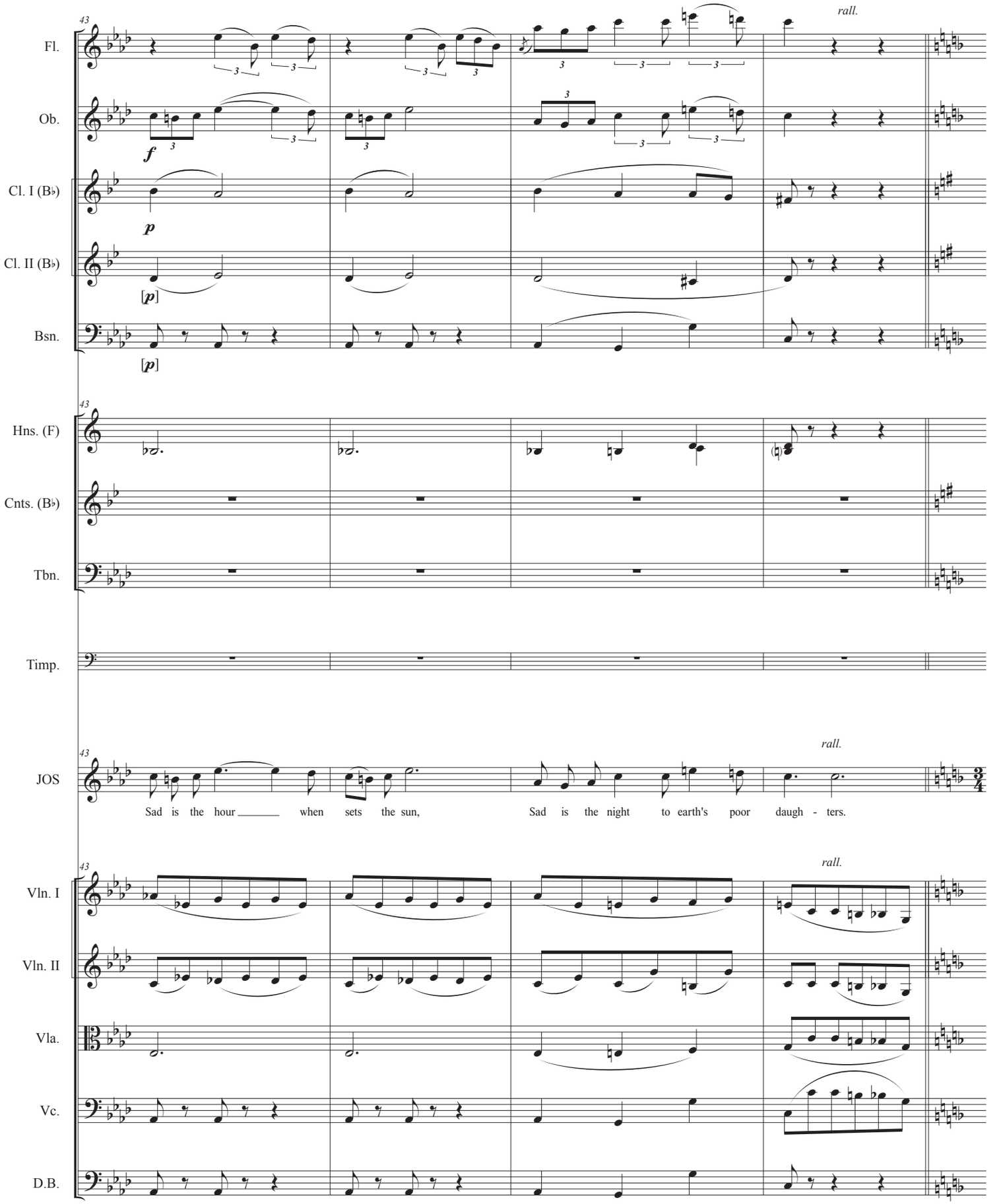
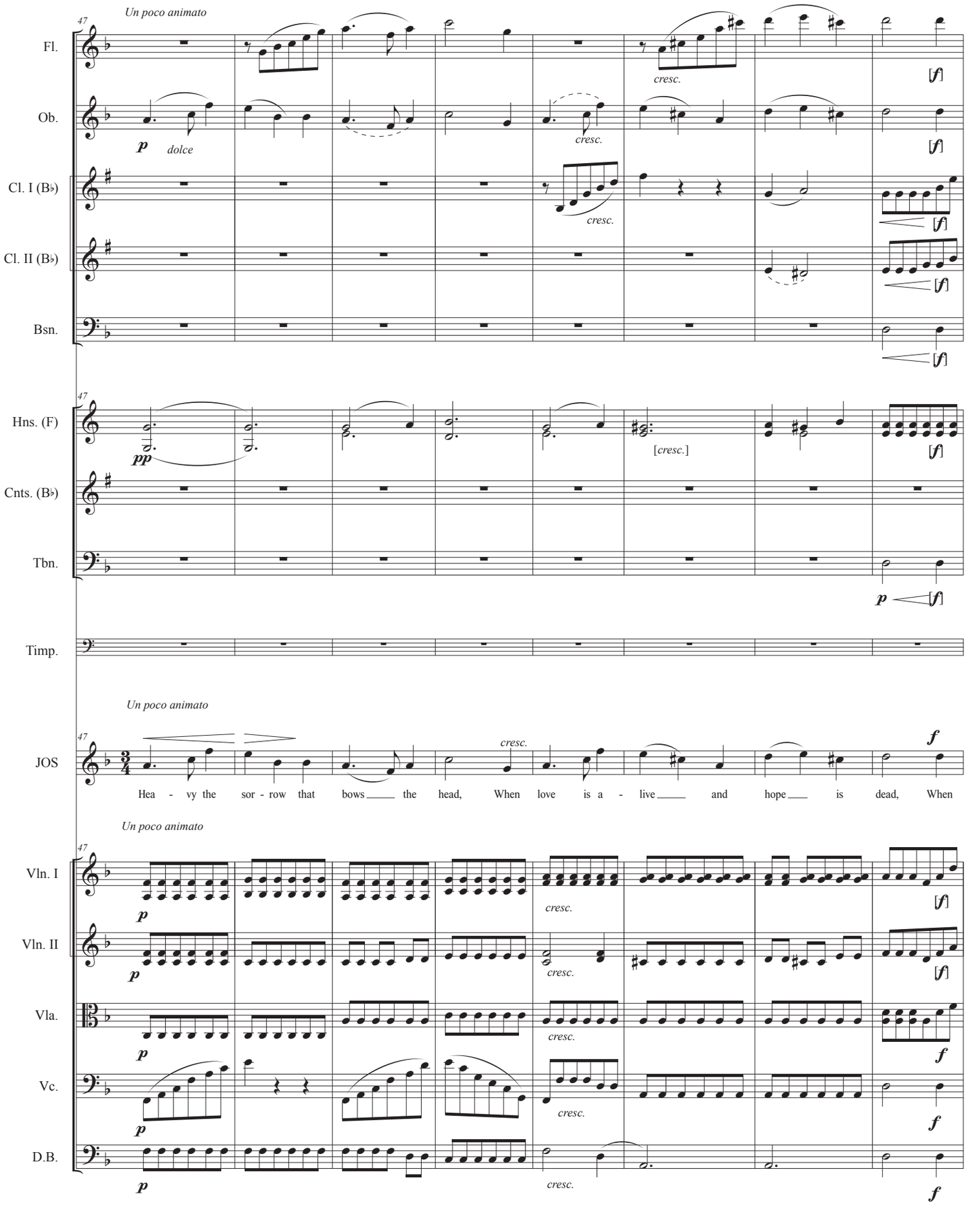
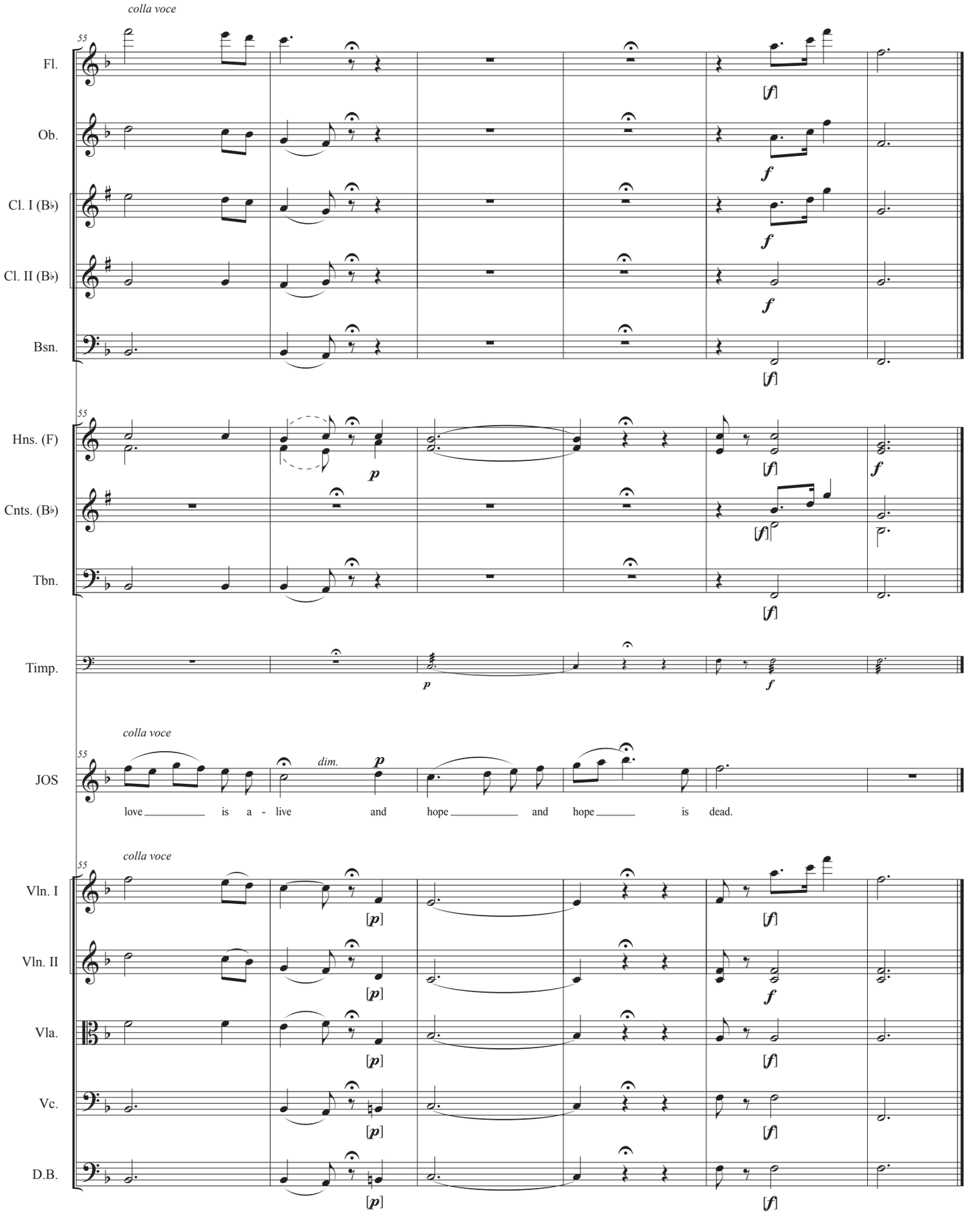
SONG.

Allegretto
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hn.
Cnts. (A)
Tbn.
Timp.
To Triangle
Allegretto
BUTT.
I'm called lit - tle But - ter - cup, Dear lit - tle
Vln. I
Vln. II
Vla.
Vc.
pizz.
D.B.
pizz.

20
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
tr
20
Hn.
Cnts. (A)
Tbn.
Tri.
20
BUTT.
But - ter - cup, Though I could nev - er tell why, But still I'm call'd But - ter - cup, Poor lit - tle But - ter - cup,
20
Vln. I
Vln. II
Vla.
Vc.
D.B.

29
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
29
Hn.
Cnts. (A)
Tbn.
Tri.
29
BUTT.
Sweet lit - tle But - ter - cup, I. I've snuff and to - bac - cy, And ex - cel - lent jac - ky; I've scis - sors and watch - es and
29
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
Vc.
arco
D.B.
arco

39
tr
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
39
Hn.
Cnts. (A)
Tbn.
Tri.
39
BUTT.
knives. I've rib - bons and la - ces to set off the fa - ces of pret - ty young sweet - hearts and wives. I've
39
Vln. I
Vln. II
Vla.
Vc.
D.B.

49
Fl.
pp
Ob.
pp
Cl. I (A)
pp
Cl. II (A)
[pp]
Bsn.
[pp]
49
Hn.
p
Cnts. (A)
[pp]
Tbn.
Tri.
[pp]
49
BUTT.
trea - cle and tof - fee, I've tea and I've cof - fee, Soft tom - my and suc - cu - lent chops. I've
49
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
arco
D.B.
pizz.

57
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
rall.
a tempo
pp
pp
57
Hn.
Cnts. (A)
Tbn.
pp
pp
pp
To Timp.
Tri.
57
BUTT.
rall.
a tempo
chick-ens and co-nies, And pret-ty po - lo-nies, And ex - cel-lent pep-per-mint drops. Then buy of your But-ter - cup,
57
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
pizz.
rall.
a tempo

67
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
tr
tr
p
67
Hn.
pp
Cnts. (A)
Tbn.
Timp.
67
BUTT.
Dear lit - tle But - ter - cup, Sai - lors should ne - ver be shy.— So buy of your But - ter - cup, Poor lit - tle But - ter - cup,
67
Vln. I
Vln. II
Vla.
arco
Vc.
arco
D.B.

77
colla voce
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Muta in B♭
Muta in B♭
f
Hn.
Cnts. (A)
Tbn.
Timp.
[f]
tr
BUTT.
Come, of your But - ter - cup buy.
Vln. I
Vln. II
Vla.
Vc.
D.B.
colla voce

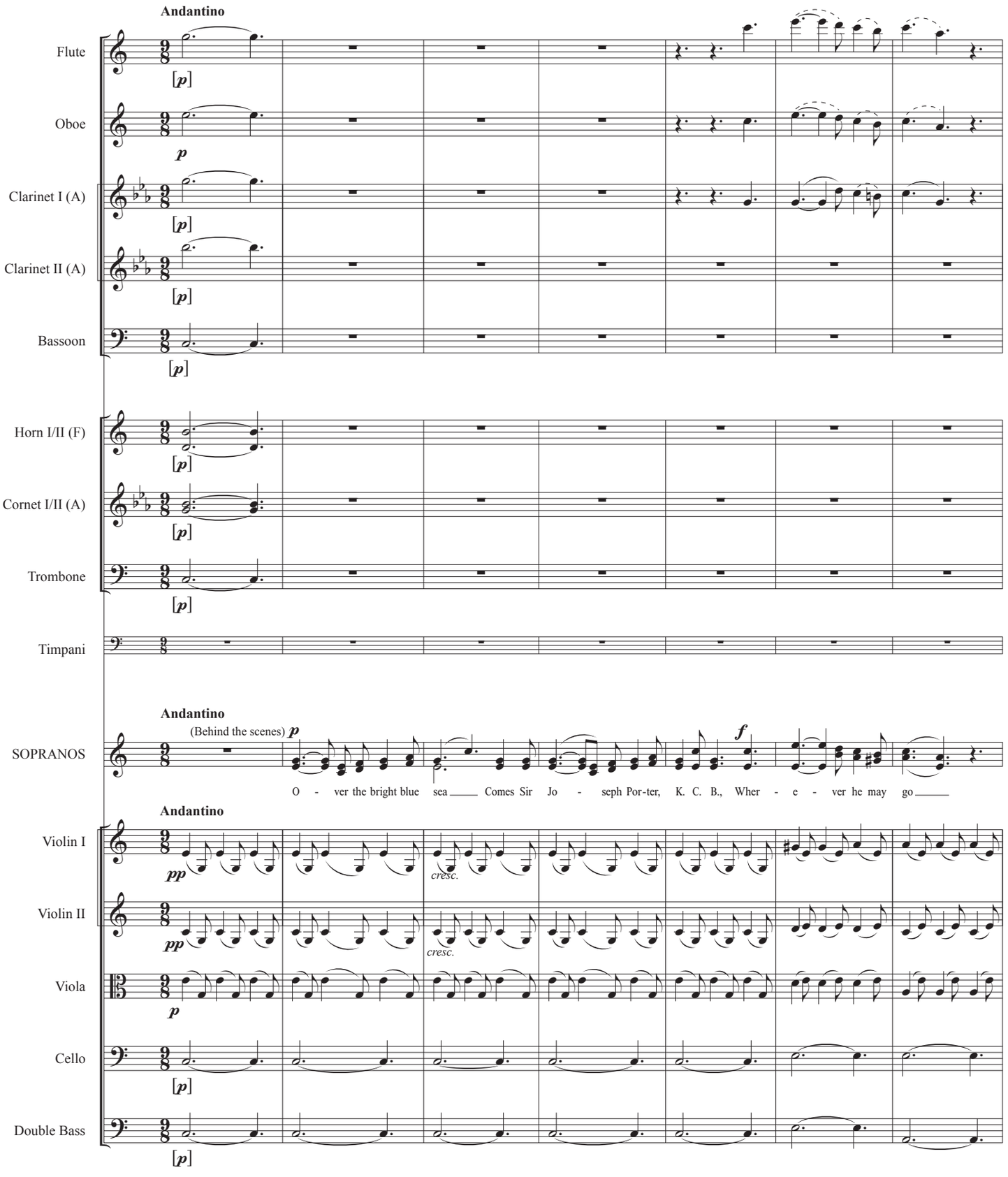
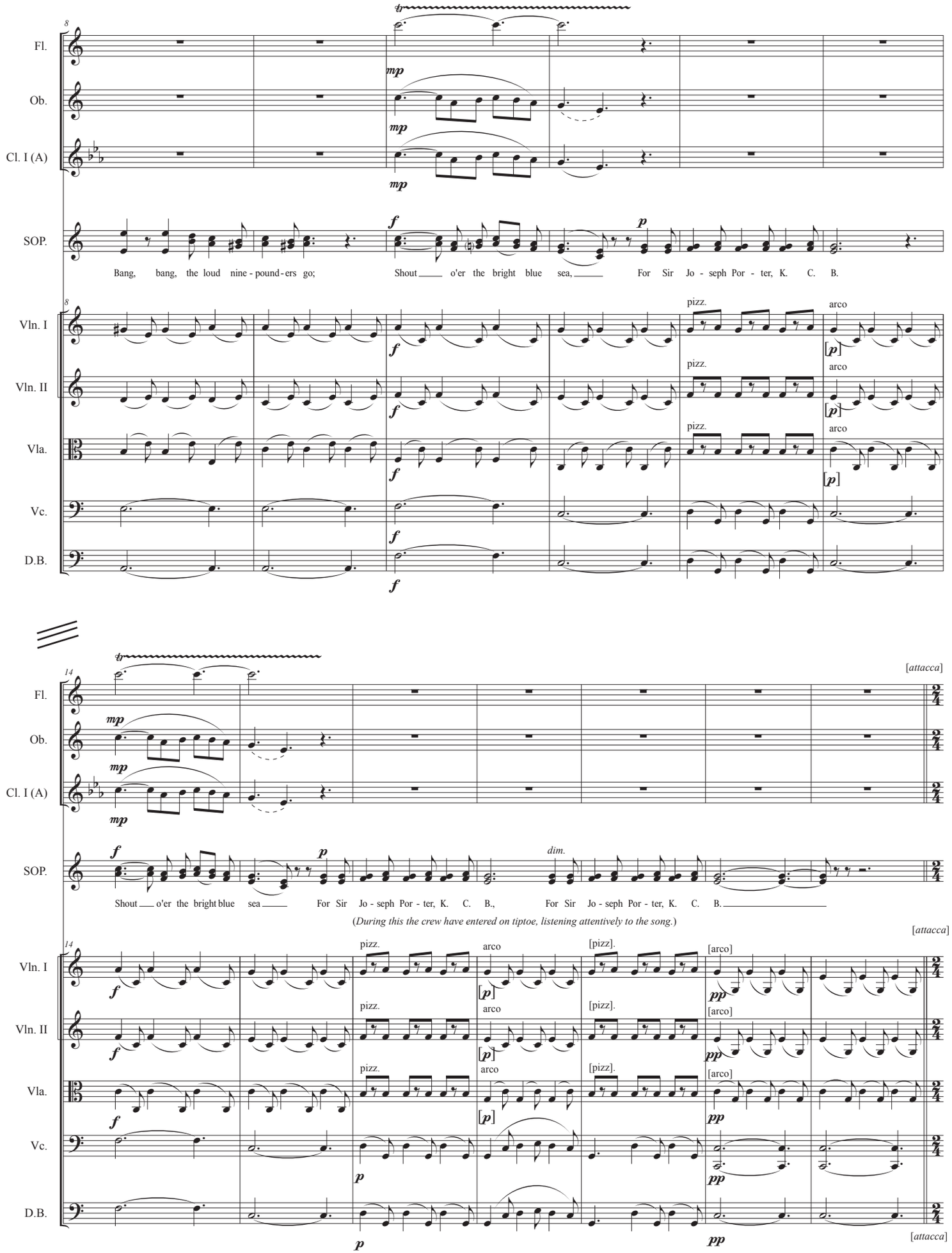
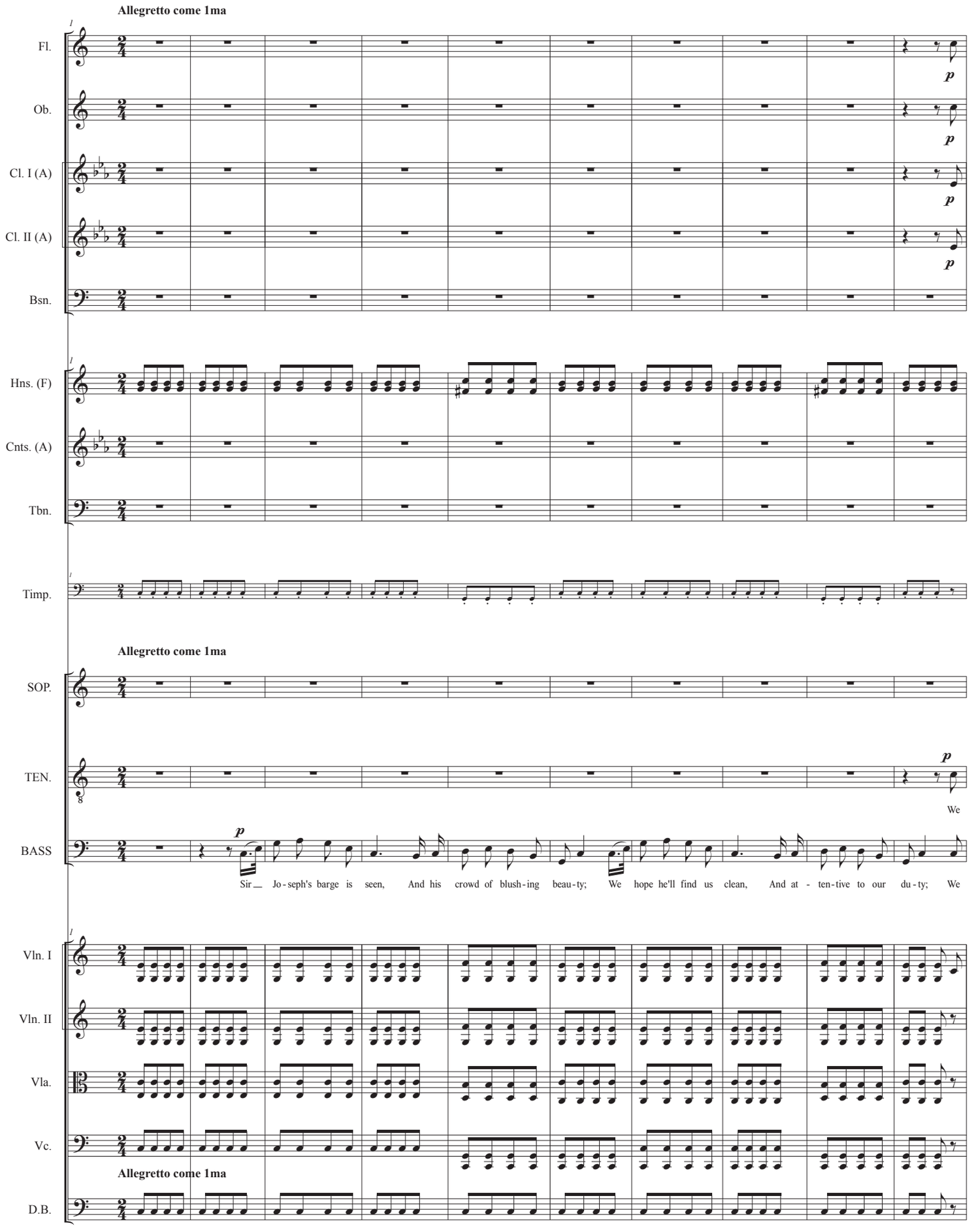
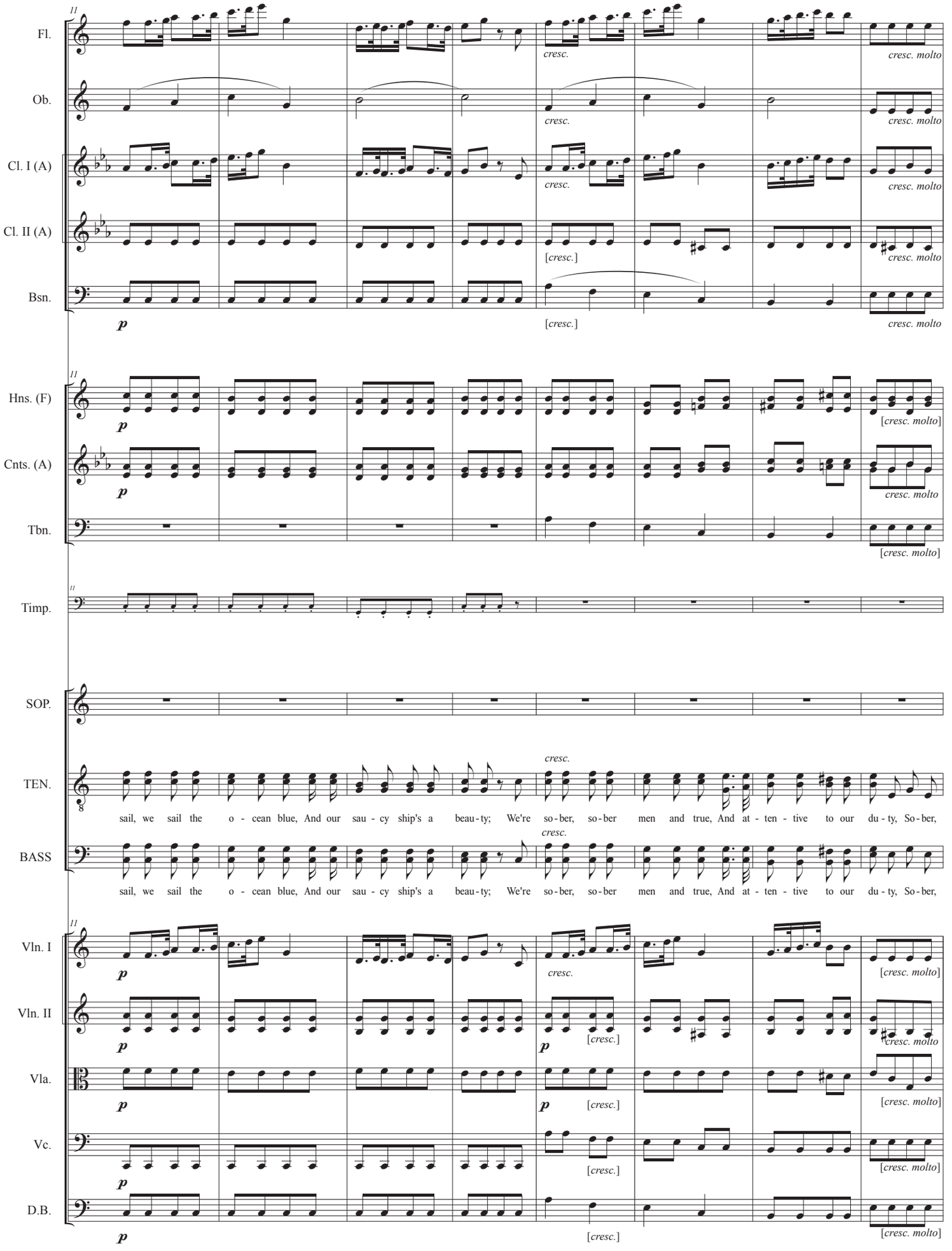
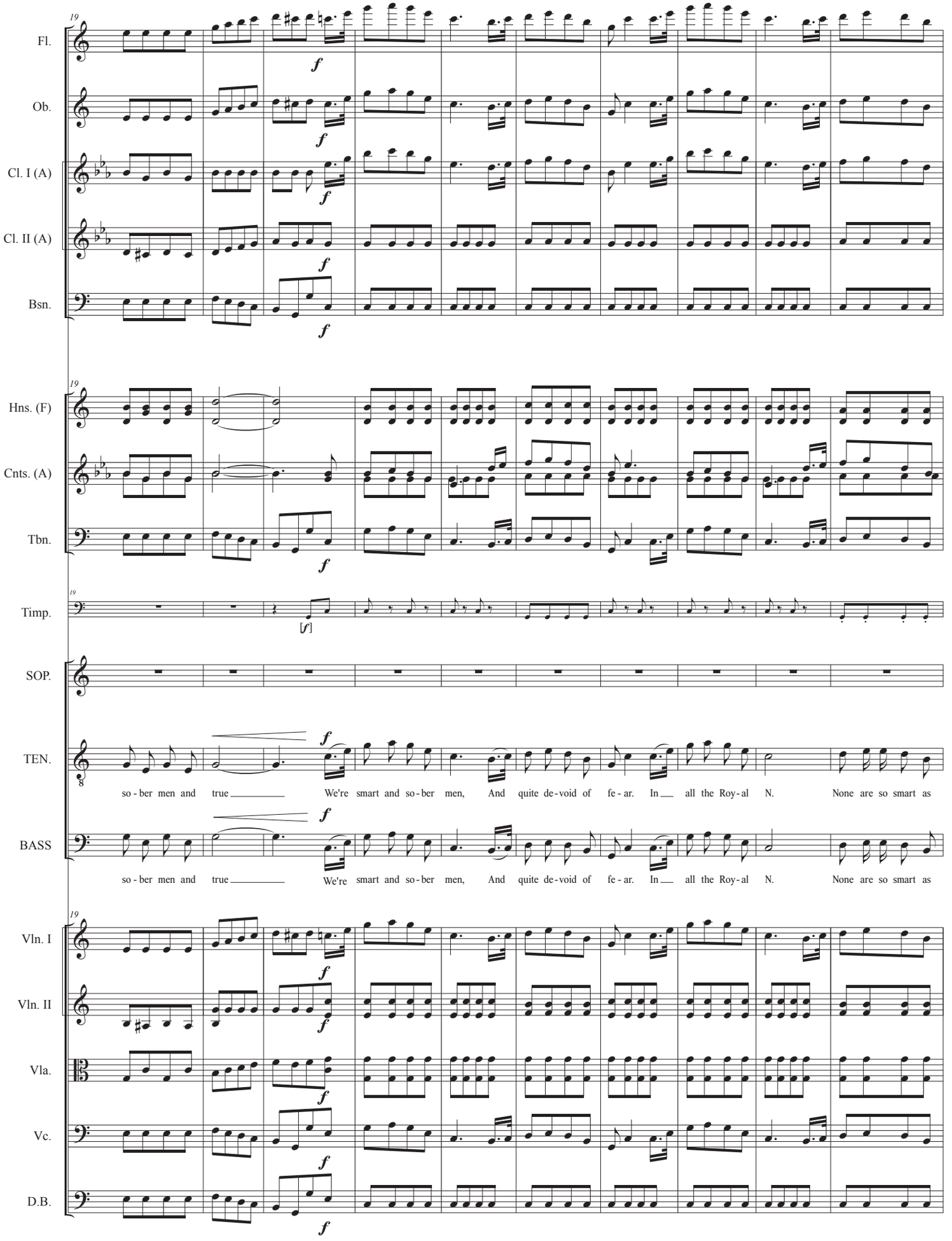
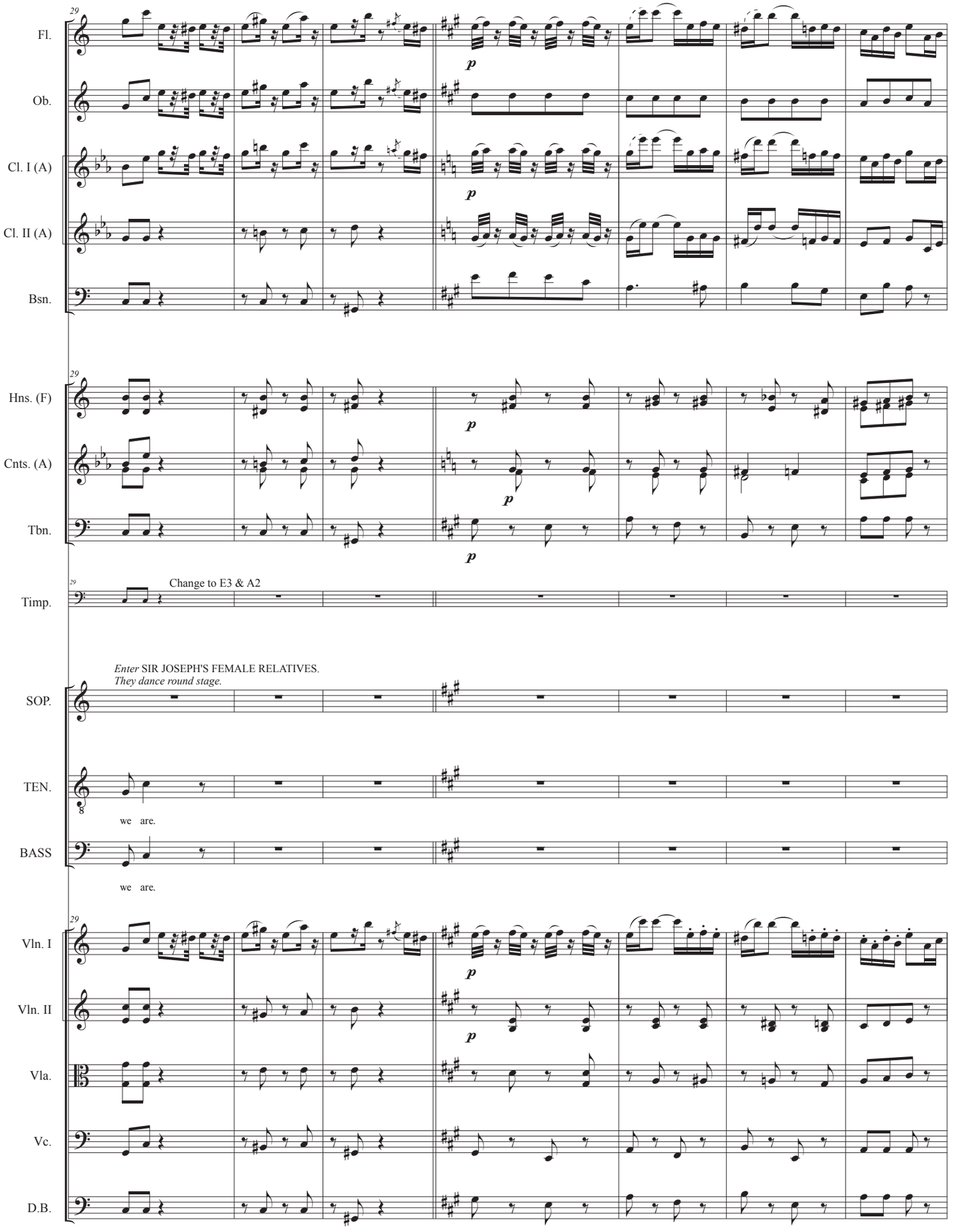
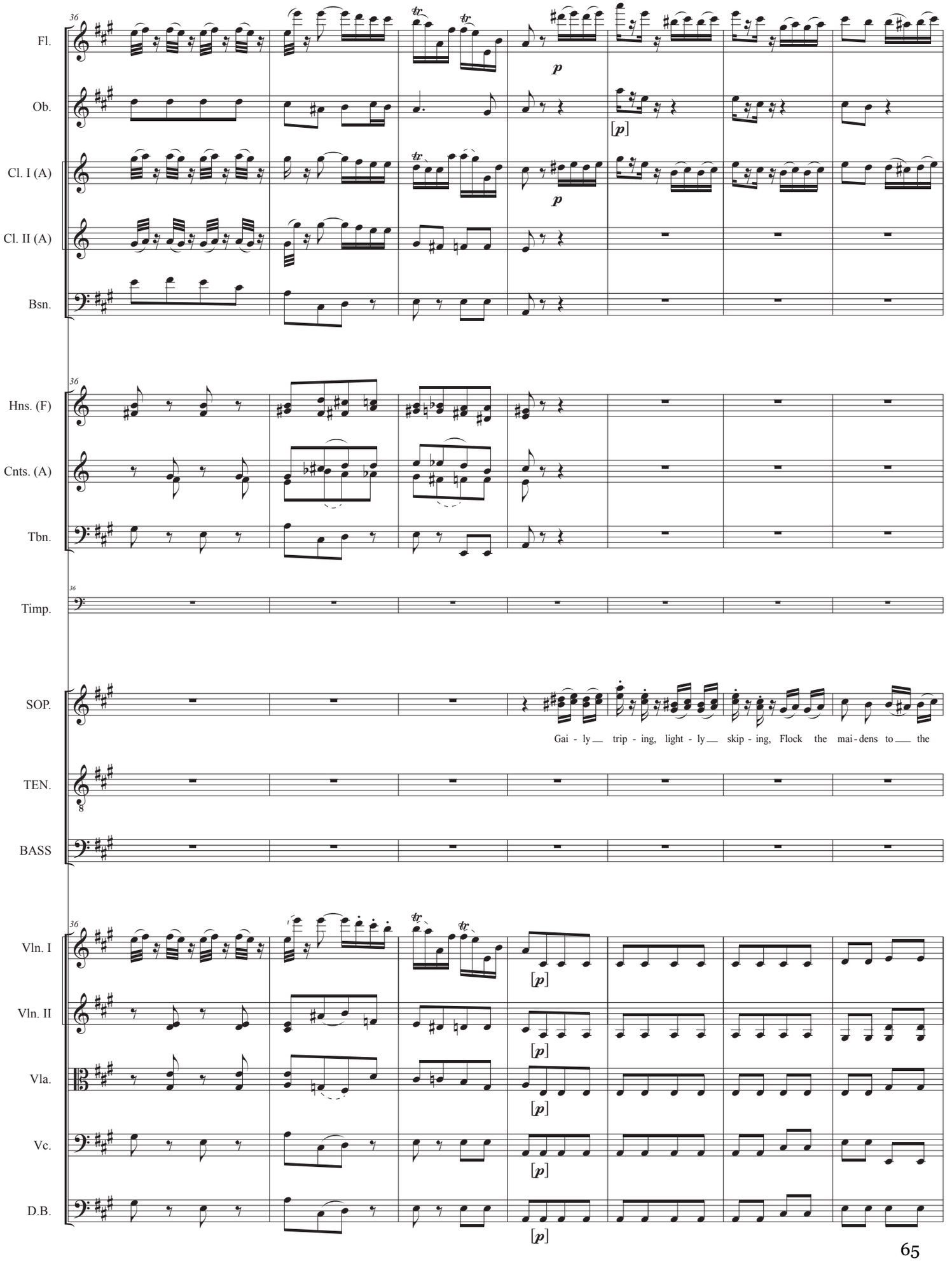
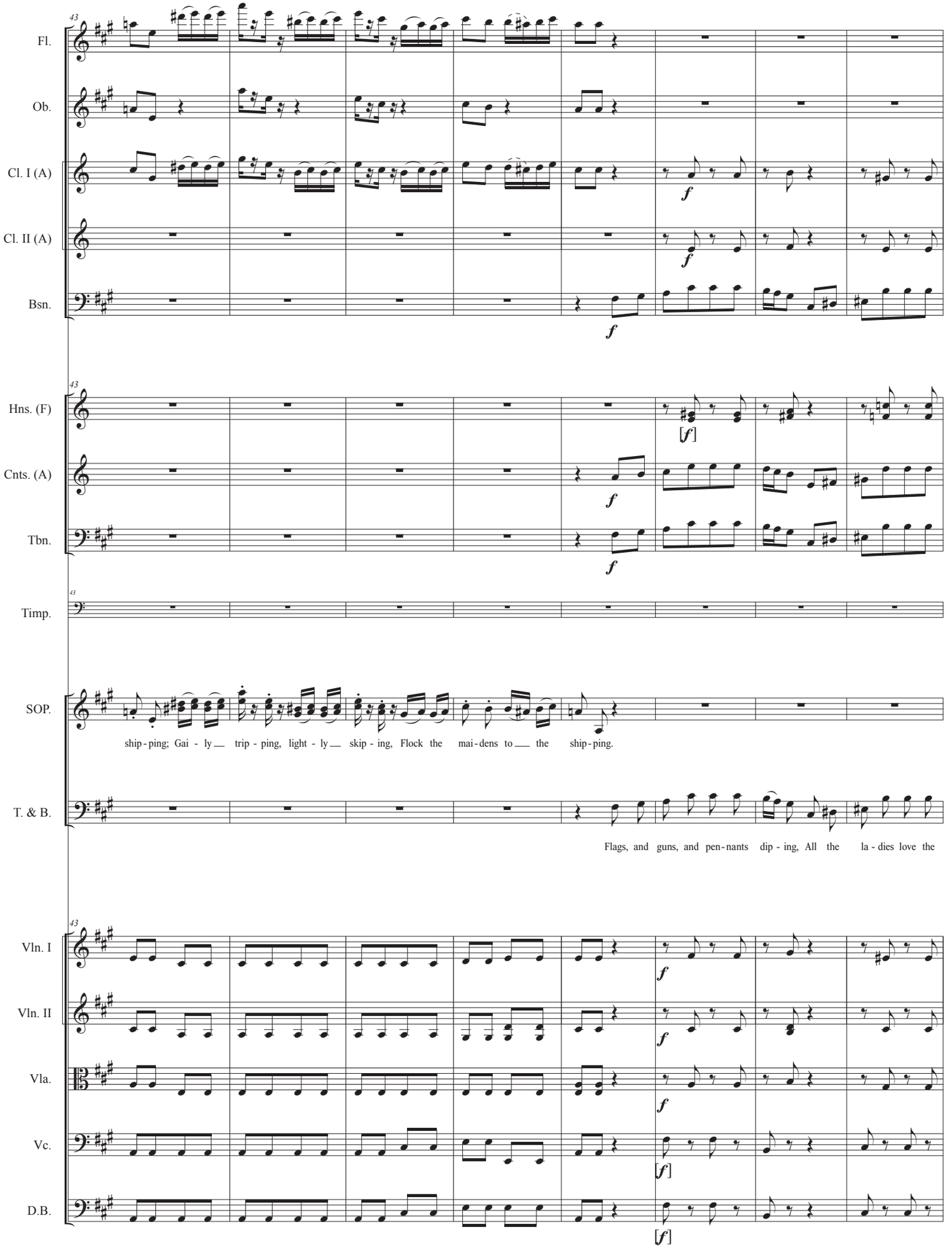
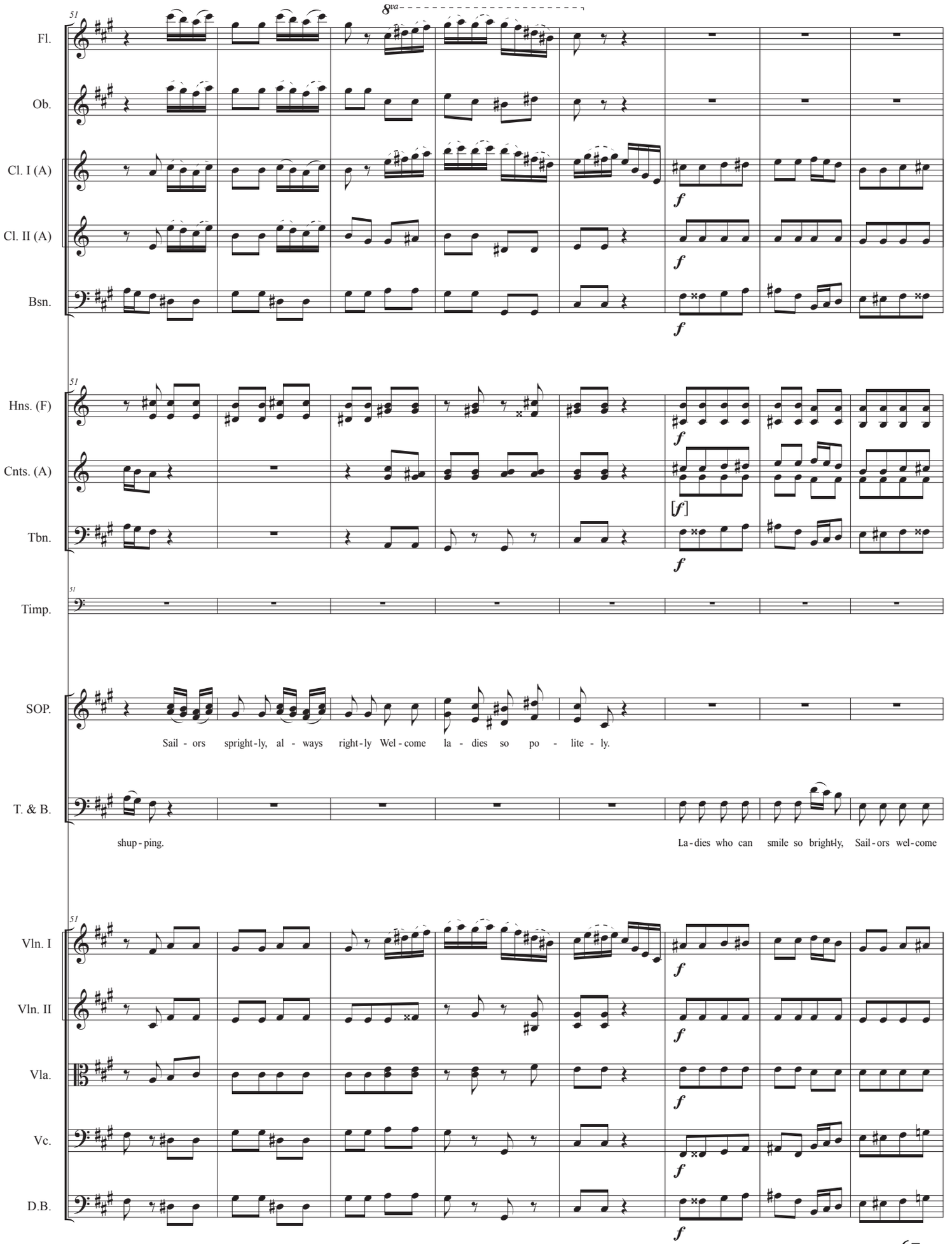
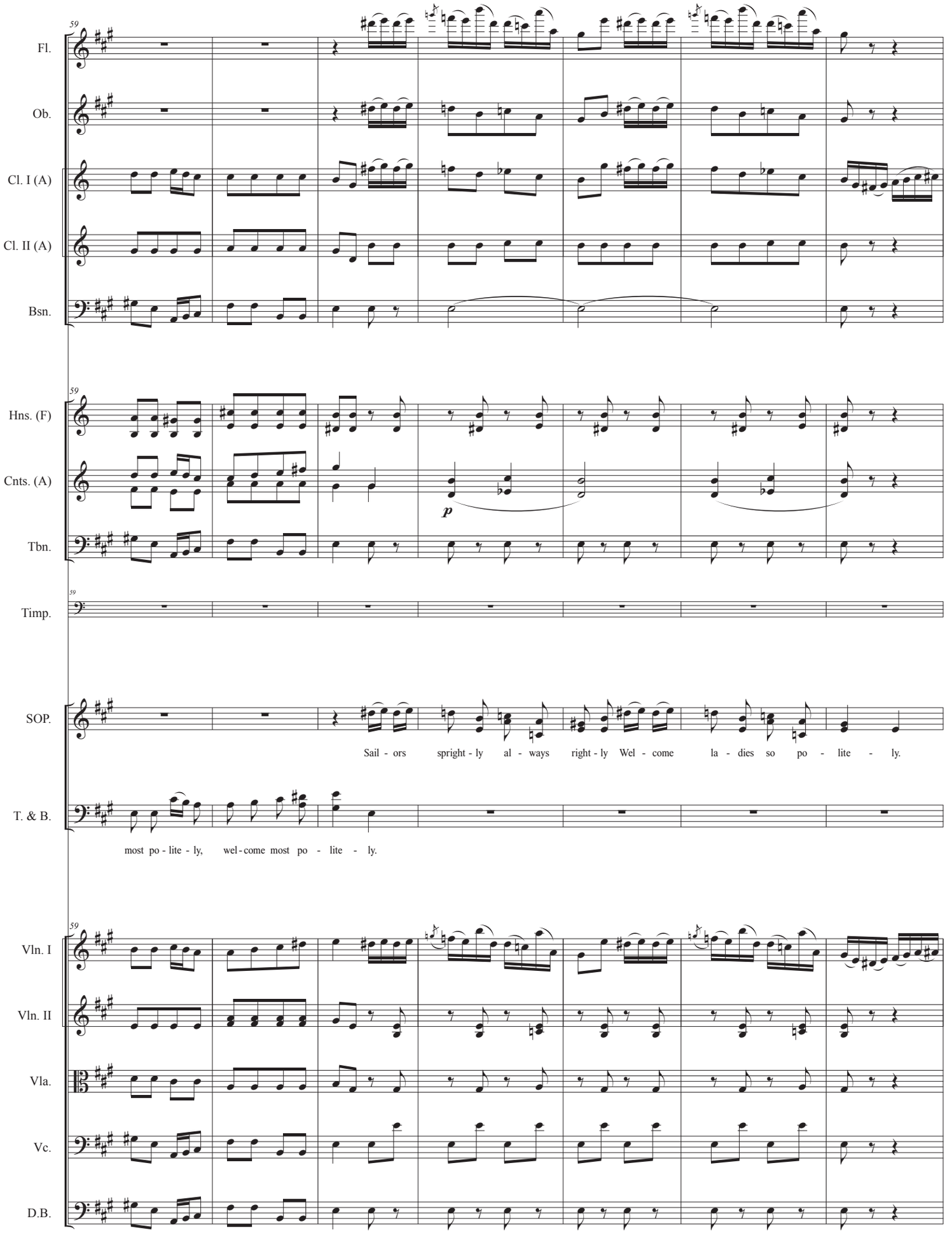
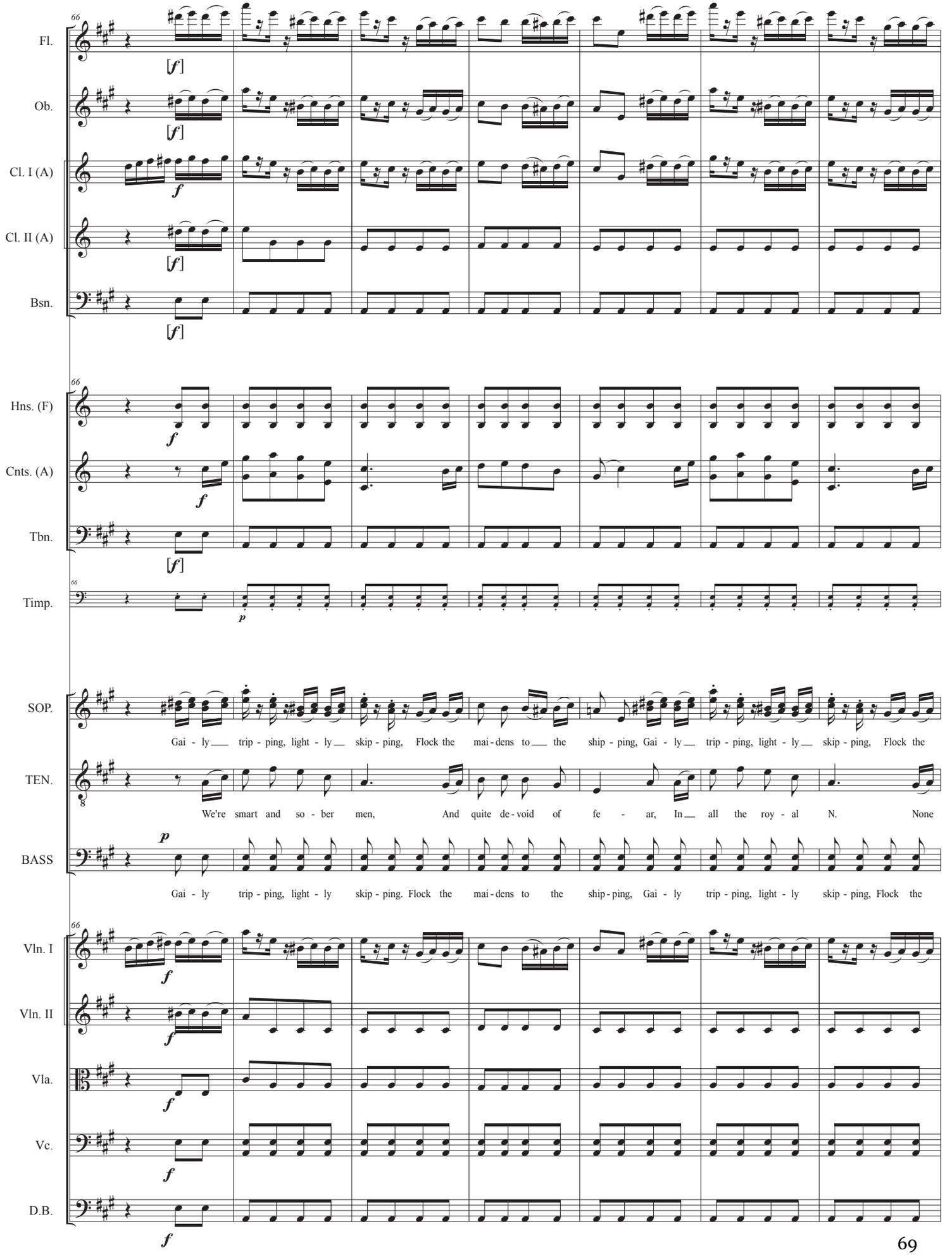
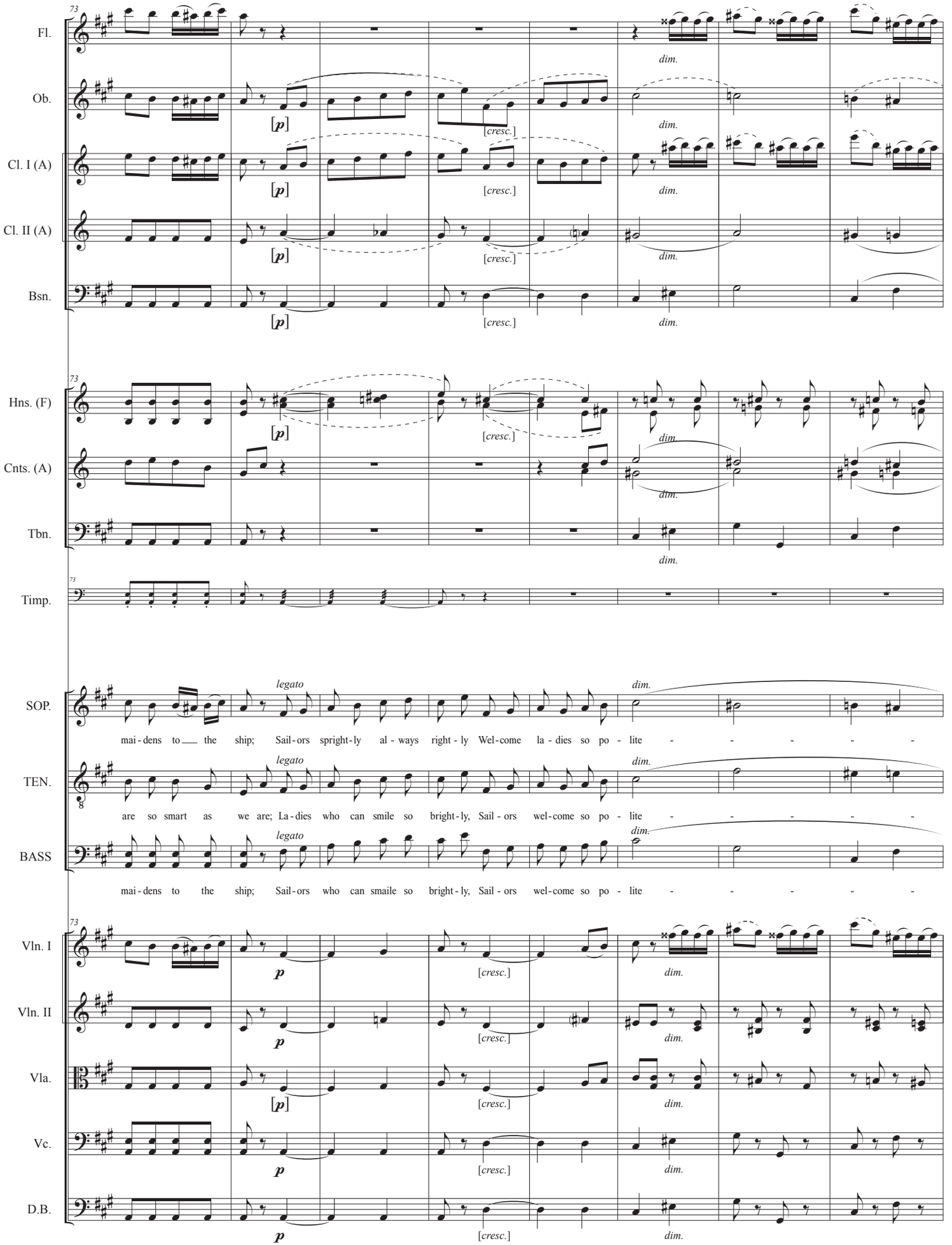
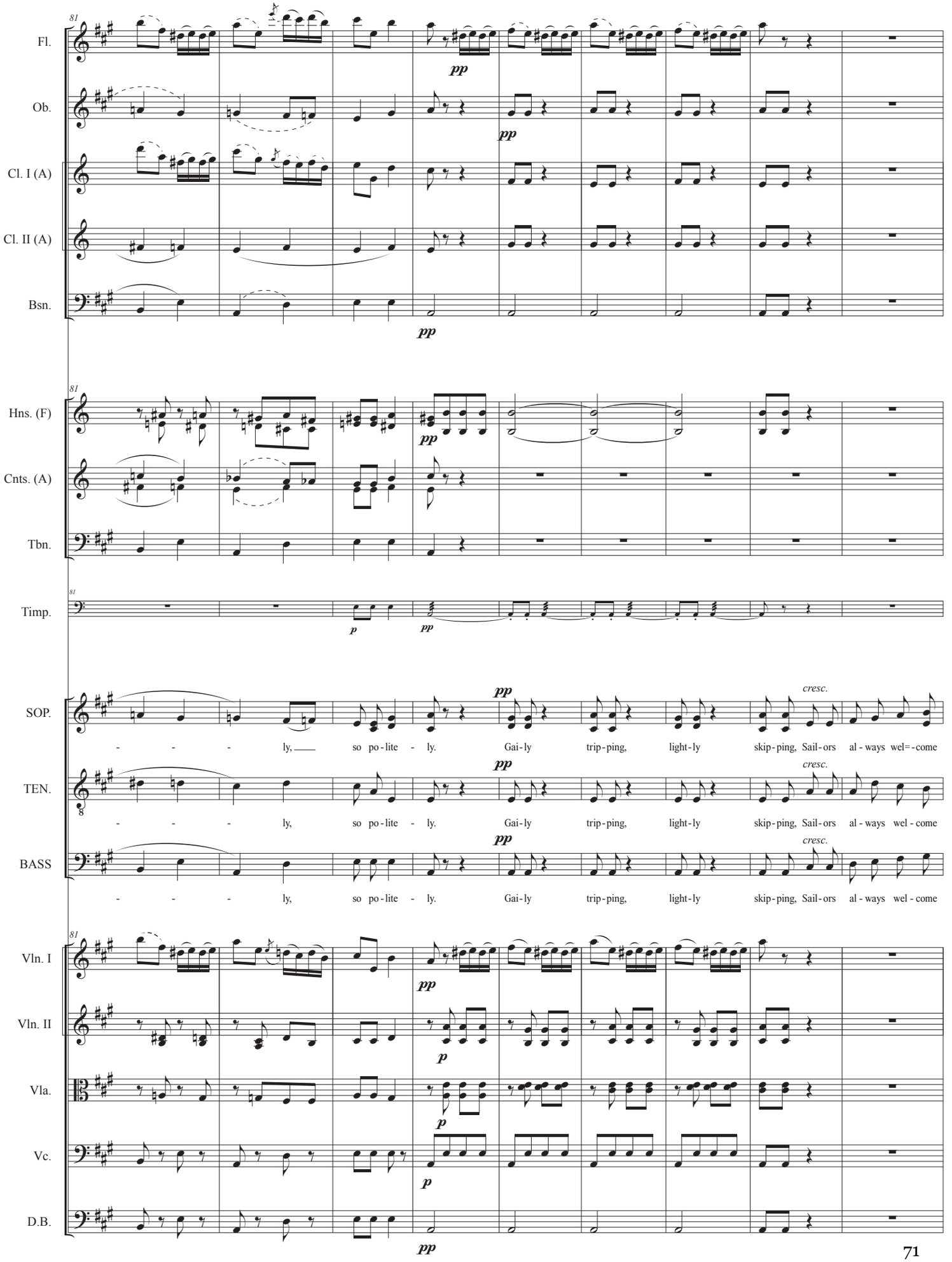
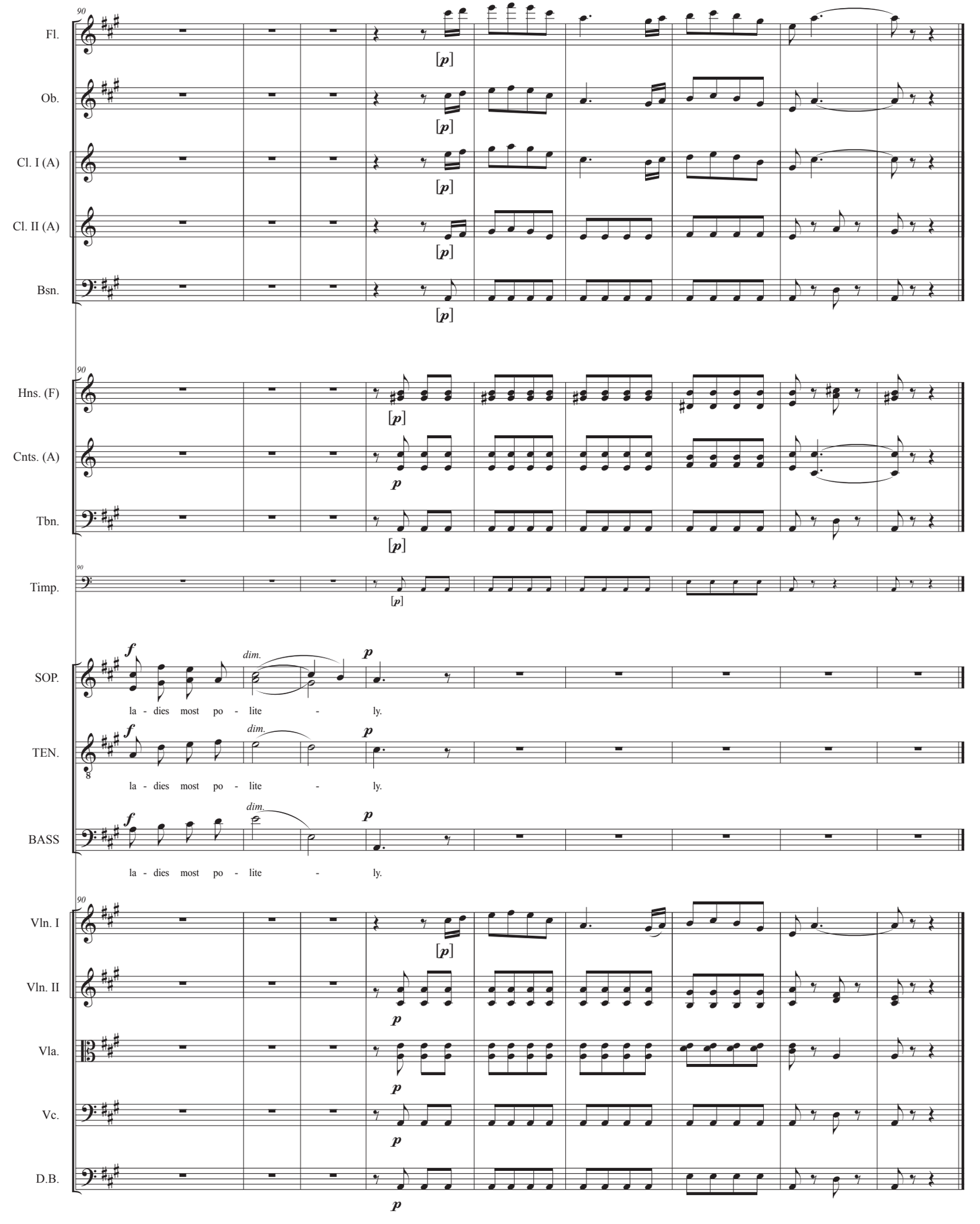
No. 2a RECITATIVE

attaca
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
attaca
BUTT.
Ralph! That name! Re - morse! re - morse!
BOAT.
That is the smart - est lad in all the fleet- Rack - Rack - straw.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
attaca

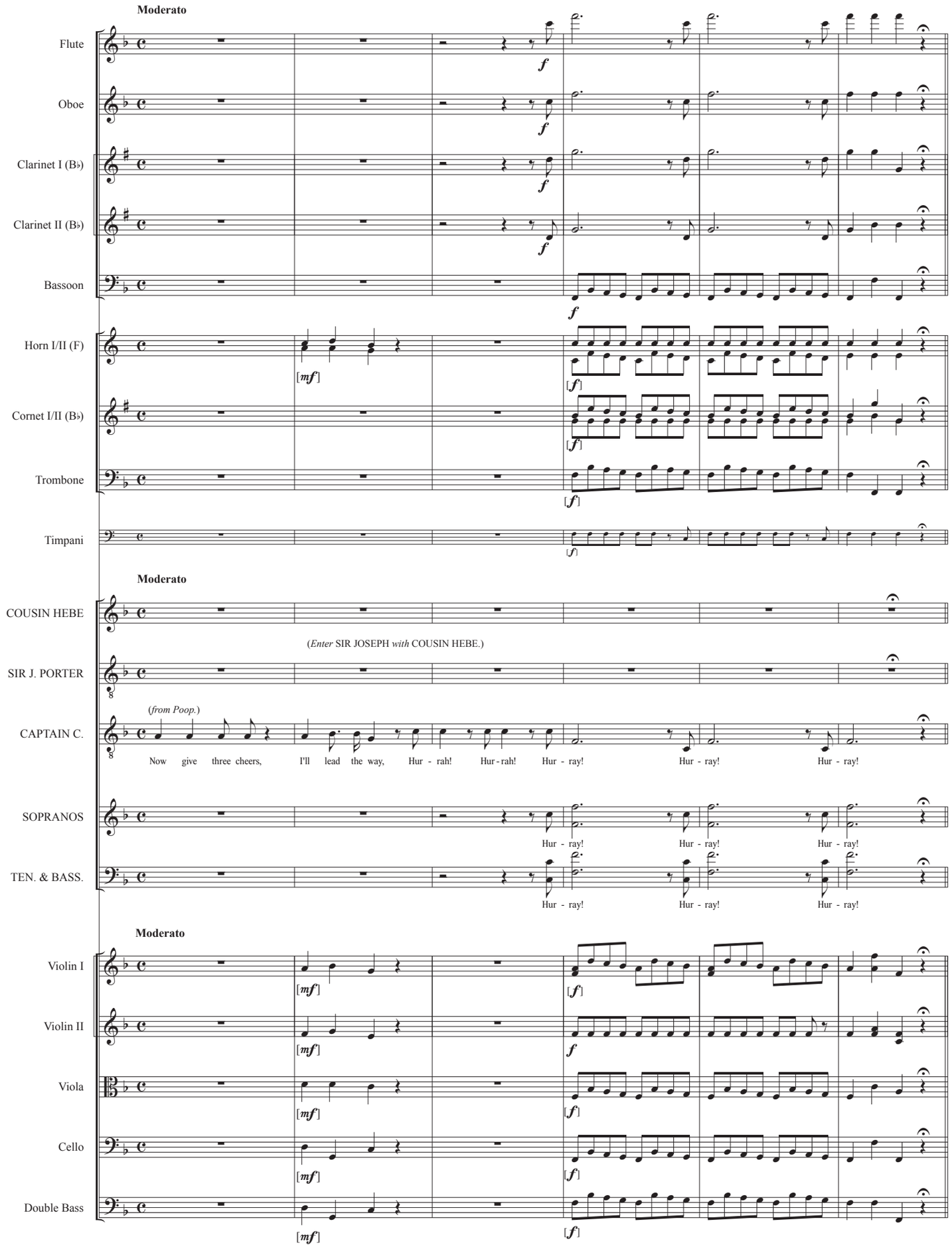
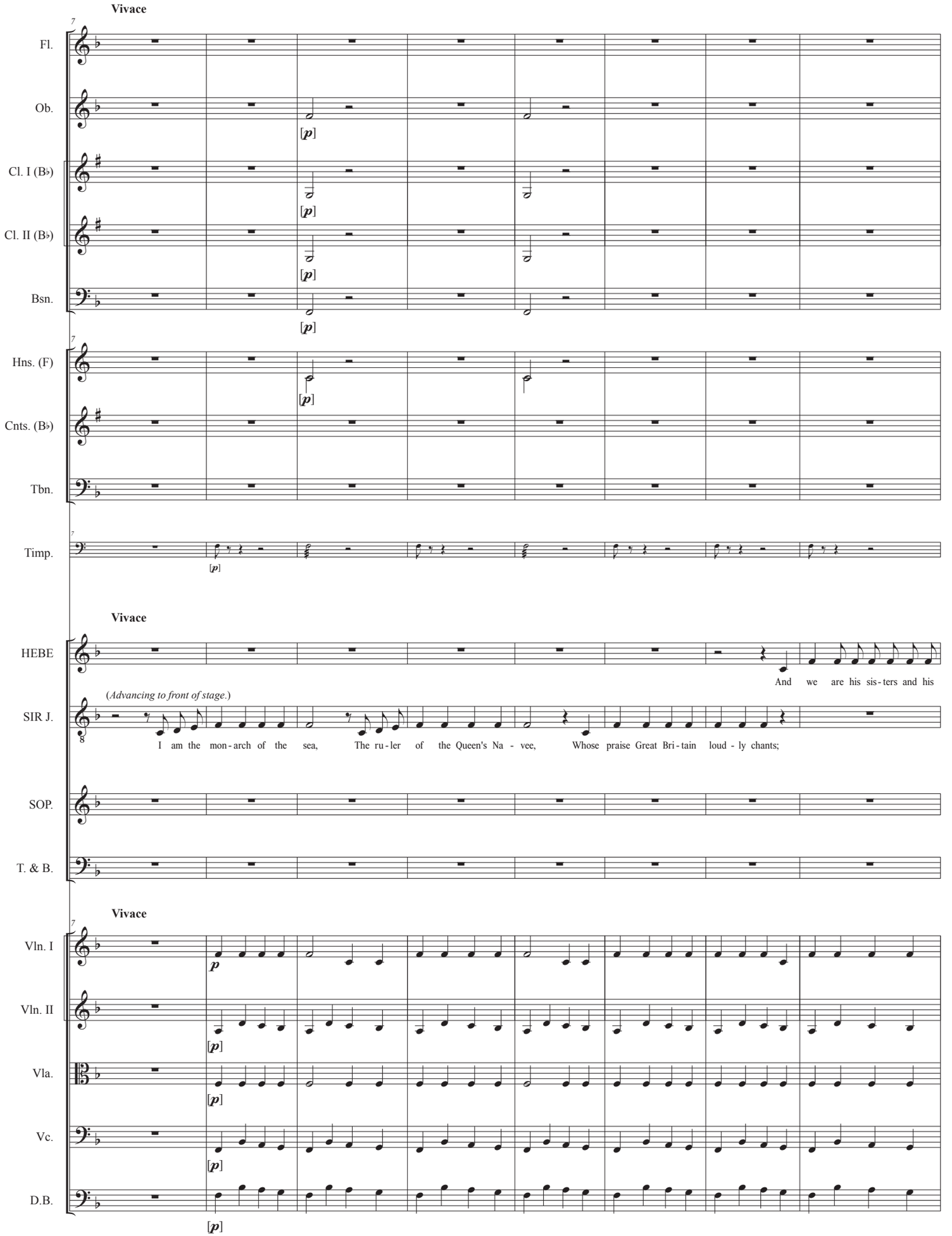
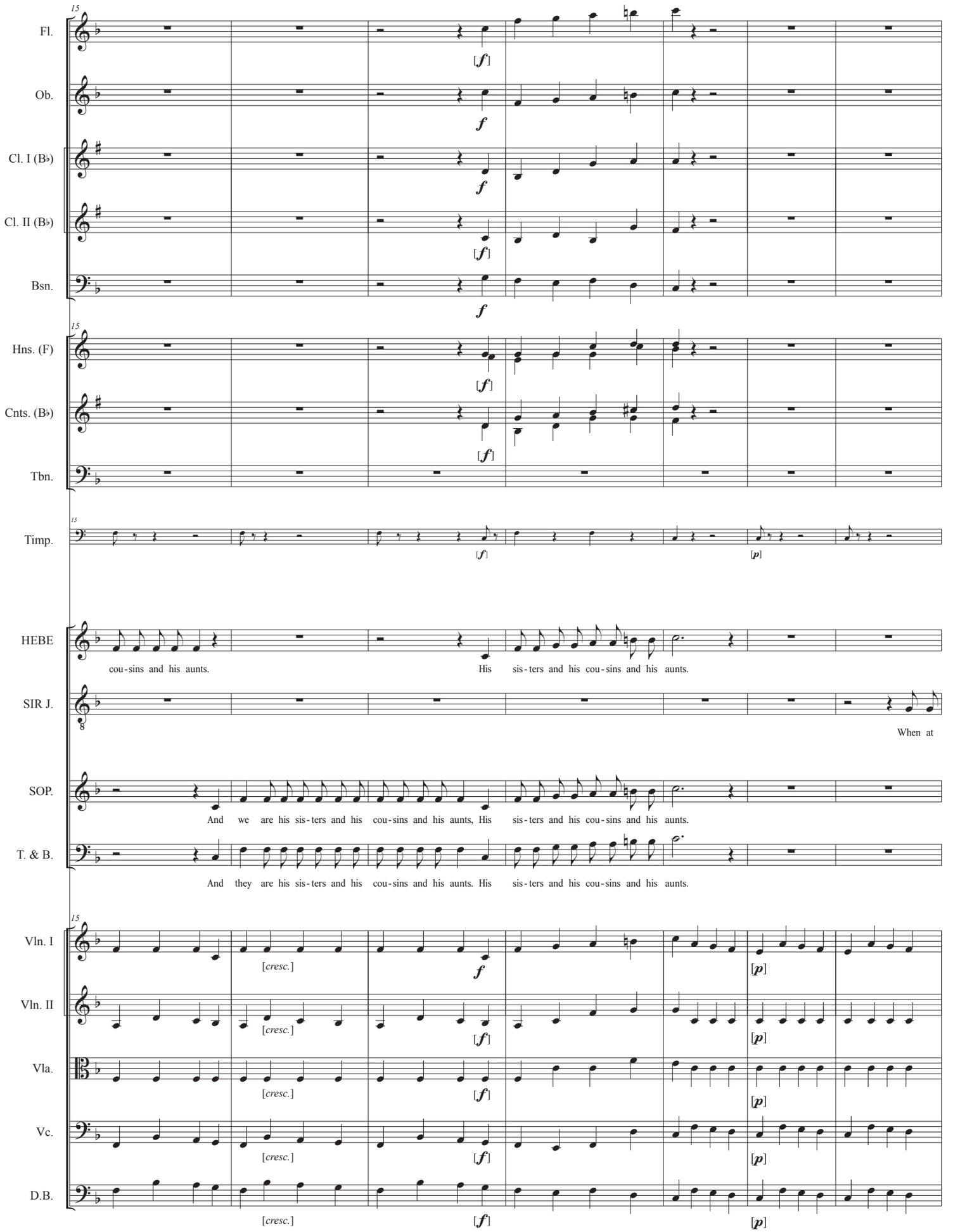
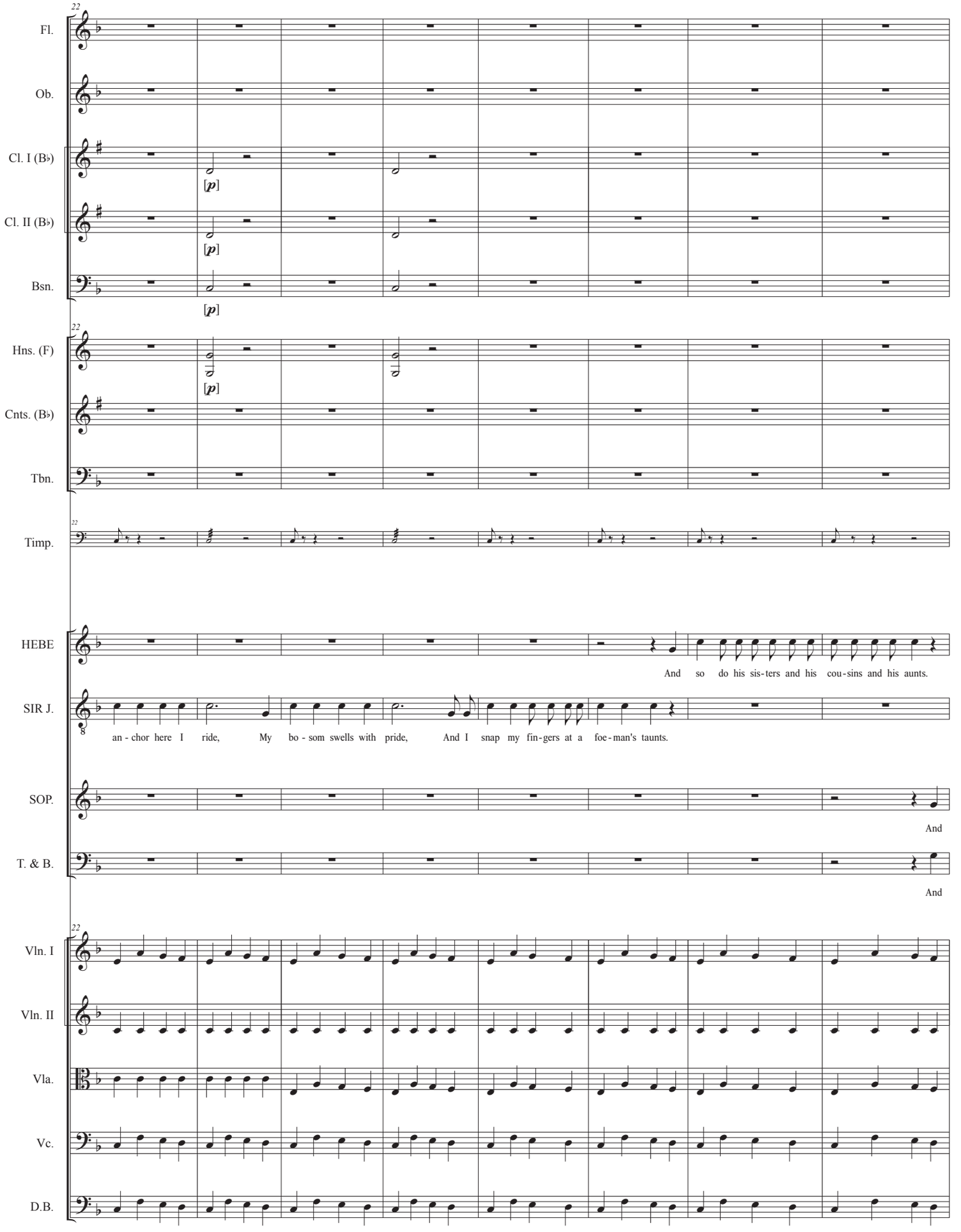
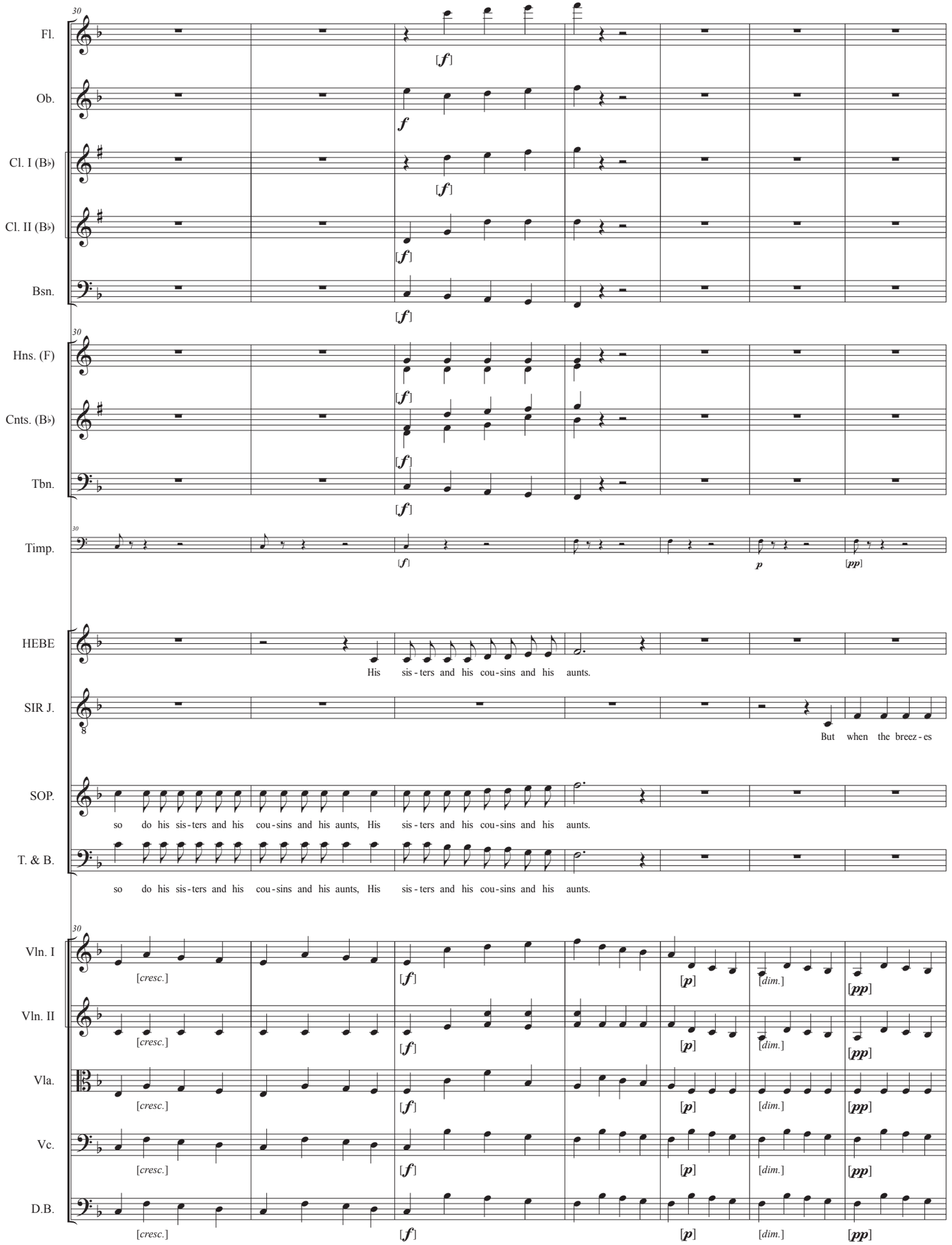
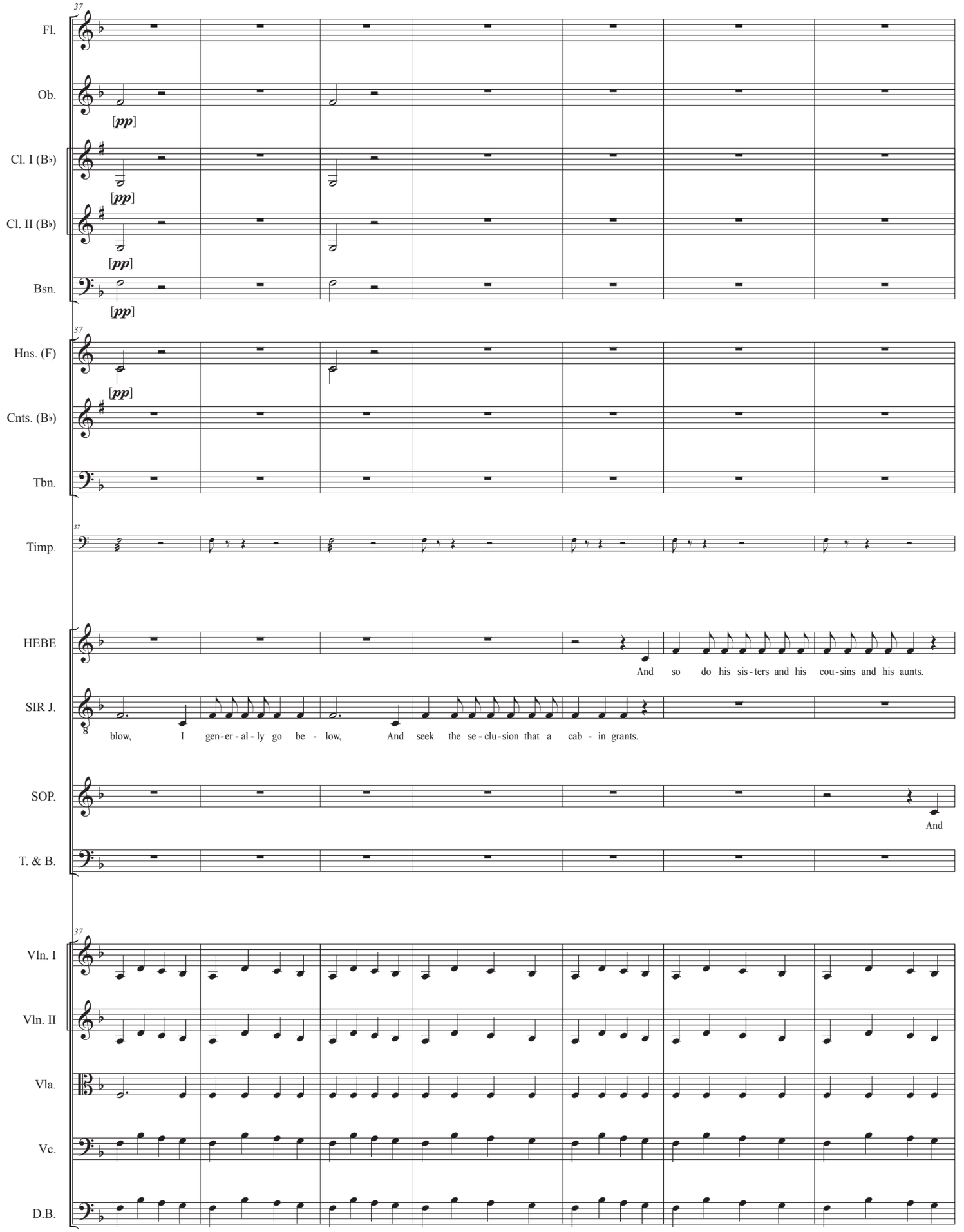
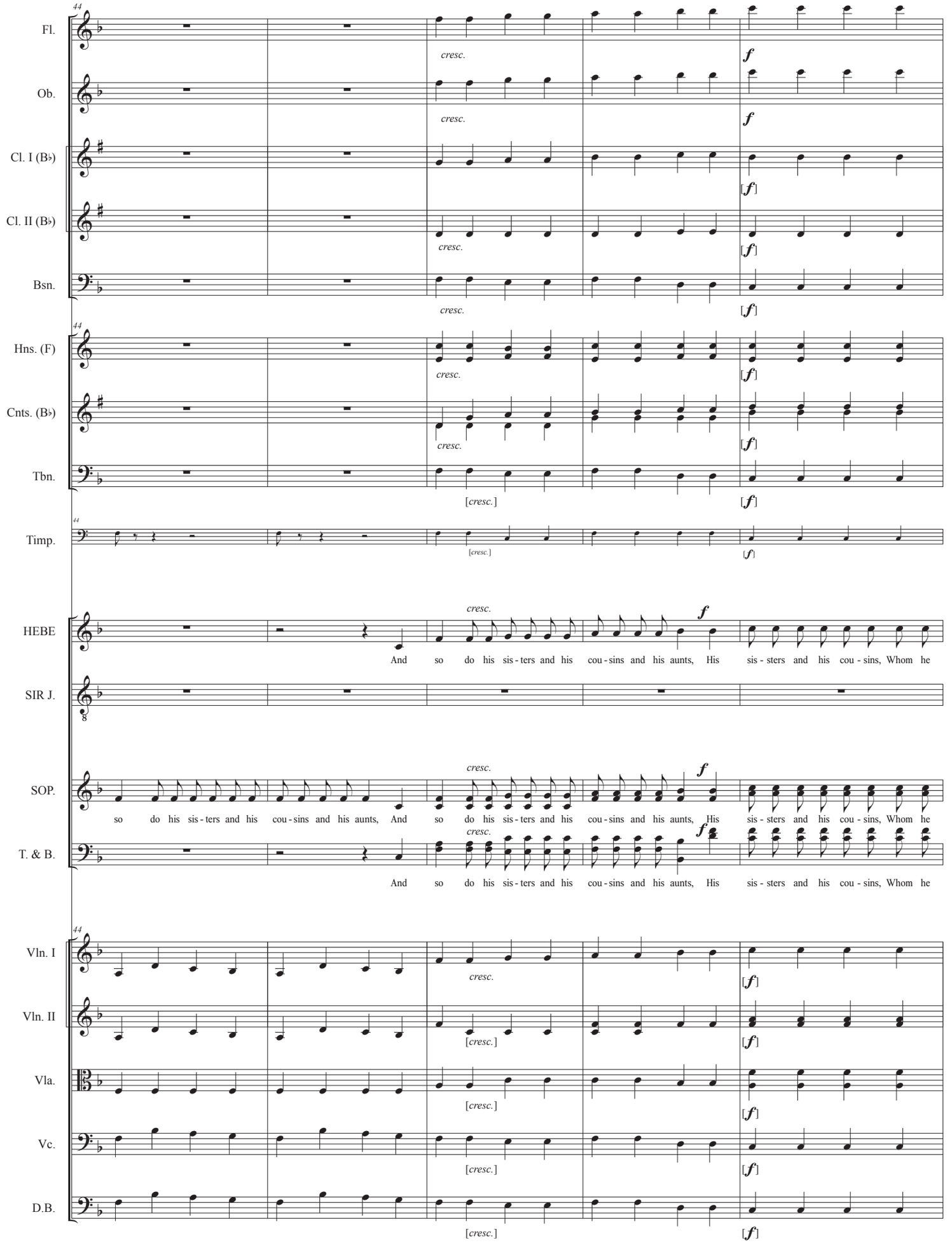
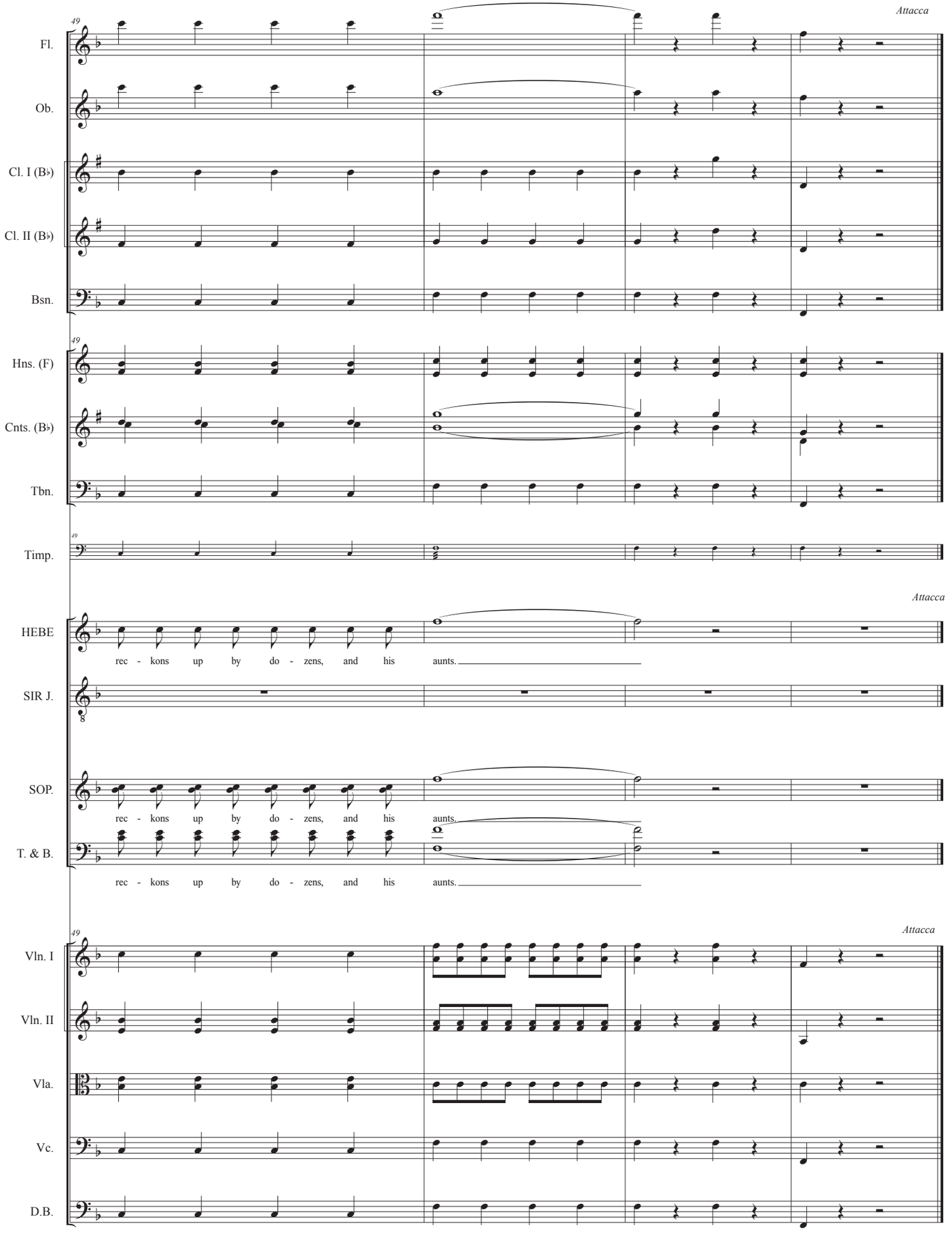
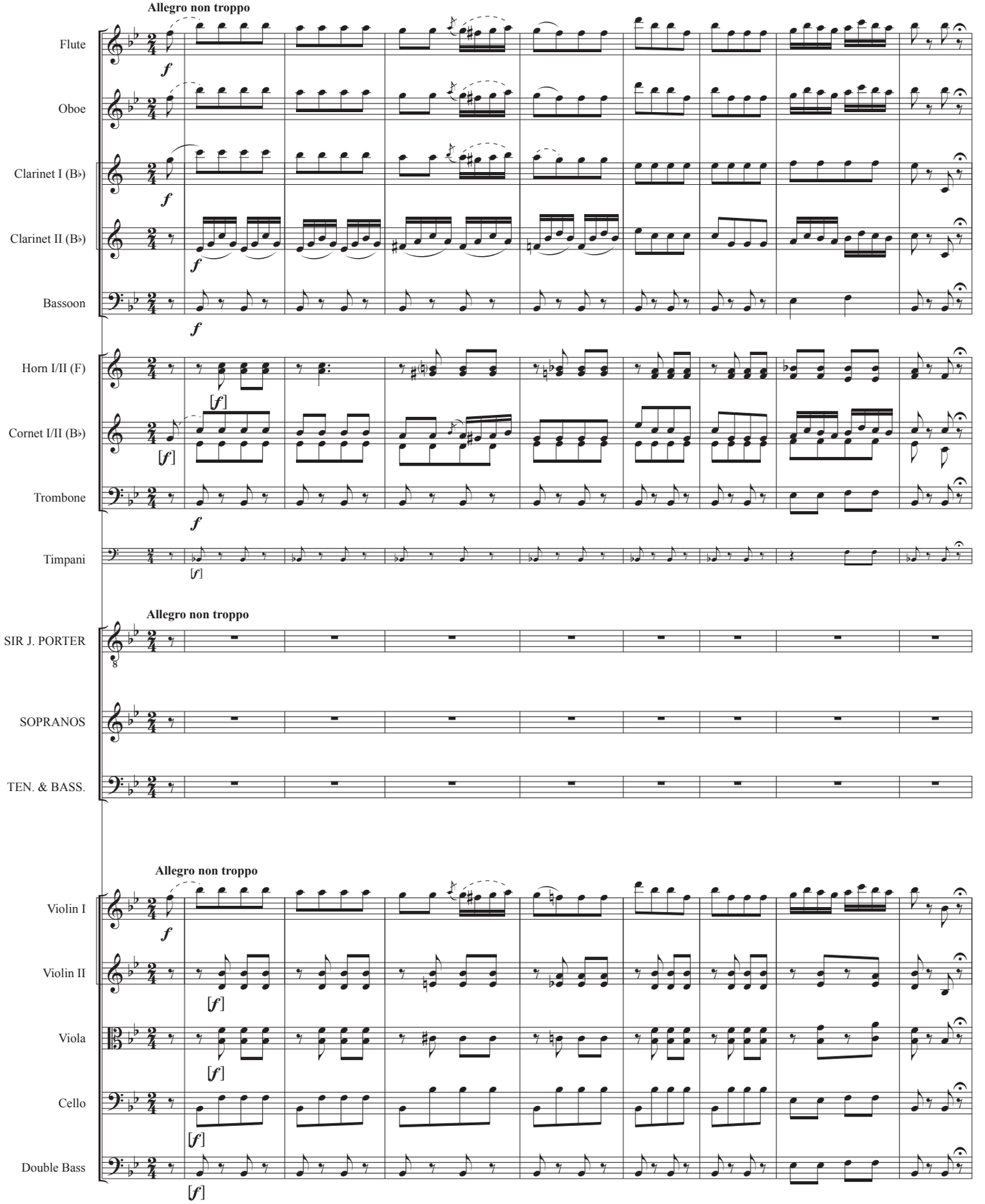
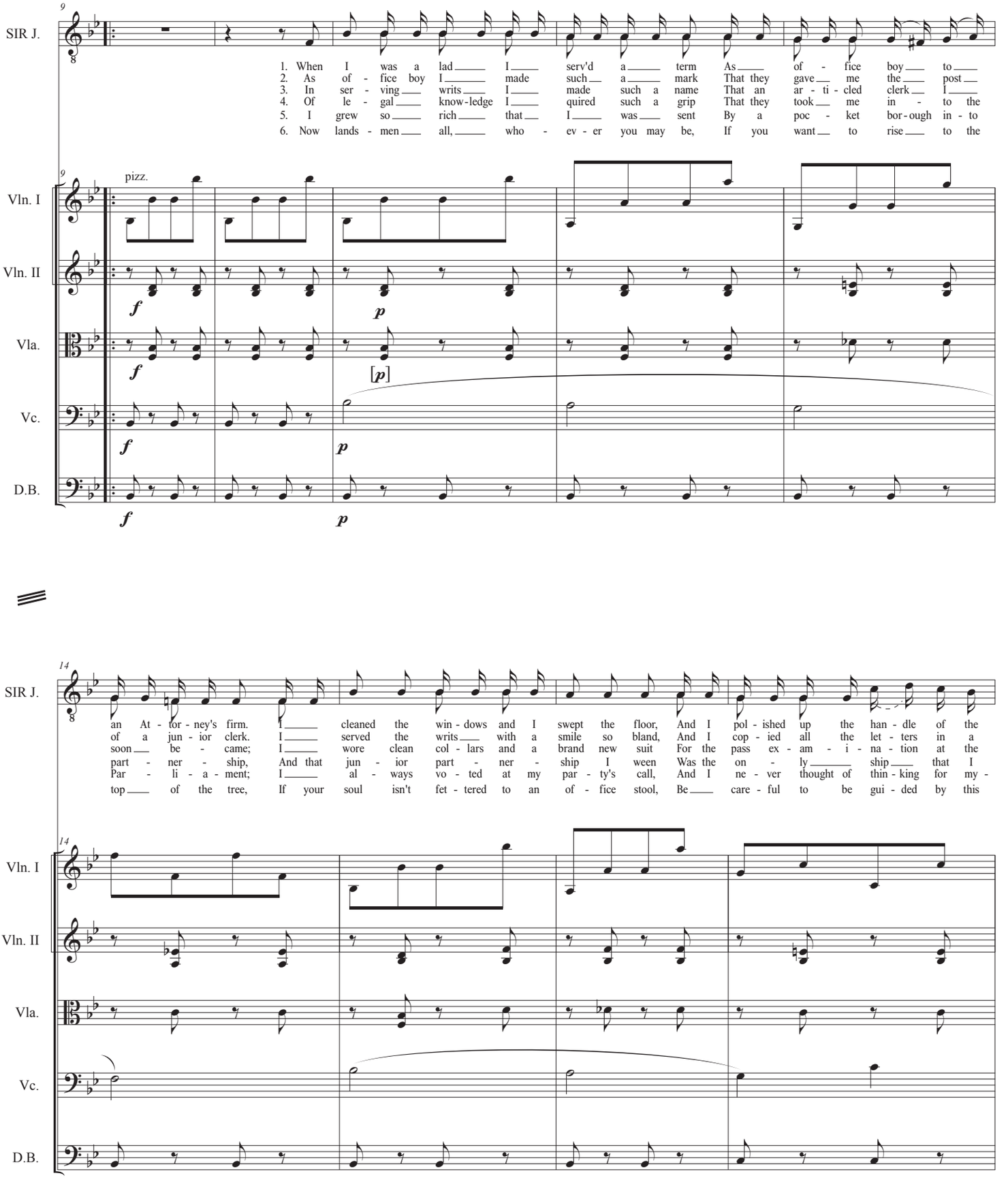
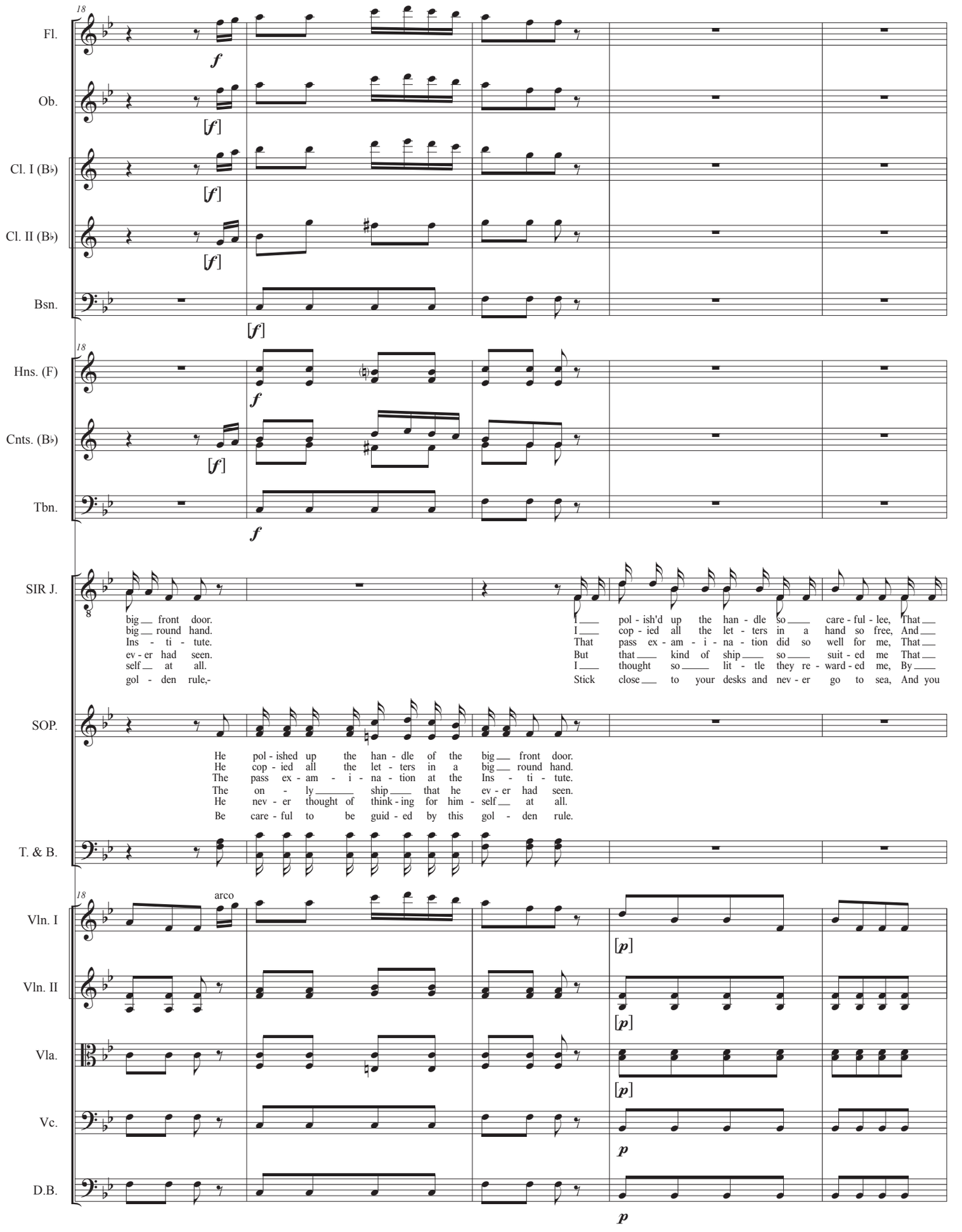
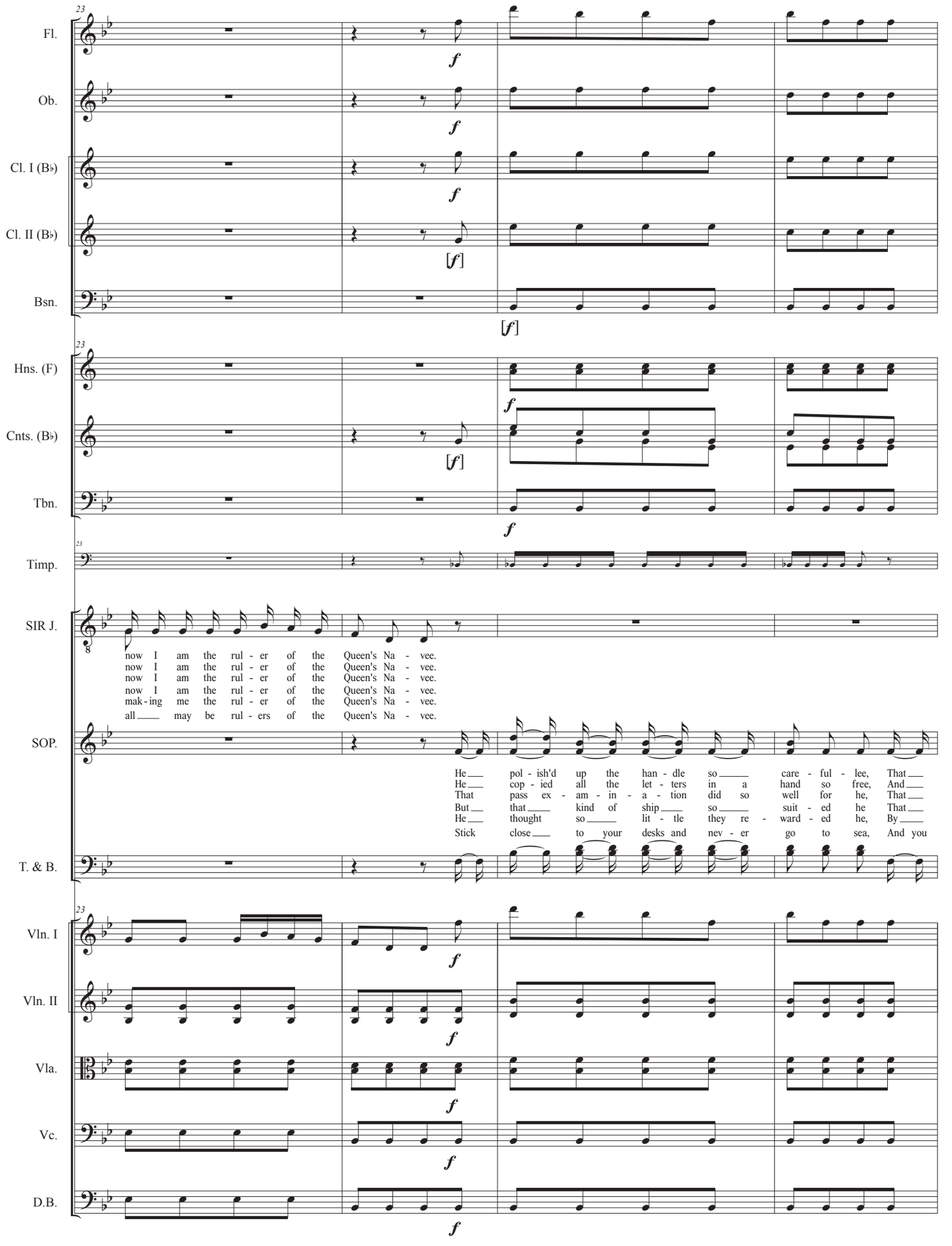
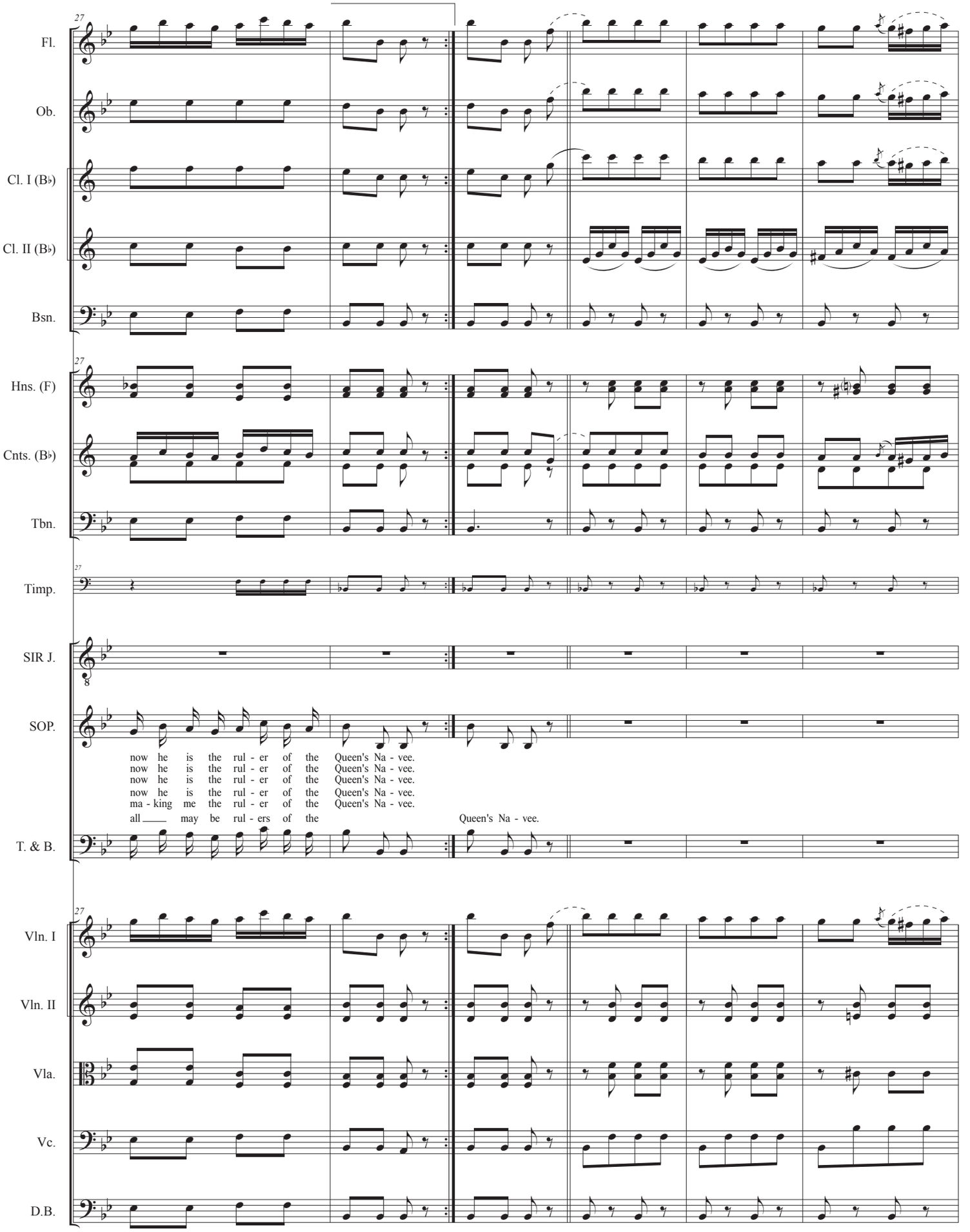
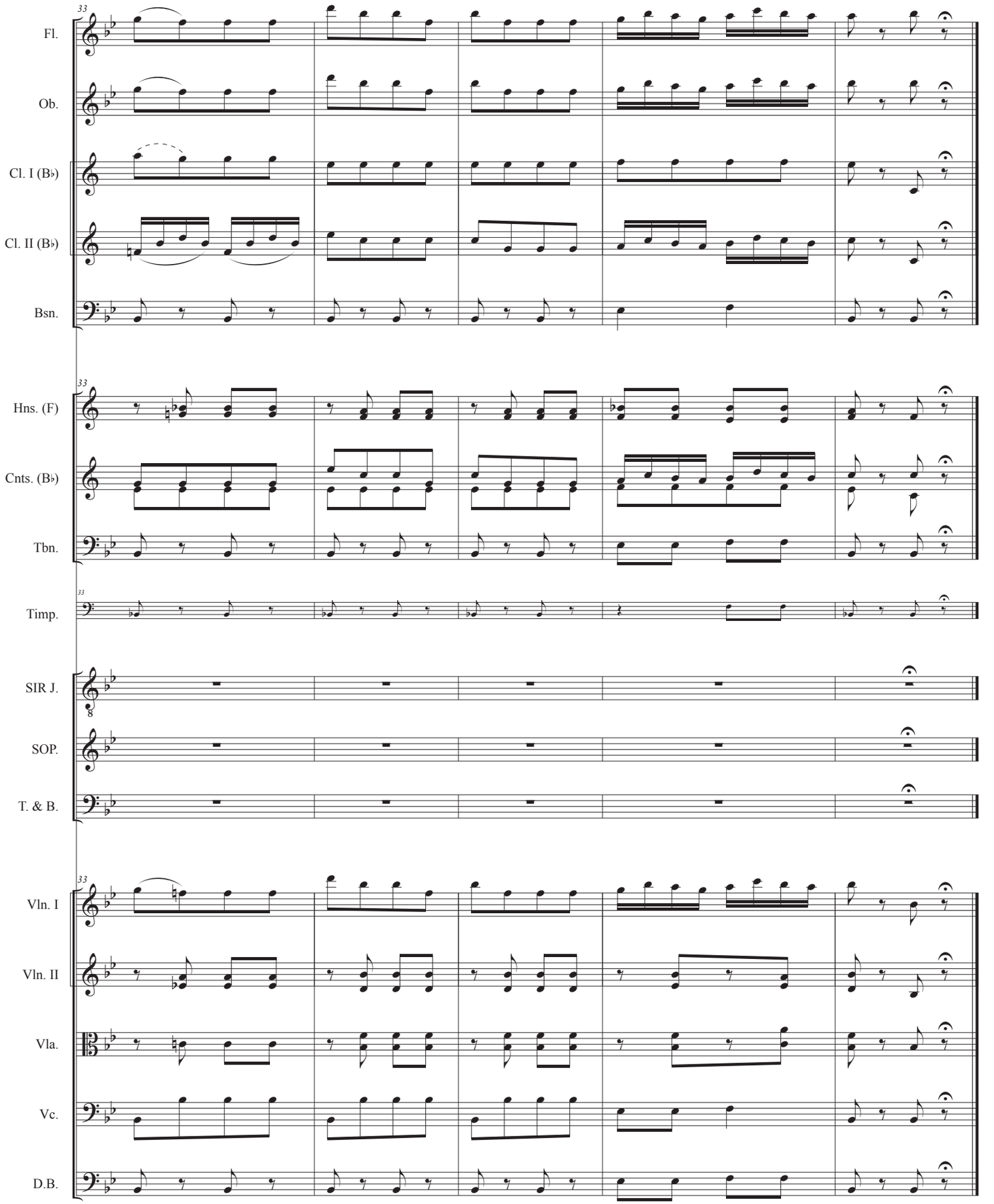
No. 3 SCENA (THE NIGHTINGALE'S SONG)

colla voce
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
colla voce
RALPH
And told his tale in his own me - lo - dious way.
He sang Ah, well - a - day!
TEN.
He sang Ah, well - a - day!
BASS
colla voce
Vln. I
Vln. II
Vla.
Vc.
D.B.

18
Fl.
solo
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
pp
18
Hns. (F)
Cnts. (B♭)
Tbn.
RALPH
The low - ly vale for the moun - tain vain - ly sighed; To his hum - ble wail the ech - o - ing, hills re -
TEN.
BASS
18
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

colla voce
25
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
colla voce
[Recit.]
RALPH
plied, And sang Ah, well - a - day! I know the val - ue of a kind - ly cho - rus But
TEN.
And sang Ah, well - a - day.
BASS
colla voce
Vln. I
Vln. II
Vla.
Vc.
D.B.

33
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
f
dim.
p
Hns. (F)
Cnts. (B♭)
Tbn.
BUTT.
He
RALPH
cho - rus-es yield lit-tle con - sol - la - tion When we have pain and sor-row too, be - fore us! I love, and love, a-las! a-bove my sta - tion,
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[dim.]

attacca
Andante Moderato
39
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
BUTT.
RALPH
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
loves, and loves a lass a - bove his sta - tion!
Yes, yes, the lass is much a - bove his sta - tion!

45
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
[p]
45
Hns. (F)
Cnts. (B♭)
Tbn.
45
Timp.
RALPH
A mai-den fair to see, The pearl of min-strel-sy, A bud of blush-ing beau-ty, For whom proud no-bles sigh, And with each o-ther vie, To
TEN.
BASS
45
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
[p]

53
colla voce
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
RALPH
do her me - nial's du - ty, A sui - tor low - ly born, With hope - less pas - sion torn, And poor be - yond con ceal - ing, Hath
TEN.
To do her me - nial's du - ty.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
[Horn 1]
pizz.
arco
[dim.]

61
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
61
Hns. (F)
Cnts. (B♭)
Tbn.
RALPH
dar'd for her to pine, At whose ex - alt - ed shrine A world of wealth is kneel - ing,
Un - learn - ed he in aught, Save that which love hath taught, For
TEN.
A world of wealth is kneel - ing.
BASS
61
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

69
rall.
rall.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
pp
cresc. poco a poco
69
Hns. (F)
Cnts. (B♭)
Tbn.
ppp
cresc. poco a poco
rall.
rall.
RALPH
Love hath been his tu - tor. Oh, pi - ty, pi - ty me! Our cap - tain's daugh - ter, she, and I that low - ly suit - or! Oh, pi - ty, pi - ty me! Our cap - tain's daugh - ter, she, and
TEN.
BASS
And he, and he that
69
rall.
rall.
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.
[pp]

77
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
I that low - ly suit - - - - or.
TEN.
low - ly suit - - - - or.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f

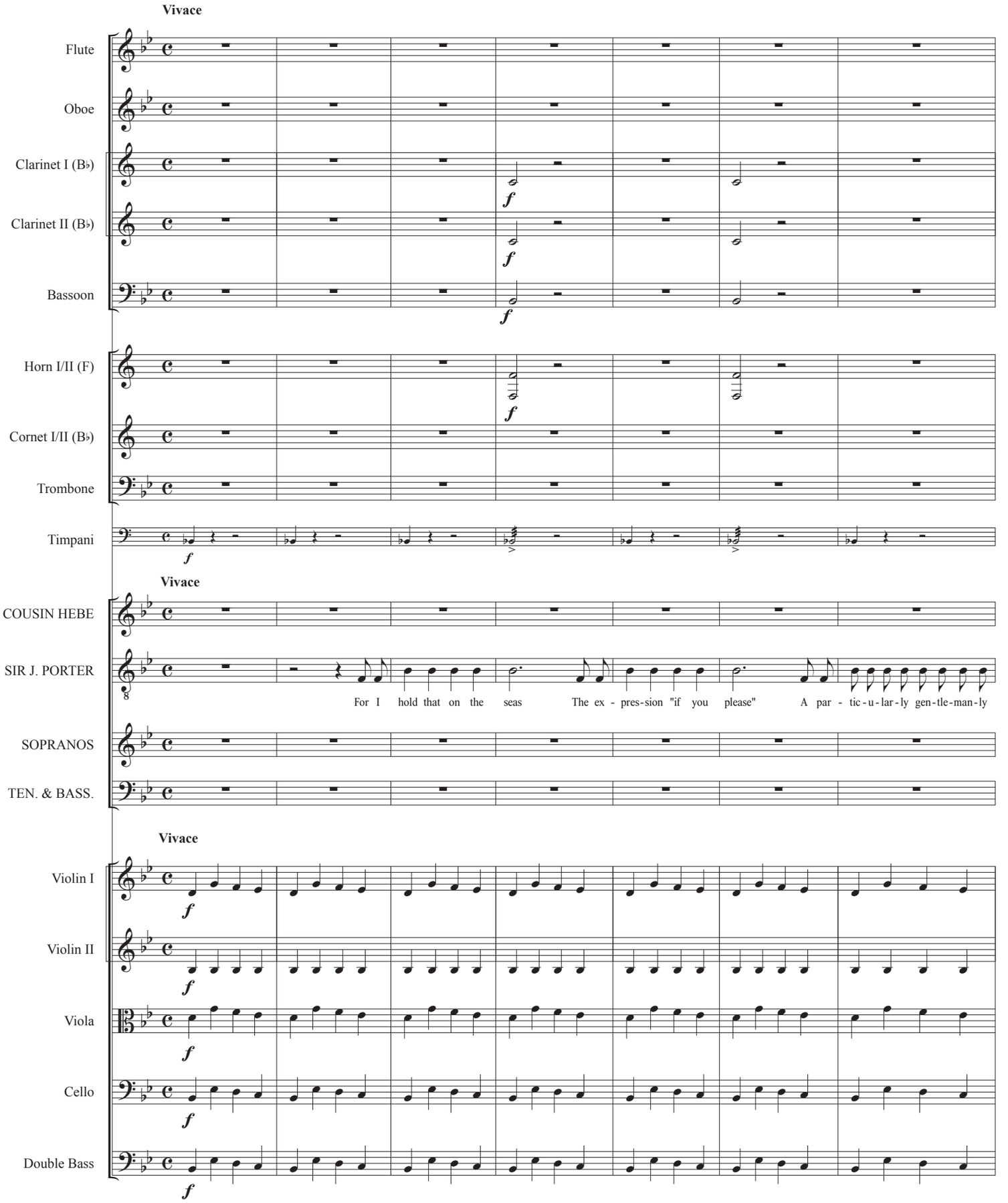
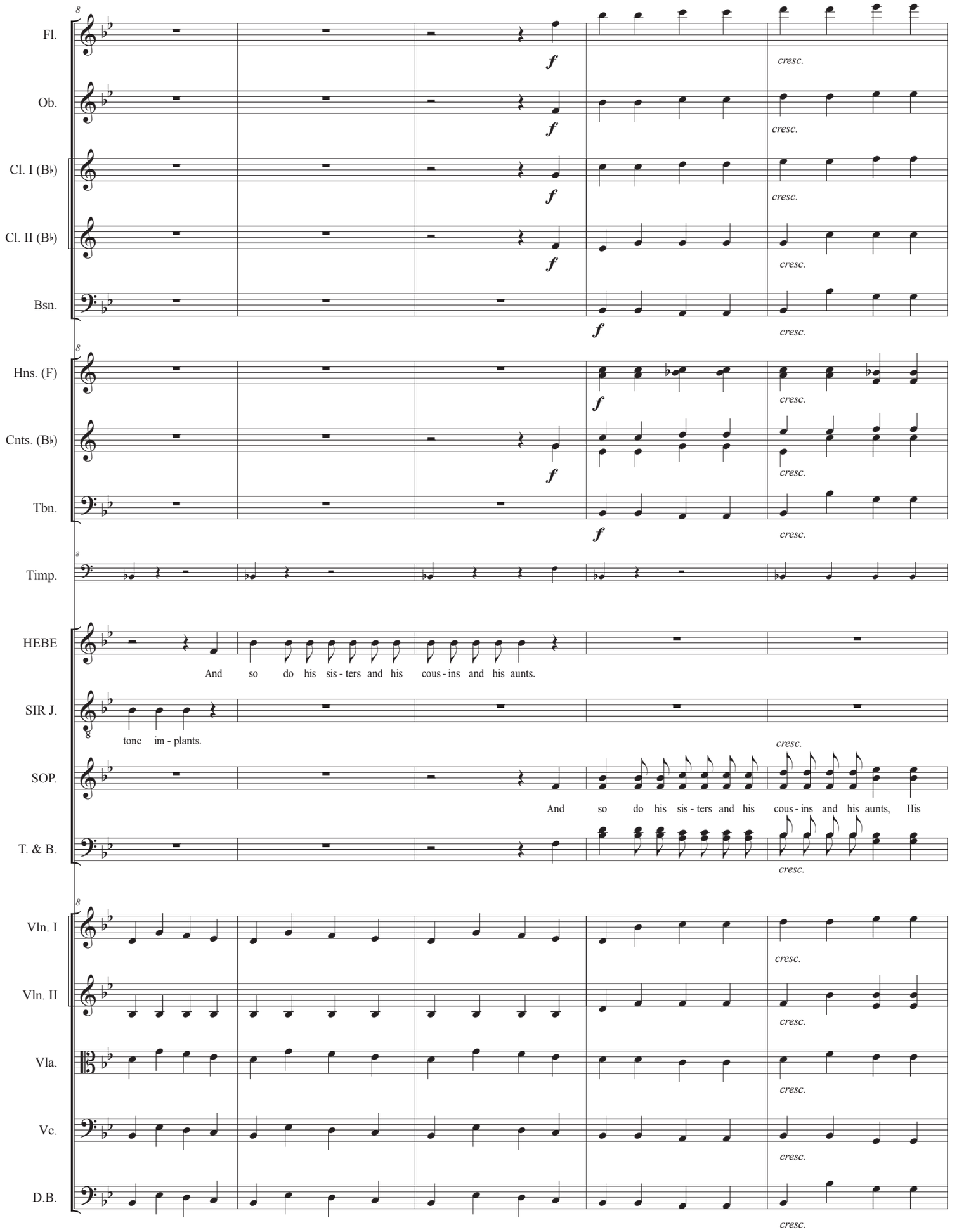
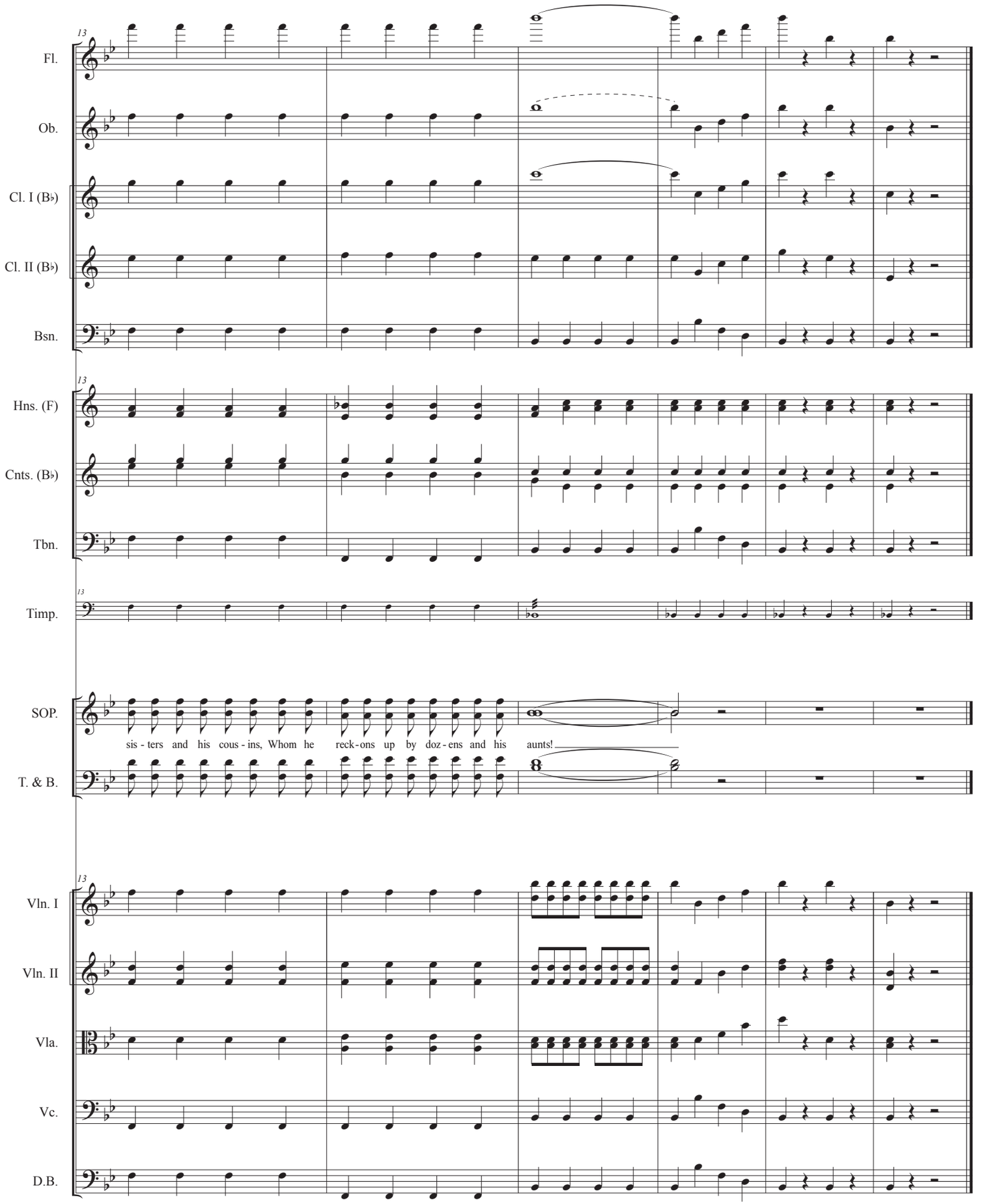
No. 4 RECITATIVE AND SONG

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
CAP.
I hope you're all quite well.
I am in rea-son-ab-le health, and hap-py to meet you all once more.
T. & B.
morn-ing!
Quite well; and you sir?
Vln. I
Vln. II
Vla.
recit
Vc.
D.B.
ff

[a tempo]
16
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
CAP.
1. I
T. & B.
You do us proud, Sir!
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff
[f]

28
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
CAP.
am the cap - tain of the Pin - a - fore.
do my best to sat - is - fy you all.
You're ve - ry, ve - ry 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 -
T. & B.
1. And a right good cap - tain, too!
2. And with you we're quite con - tent!
Vln. I
Vln. II
Vla.
Vc.
D.B.

34
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
CAP.
mand a right good crew.
turn the com - pli - ment.
Tho' re -
Bad
T. & B.
You're ve - ry, ve - ry good, And, be it un - der - stood, He com - mands a right good crew.
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re - turn the com - pli - ment.
Vln. I
Vln. II
Vla.
Vc.
D.B.

40
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
[p]
40
Hns. (F)
Cnts. (A)
Tbn.
40
Perc.
CAP.
8
la - ted to a peer, I can hand, reef and steer, Or skip a sel - va - gee; I am nev - er known to quail At the fu - ry of a gale, And I'm
lan-guage or a - buse I nev-er, nev - er use, What - ev-er the e-mer-gen - cy; Though "both-er it!" I may Oc - ca-sion-al - ly say, I
T. & B.
40
Vln. I
Vln. II
Vla.
Vc.
D.B.

46
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
CAP.
nev-er, nev-er sick at sea!
nev-er use a big, big, D!
No, nev-er!
No, nev-er!
Hard-ly ev-er!
Hard-ly ev-er!
TEN.
He's hard-ly ev-er sick at
T. & B.
What, nev-er?
What, nev-er?
What, ne-ver?
What, ne-ver?
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f

54
Fl.
dim.
pp
Ob.
[dim.]
pp
Cl. I (A)
[dim.]
[pp]
Cl. II (A)
[dim.]
[pp]
Bsn.
[dim.]
54
Hns. (F)
pp
Cnts. (A)
Tbn.
54
Perc.
CAP.
8
TEN.
dim.
p
8
sea. Then give three cheers, and one cheer more, For the
BASS
p
54
Vln. I
[dim.]
pp
Vln. II
[dim.]
pp
Vla.
[dim.]
pp
Vc.
[dim.]
pp
D.B.
[dim.]
pp

(pause in the 2nd verse only)
57
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Perc.
[tr]
(pause in the 2nd verse only)
TEN.
BASS
har - dy [well - bred] cap-tain of the Pin - a - fore! Then give three cheers, and one cheer more, For the cap-tain of the Pin - a - fore!
Vln. I
Vln. II
Vla.
Vc.
D.B.
(pause in the 2nd verse only)

63
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
1.
2.
63
Hns. (F)
Cnts. (A)
Tbn.
63
Perc.
CAP.
8
2. I
T. & B.
63
Vln. I
Vln. II
Vla.
Vc.
D.B.

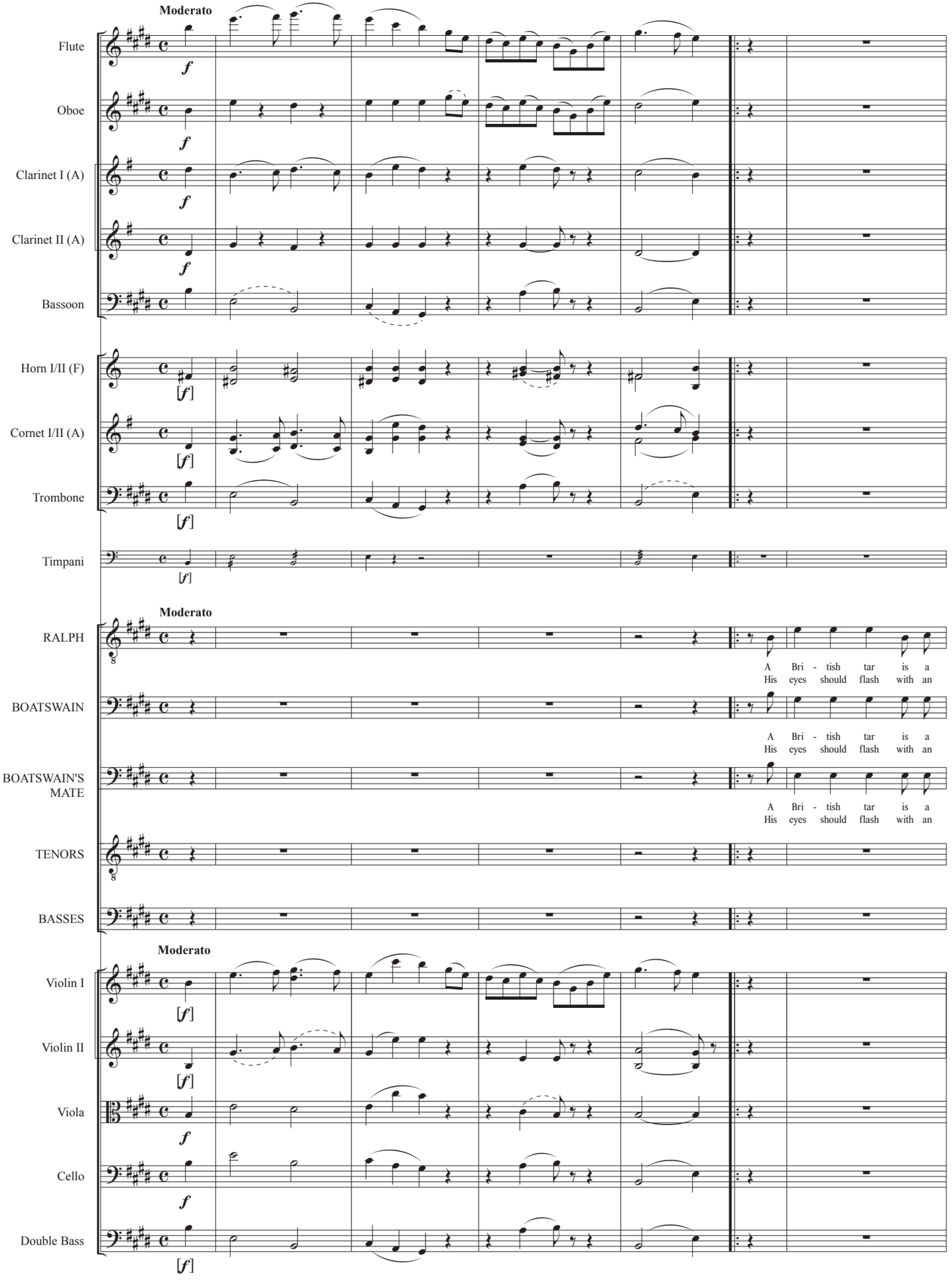
No. 4a. RECITATIVE

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
tacet
f
ff
[p]
Pro - claims a sor - row far more deep than com - mon; Con - fide in me; fear not, I am a moth - er!

Timp.
CAP.
Yes, lit - tle But - ter - cup, I'm sad and sor - ry, My daugh - ter Jo - seph - ine, the fair - est flow'r That ev - er blos - som'd on an - ces - tral
Vln. I
Vln. II
Vla.
Vc.
D.B.
7
f
tim - ber, Is sought in mar - riage by Sir Jo - seph Por - ter, Our Ad - mi - ral - ty's First Lord;
p

Tempo moderato
(with emotion)
10
BUTT.
Ah, poor Sir Jo - seph! Ah, I know too well the
CAP.
But for some rea - son she does not seem to tac - kle kind - ly to it.
Tempo moderato
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
16
BUTT.
(Exit.)
an - guish of a heart that loves but vain - ly! But see! here comes your most at-trac - tive daugh - ter; I go- fare-well!
Vln. I
Vln. II
Vla.
Vc.
D.B.
Segue aria
21
Timp.
(Looking after her)
CAP.
A plump and pleas - ing per - son.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Segue aria

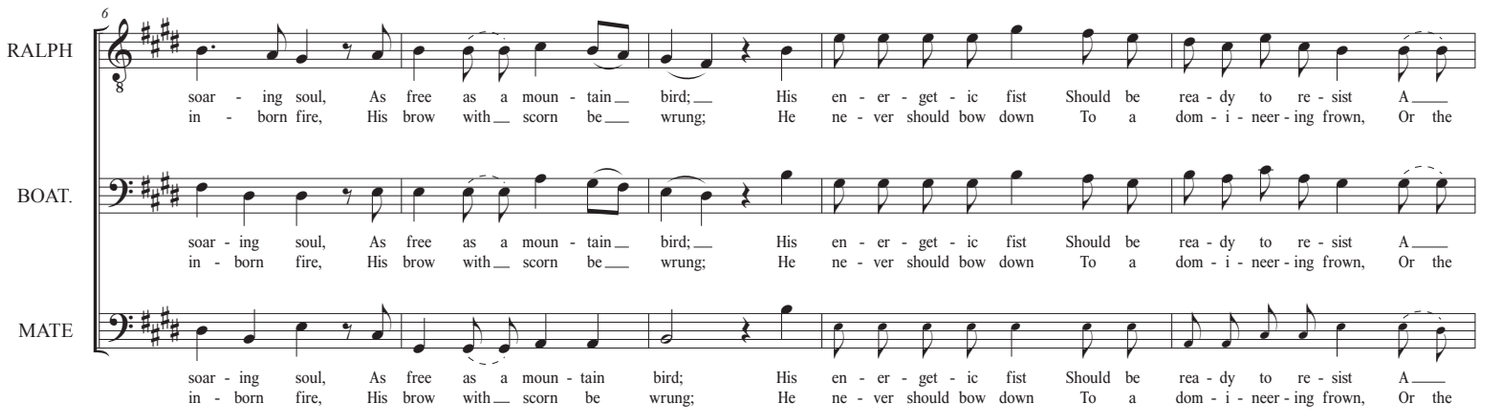
No. 5 SONG

Andante
Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
Andante
JOSEPHINE
Sor-ry her lot who loves too well. Hea-vy the
Andante
Violin I
Violin II
Viola
Cello
Double Bass

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
heart that hopes but vain - ly; Sad are the sighs that own the spell Ut - ter'd by eyes that speak too plain - ly,
Vln. I
Vln. II
Vla.
Vc.
D.B.

14
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
rall.
Un poco animato
f
p
dolce
[p]
[a2]
Hns. (F)
Cnts. (B♭)
Tbn.
pp
Timp.
JOS
Sor-ry her lot who loves too well,
Hea-vy the heart that hopes but vain - ly.
Hea - vy the sor - row that
Vln. I
Vln. II
Vla.
Vc.
D.B.

20
colla voce
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
[cresc.]
[f]
f
p
[p]
dim.
bows the head, When love is a - live and hope is dead, When love is a - live and hope

29
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
Vln. I
Vln. II
Vla.
Vc.
D.B.
[f]
[p]
f
p
3
is dead.
Sad is the hour when sets the sun, Sad is the

37
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
37
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
37
JOS
night, to earth's poor daugh - ters, When to the ark the wear - ied ones Flies from the emp - ty waste of wa - ters.
37
Vln. I
Vln. II
Vla.
Vc.
D.B.

43
rall.
Fl.
Ob.
f
Cl. I (B♭)
p
Cl. II (B♭)
[p]
Bsn.
[p]
43
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
43
rall.
JOS
Sad is the hour when sets the sun,
Sad is the night to earth's poor daugh - ters.
43
rall.
Vln. I
Vln. II
Vla.
Vc.
D.B.

47
Un poco animato
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
dolce
pp
f
cresc.
[cresc.]
[f]
Hea - vy the sor - row that bows the head, When love is a - live and hope is dead, When

colla voce
55
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
love is a - live and hope and hope is dead.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dim.

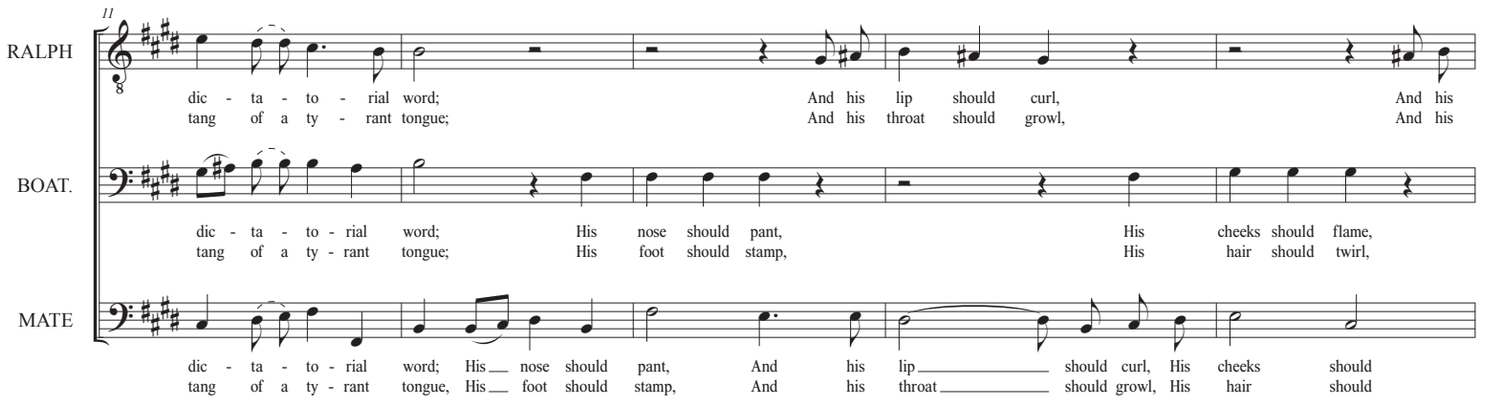
No. 6 BARCAROLLE CHORUS

8
Fl.
Ob.
Cl. I (A)
SOP.
Bang, bang, the loud nine - pound - ers go;
Shout o'er the bright blue sea, For Sir Jo - seph Por - ter, K. C. B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
14
[attacca]
dim.
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.
(During this the crew have entered on tiptoe, listening attentively to the song.)
[pizz].
[arco]

Allegretto come 1ma
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
Allegretto come 1ma
SOP.
TEN.
We
BASS
Sir Jo-seph's barge is seen, And his crowd of blush-ing beau-ty; We hope he'll find us clean, And at - ten-tive to our du-ty; We
Vln. I
Vln. II
Vla.
Vc.
Allegretto come 1ma
D.B.

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
SOP.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
cresc. molto
[cresc.]
[cresc. molto]
p
sail, we sail the o - cean blue, And our sau - cy ship's a beau - ty; We're so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber,

19
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
SOP.
TEN.
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 are so smart as
BASS
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 are so smart as
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
[f]

29
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
29
Hns. (F)
Cnts. (A)
Tbn.
p
29
Change to E3 & A2
Timp.
Enter SIR JOSEPH'S FEMALE RELATIVES.
They dance round stage.
SOP.
TEN.
we are.
BASS
we are.
29
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

36
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
SOP.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
[p]
Gai - ly trip - ing, light - ly skip - ing, Flock the mai - dens to the

43
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
f
43
Hns. (F)
Cnts. (A)
Tbn.
[f]
f
43
Timp.
SOP.
ship - ping; Gai - ly trip - ping, light - ly skip - ing, Flock the mai - dens to the ship - ping.
T. & B.
Flags, and guns, and pen - nants dip - ing, All the la - dies love the
43
Vln. I
Vln. II
Vla.
Vc.
D.B.
[f]

51
8va
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
f
Hns. (F)
Cnts. (A)
Tbn.
[f]
Timp.
SOP.
Sail - ors spright - ly, al - ways right - ly Wel - come la - dies so po - lite - ly.
T. & B.
shup - ping.
La - dies who can smile so bright - ly, Sail - ors wel - come
Vln. I
Vln. II
Vla.
Vc.
D.B.

59
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
p
Tbn.
Timp.
SOP.
Sail - ors spright - ly al - ways right - ly Wel - come la - dies so po - lite - ly.
T. & B.
most po - lite - ly, wel - come most po - lite - ly.
Vln. I
Vln. II
Vla.
Vc.
D.B.

66
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[f]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
p
SOP.
Gai - ly trip - ping, light - ly skip - ping, Flock the mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the
TEN.
We're smart and so - ber men, And quite de - void of fe - ar, In all the roy - al N. None
BASS
Gai - ly trip - ping, light - ly skip - ping. Flock the mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the
Vln. I
Vln. II
Vla.
Vc.
D.B.
f

73
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
[cresc.]
dim.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
SOP.
TEN.
BASS
legato
mai - dens to the ship; Sail - ors spright - ly al - ways right - ly Wel - come la - dies so po - lite - - - - -
are so smart as we are; La - dies who can smile so bright - ly, Sail - ors wel - come so po - lite - - - - -
mai - dens to the ship; Sail - ors who can smaile so bright - ly, Sail - ors wel - come so po - lite - - - - -
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

81
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
pp
Hns. (F)
Cnts. (A)
Tbn.
Timp.
p
SOP.
TEN.
BASS
cresc.
- - - ly, so po-lite - ly. Gai-ly trip-ping, light-ly skip-ping, Sail-ors al-ways wel=come
- - - ly, so po-lite - ly. Gai-ly trip-ping, light-ly skip-ping, Sail-ors al-ways wel-come
- - - ly, so po-lite - ly. Gai-ly trip-ping, light-ly skip-ping, Sail-ors al-ways wel-come
Vln. I
Vln. II
Vla.
Vc.
D.B.

90
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
p
SOP.
TEN.
BASS
f
dim.
la - dies most po - lite - ly.
Vln. I
Vln. II
Vla.
Vc.
D.B.

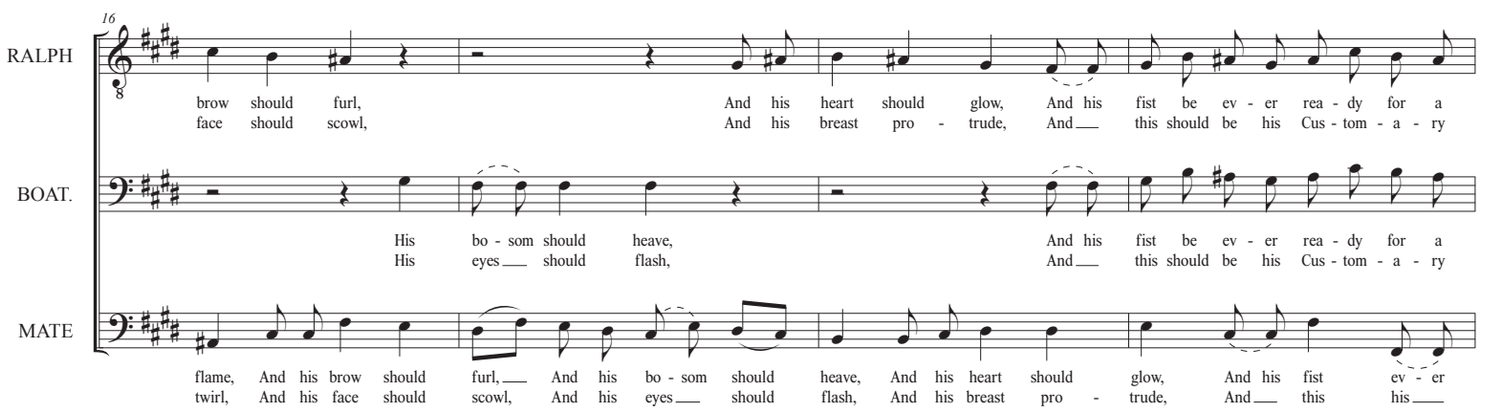
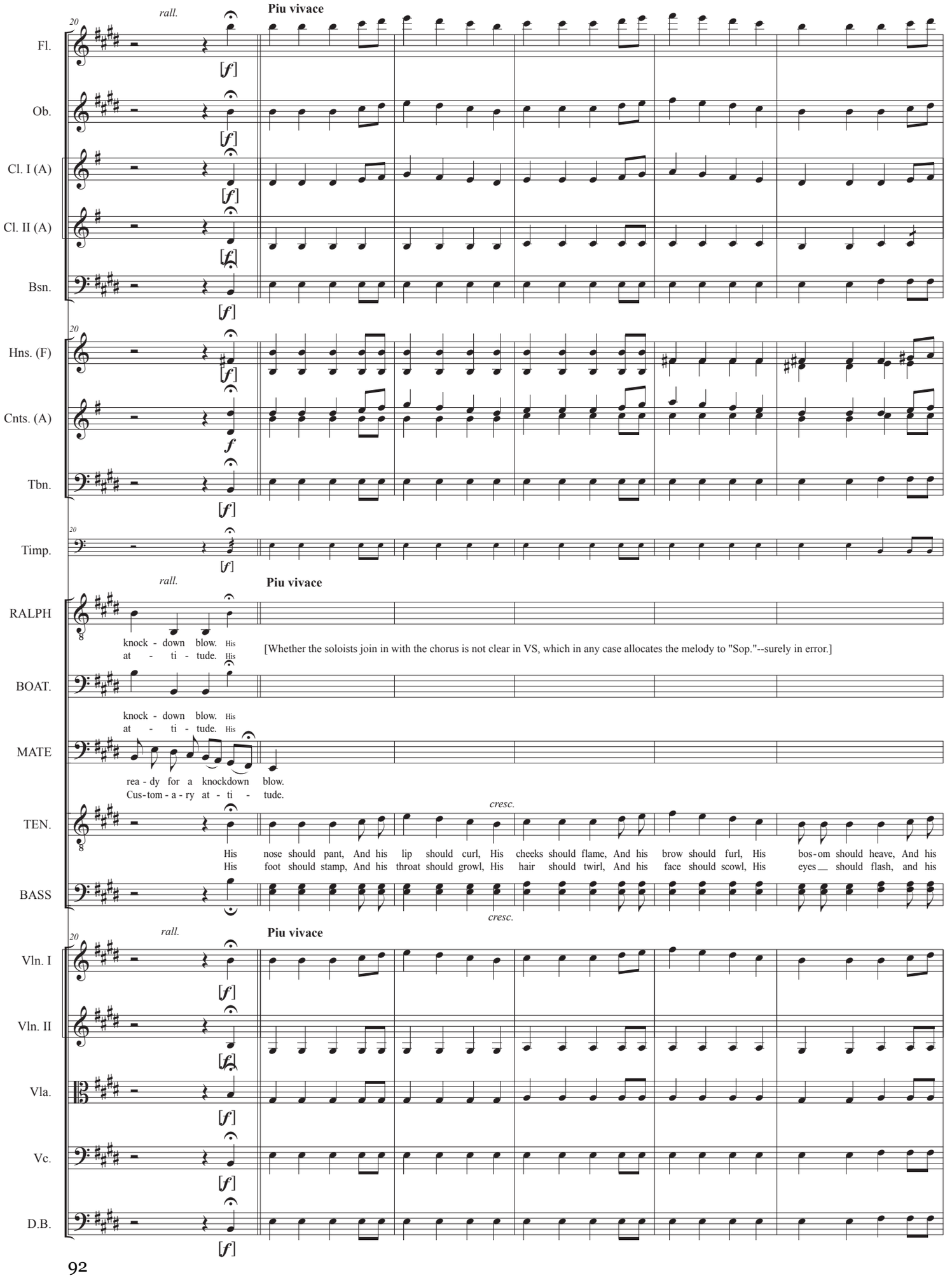
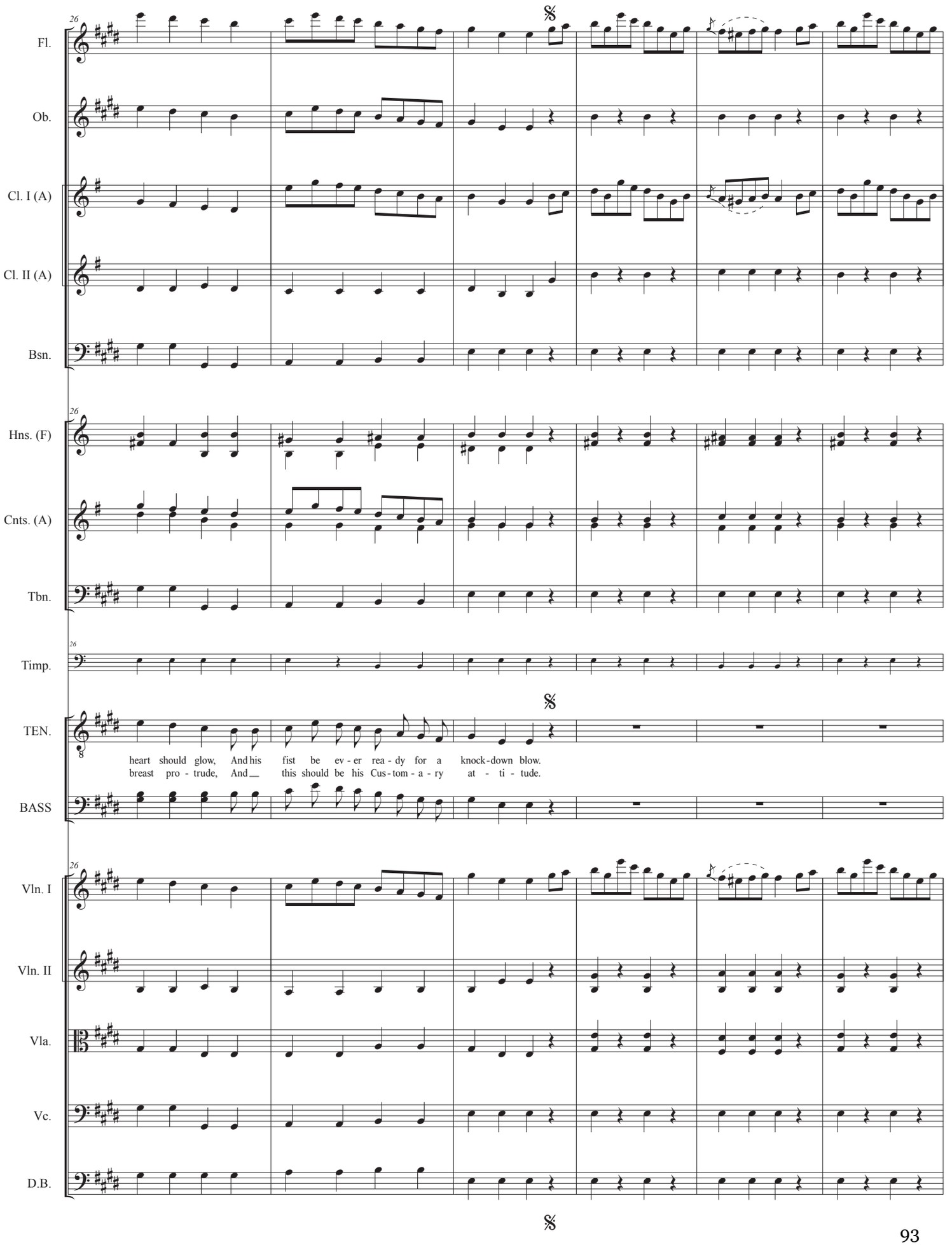
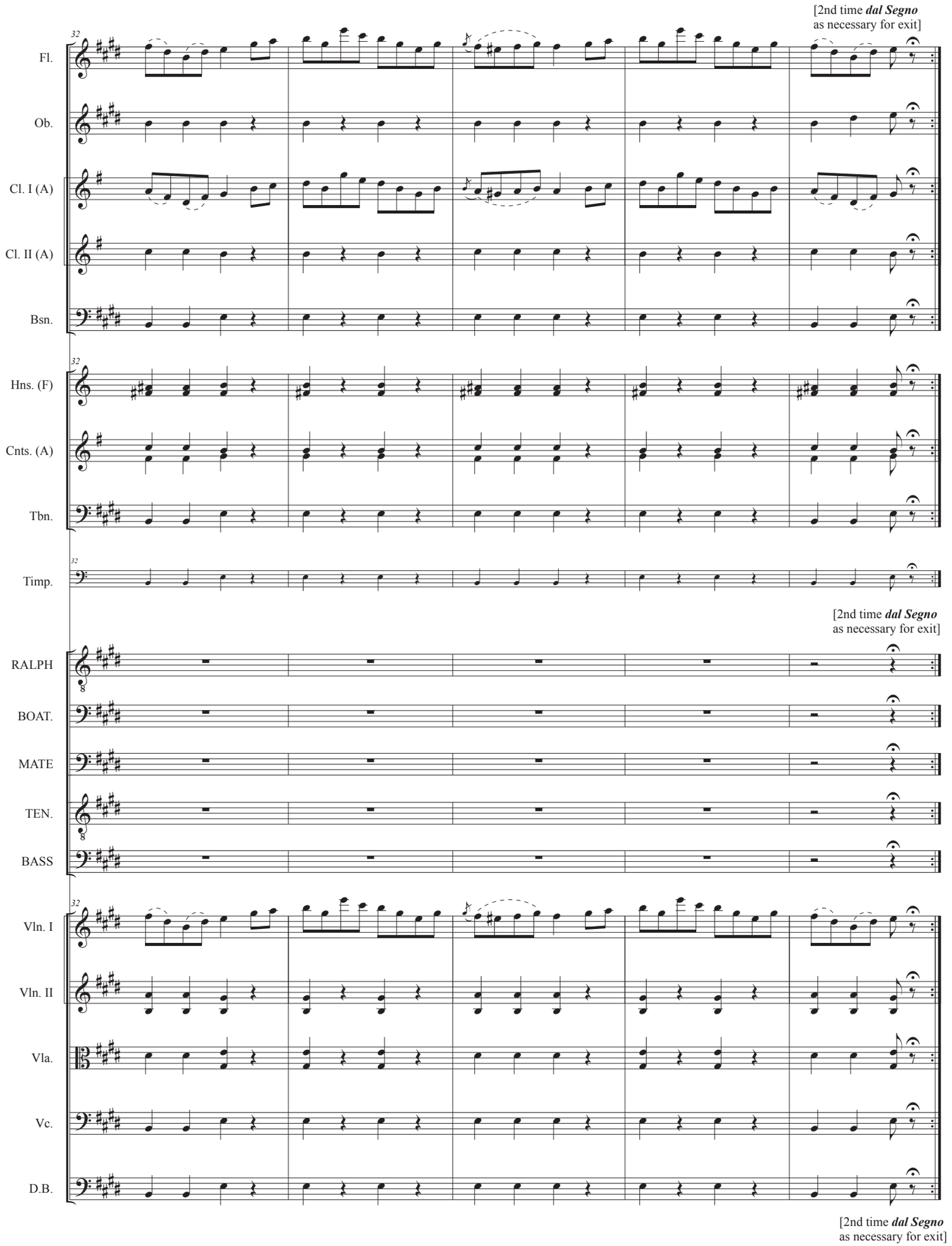
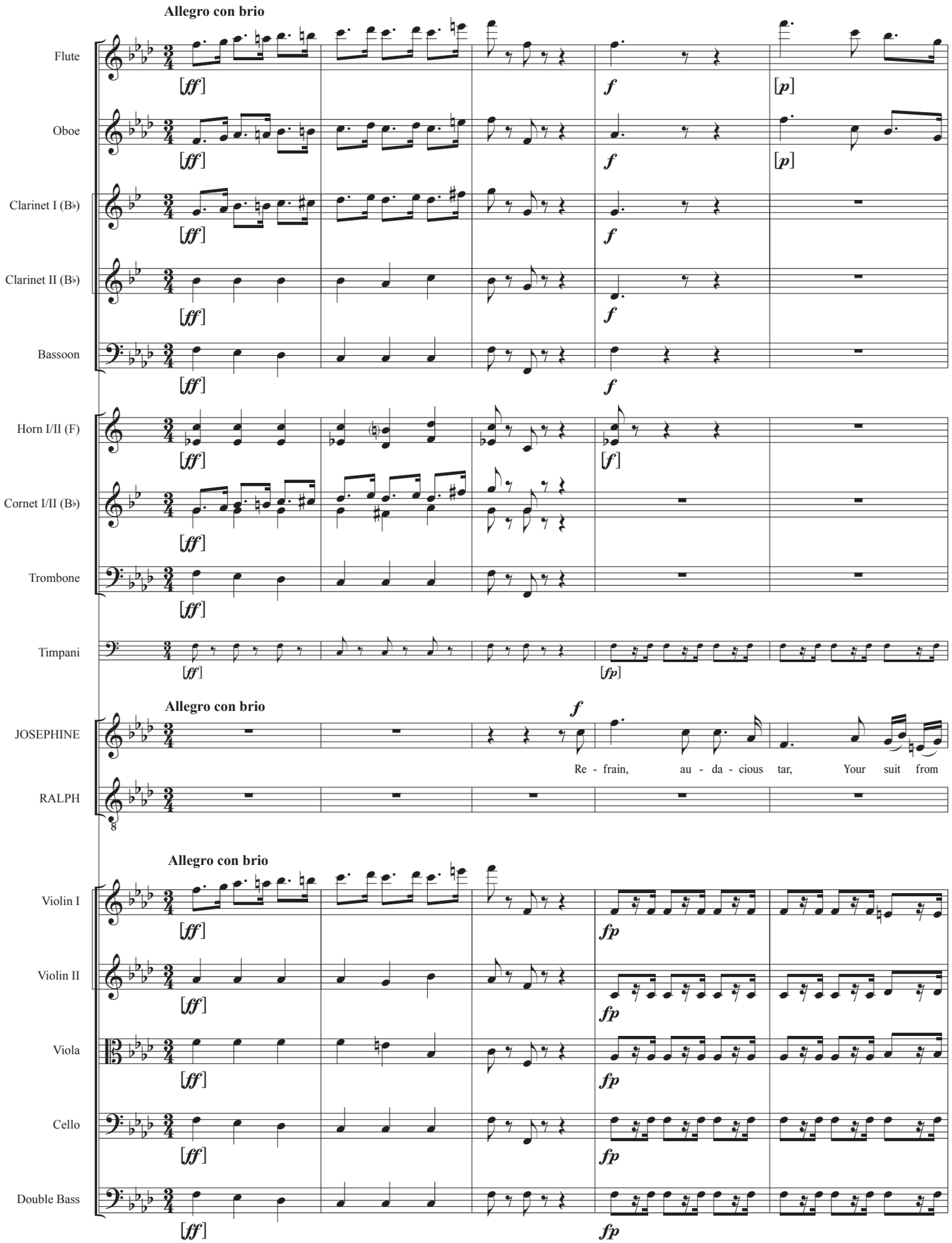
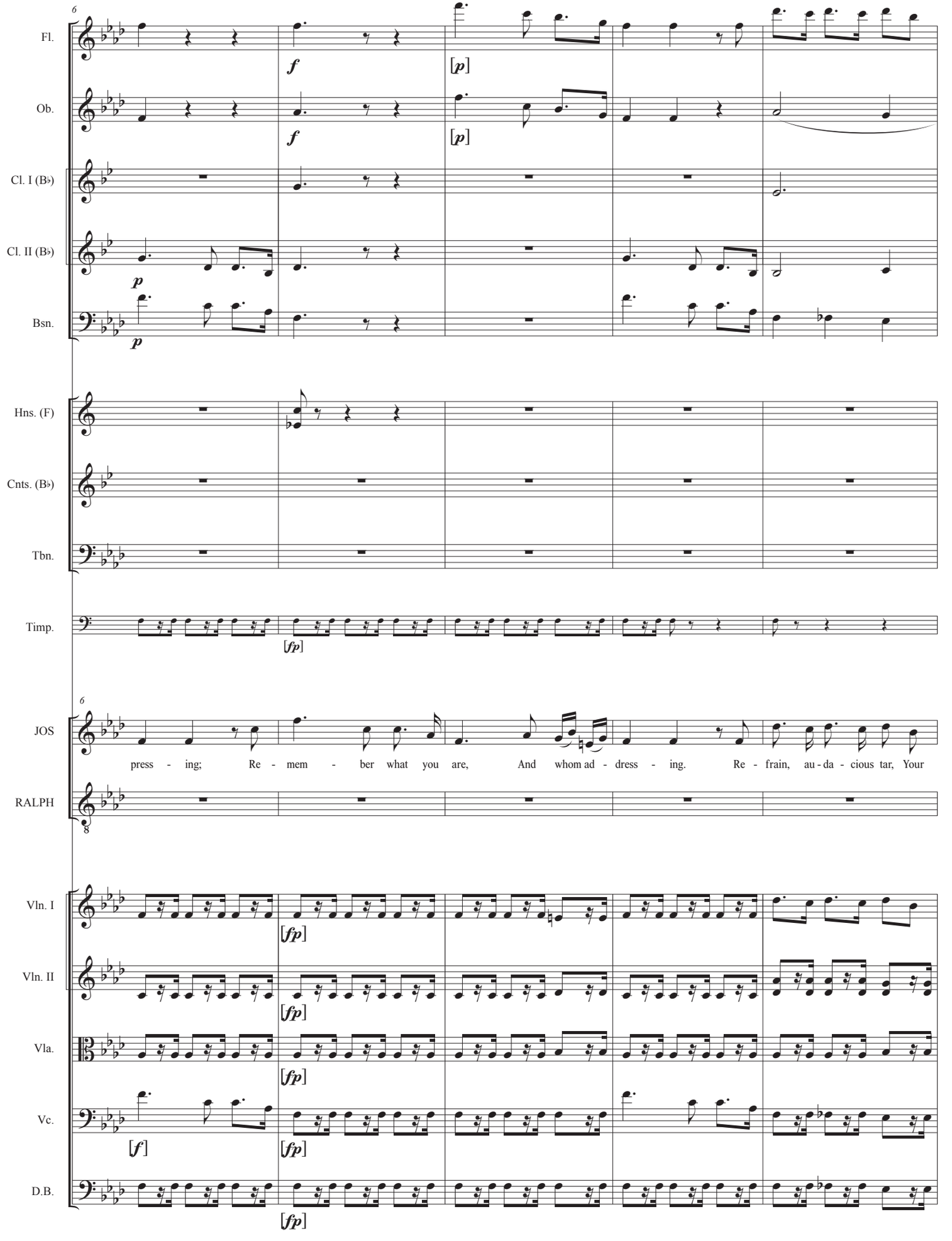
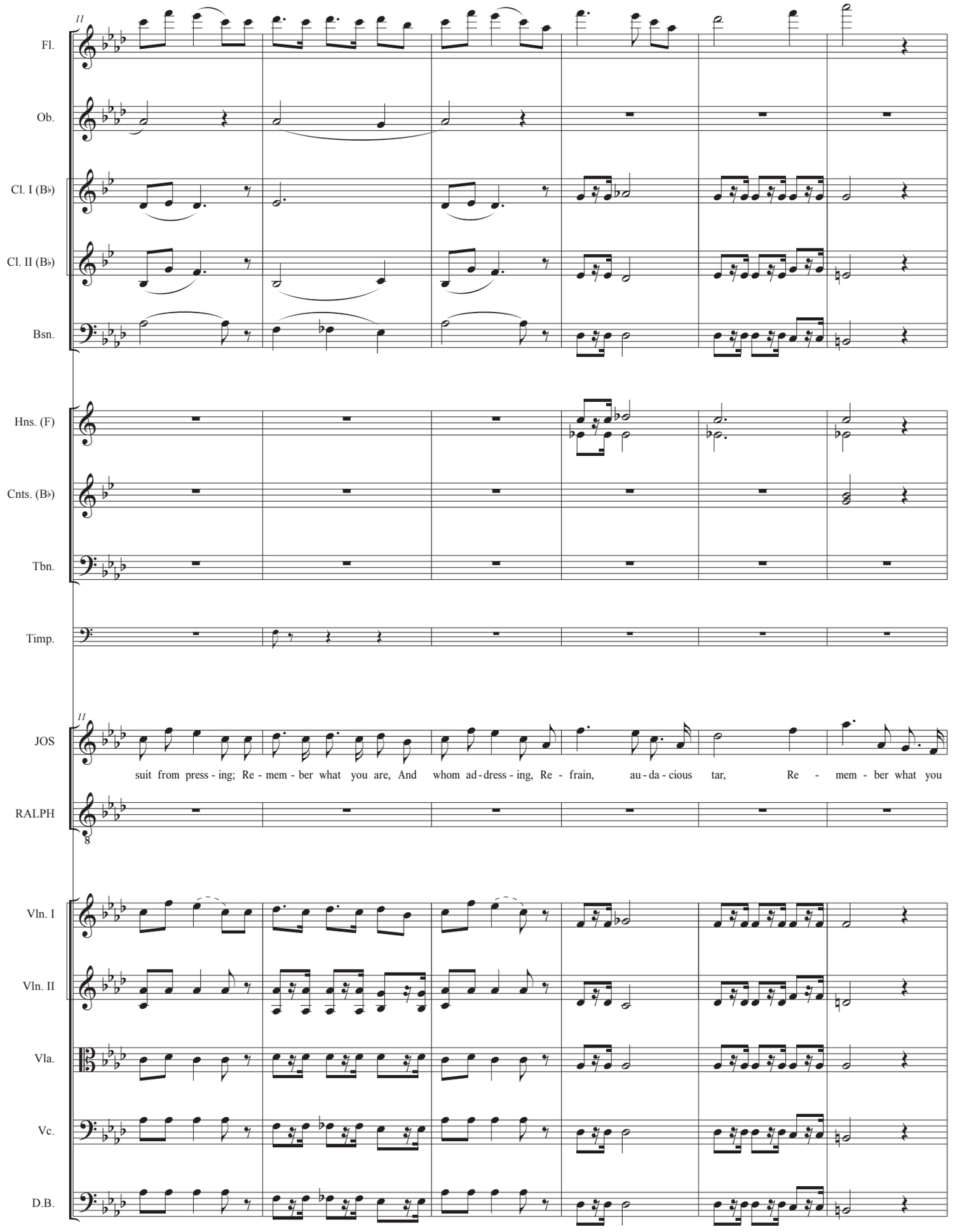
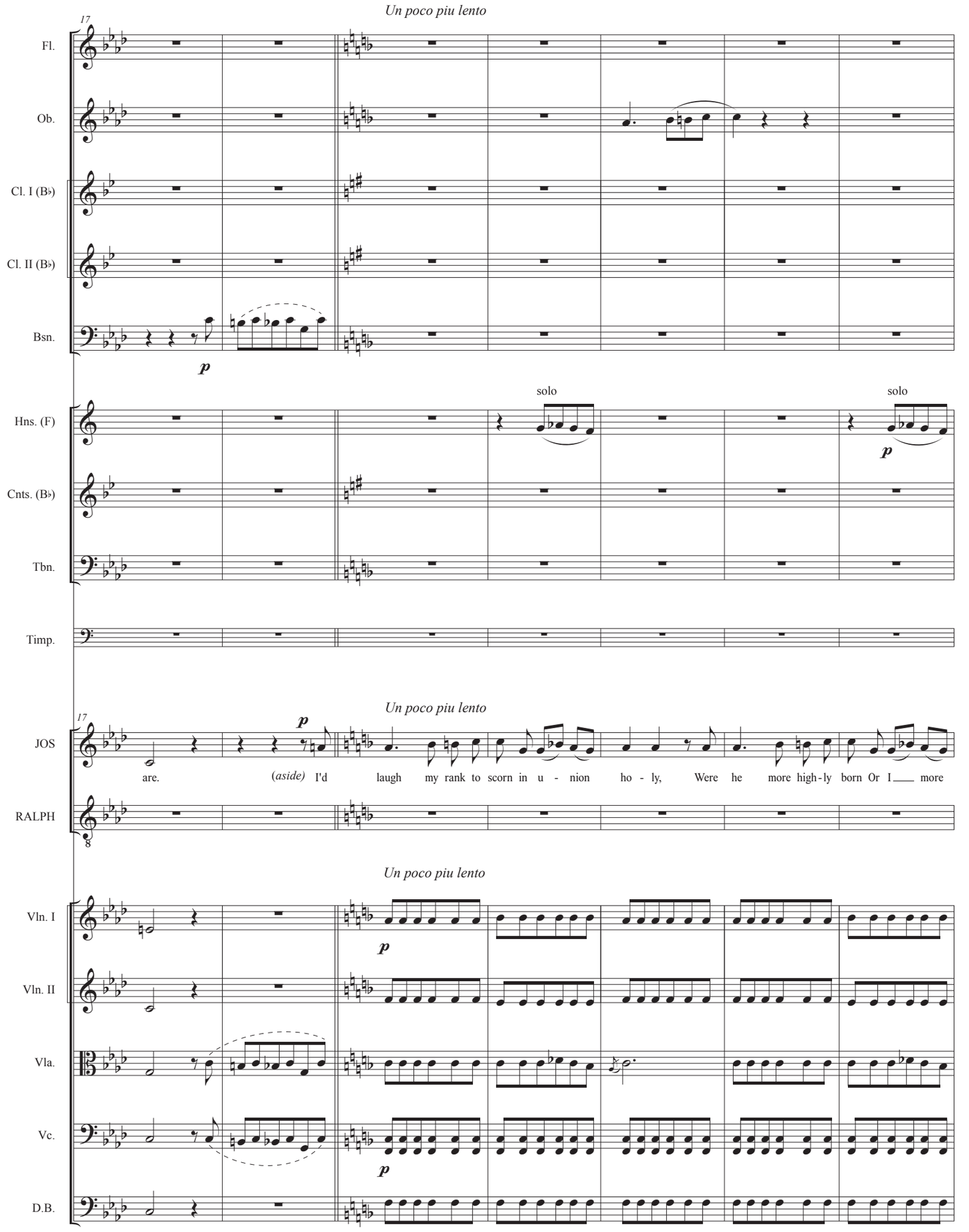
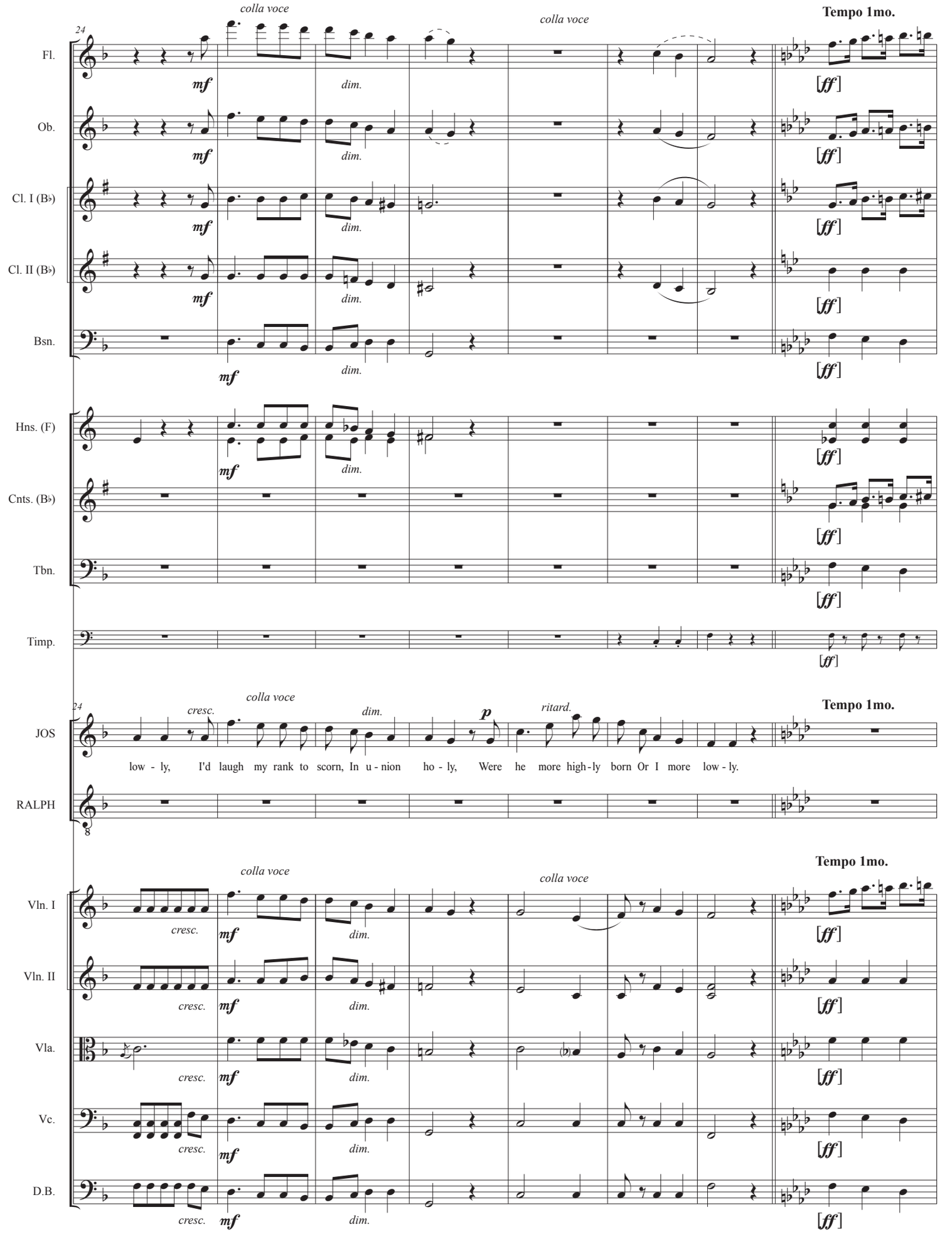
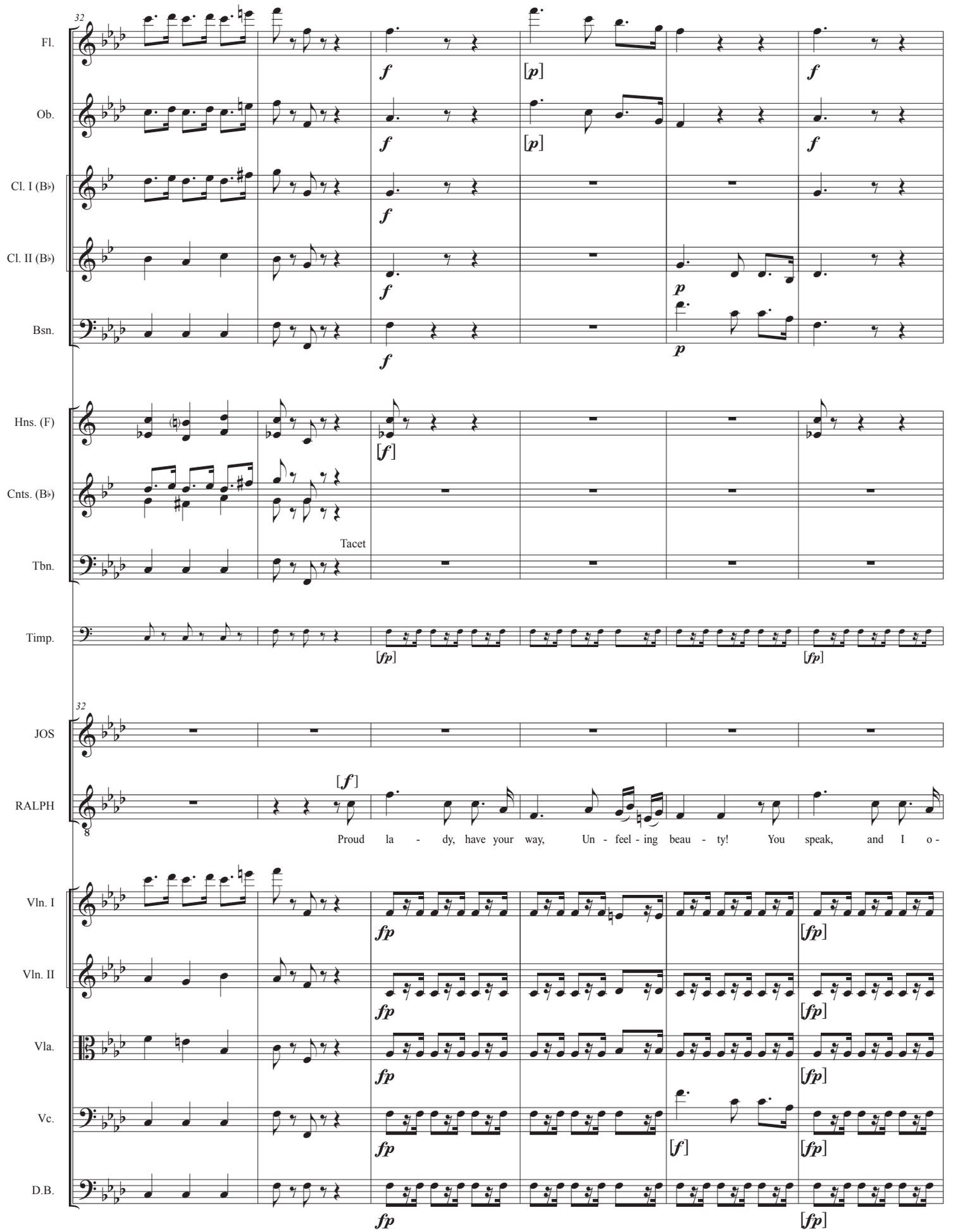
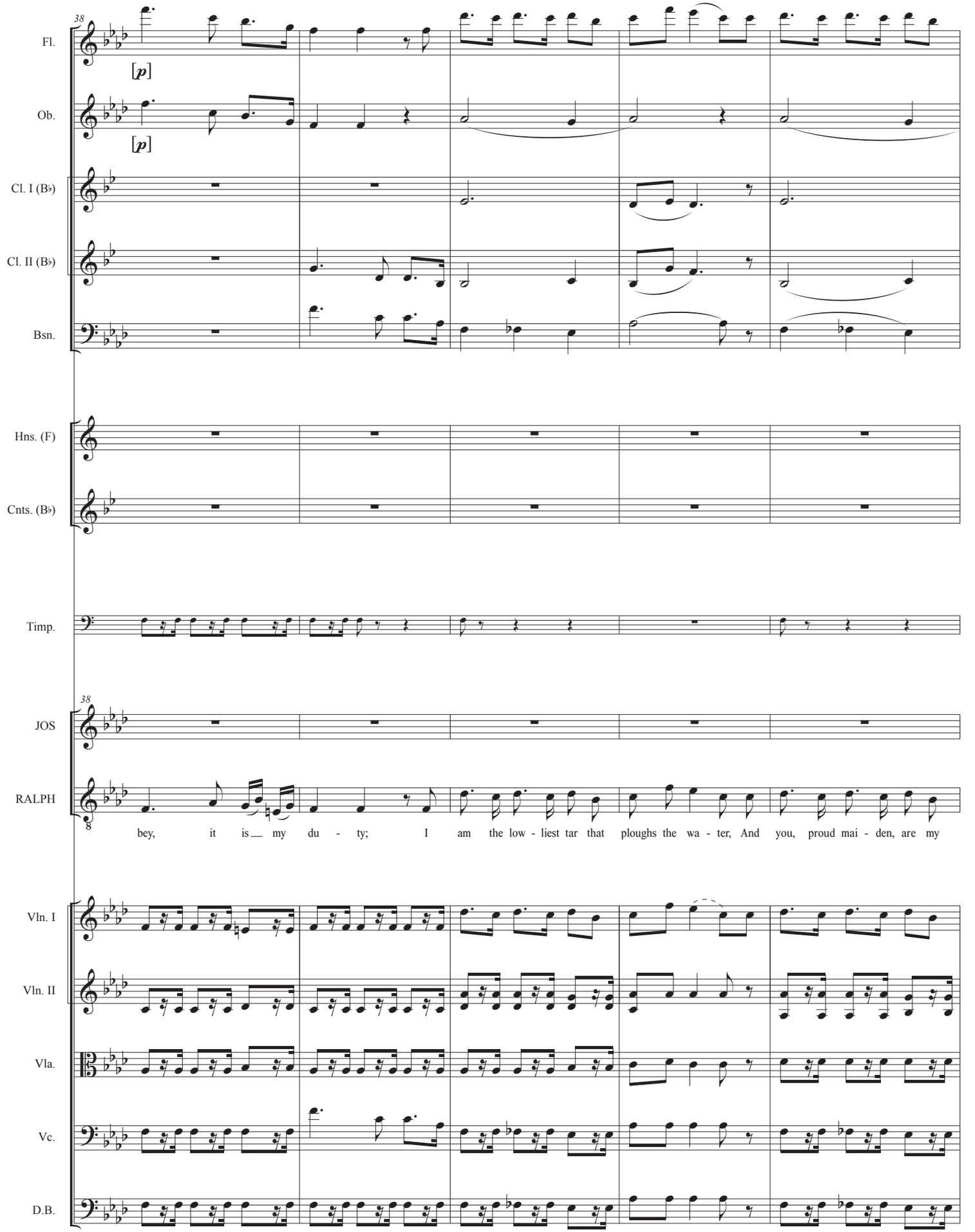
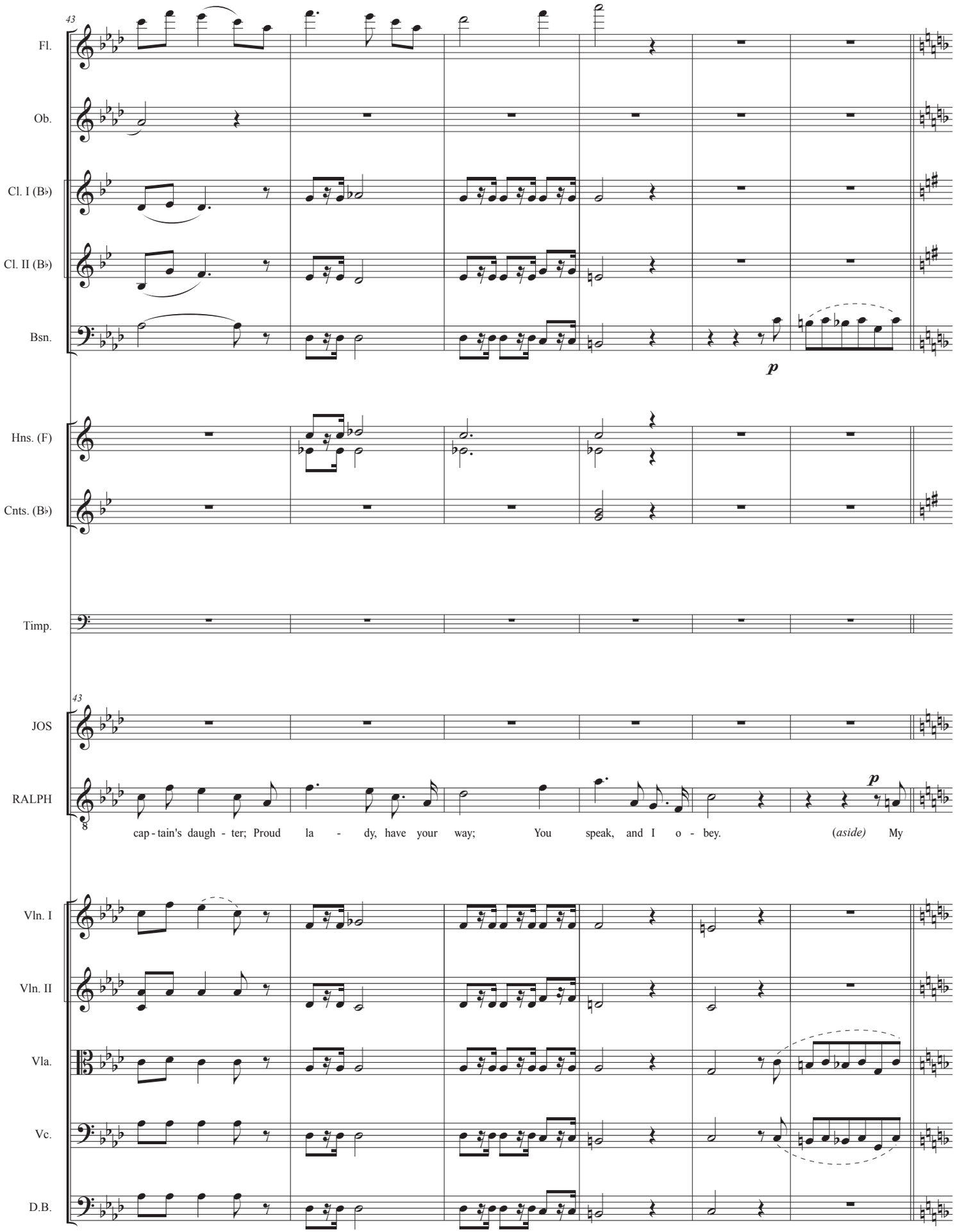
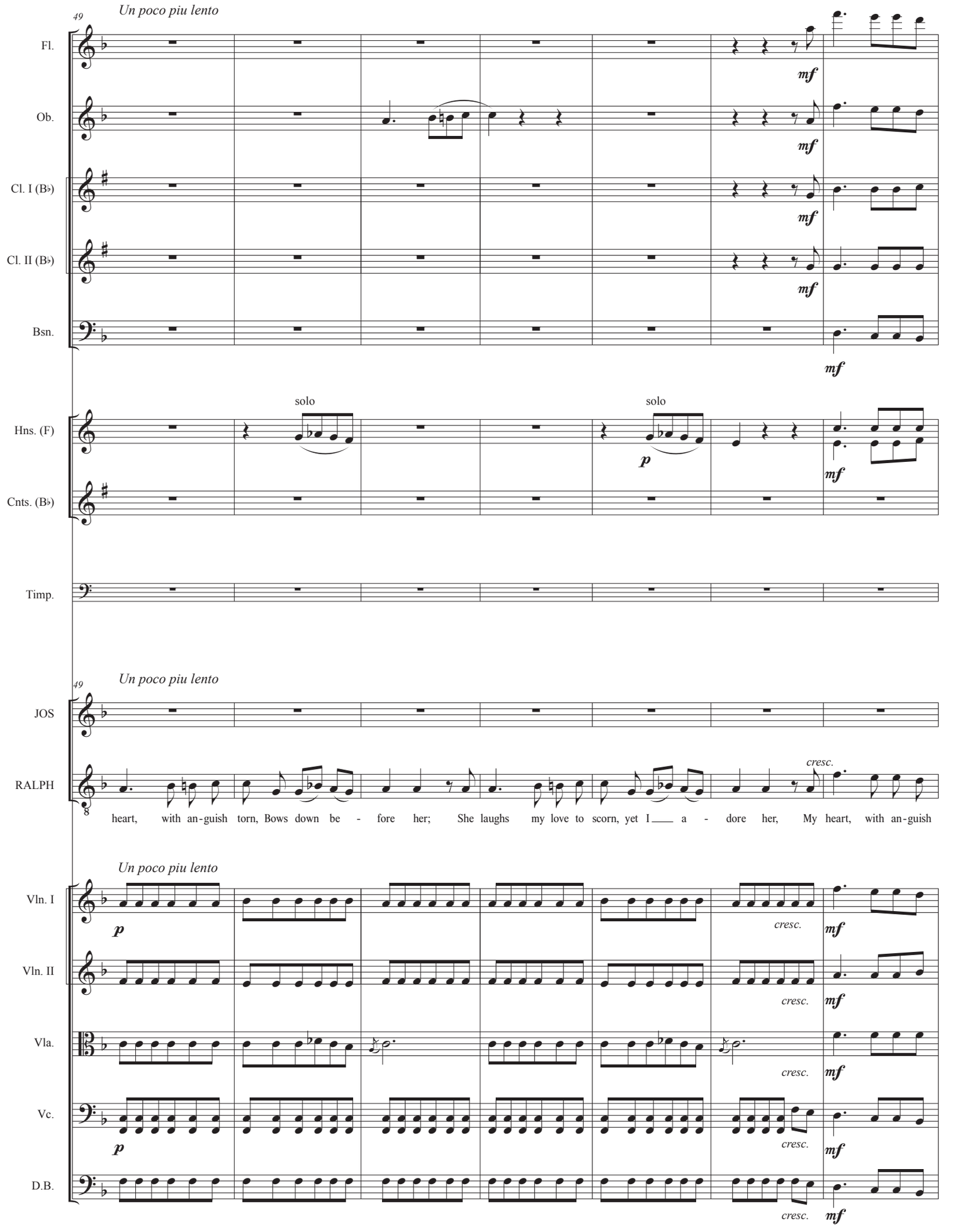
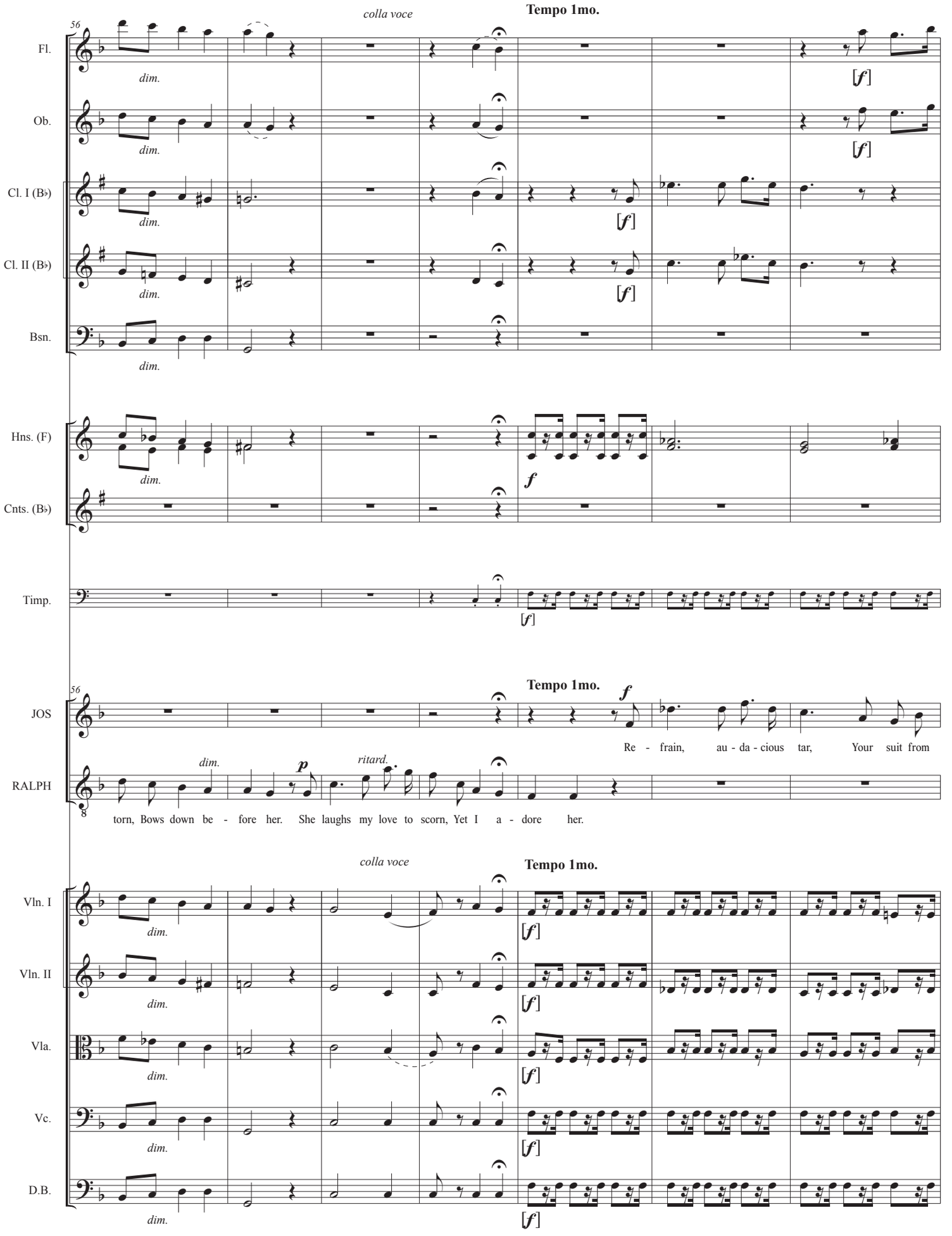
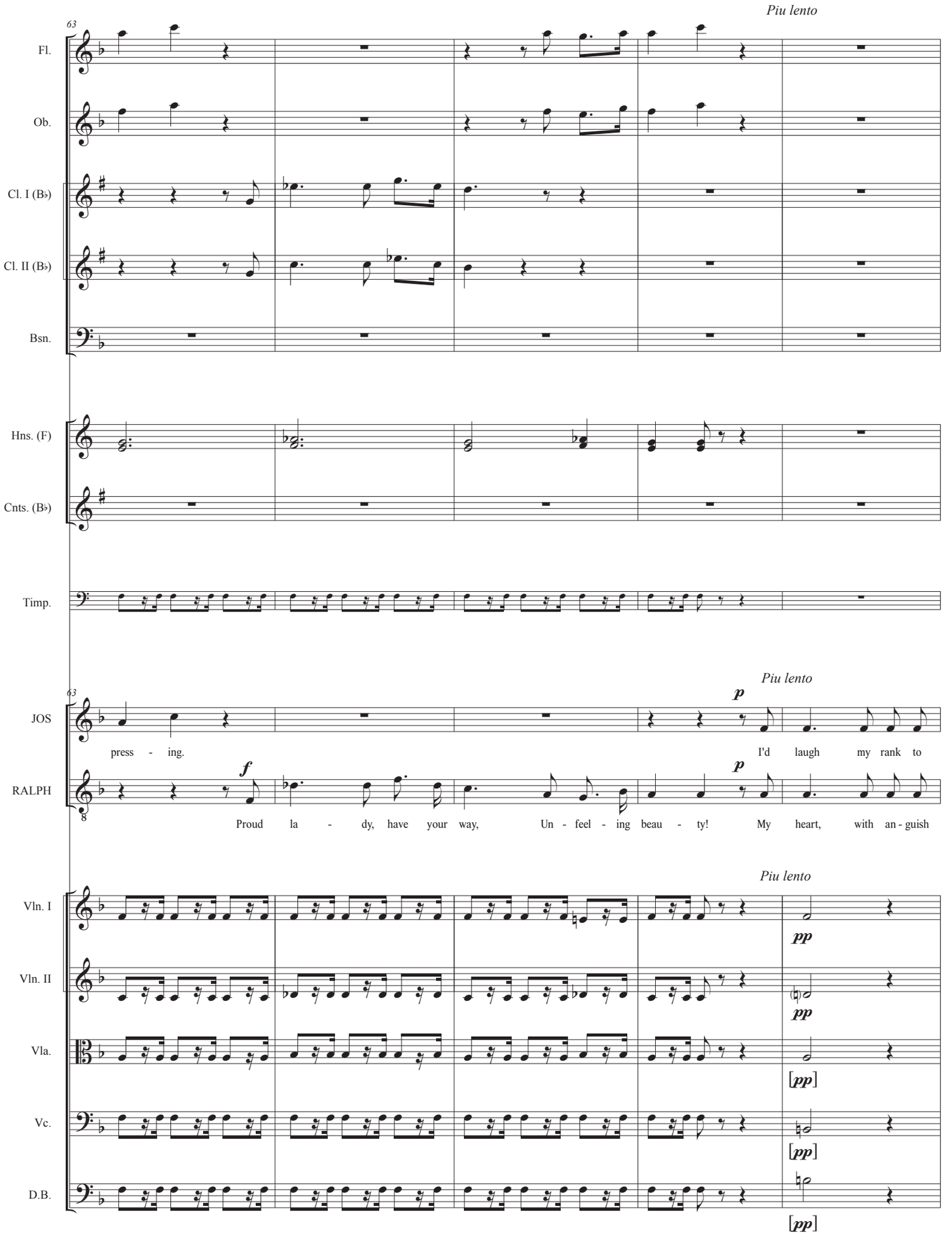
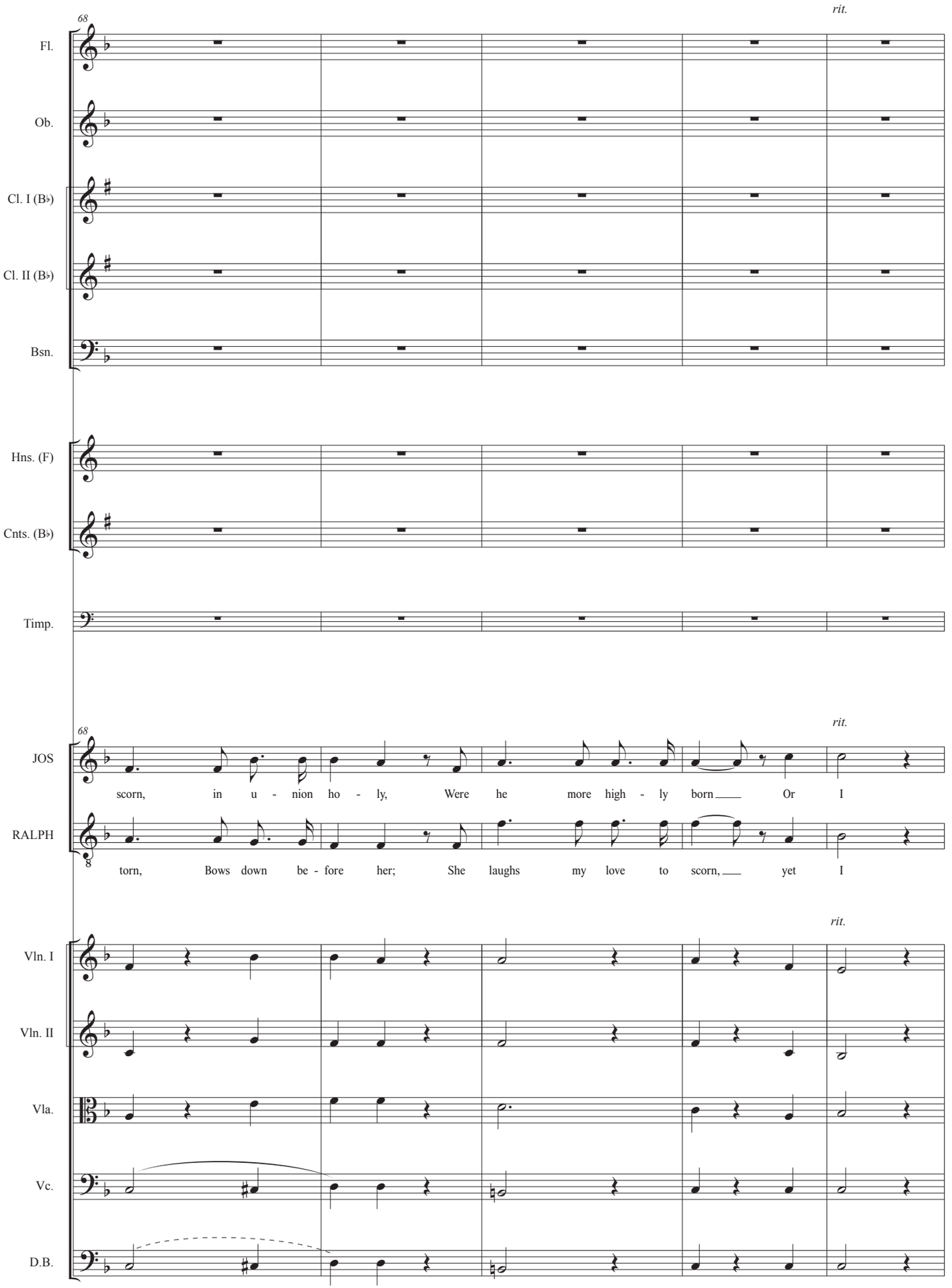
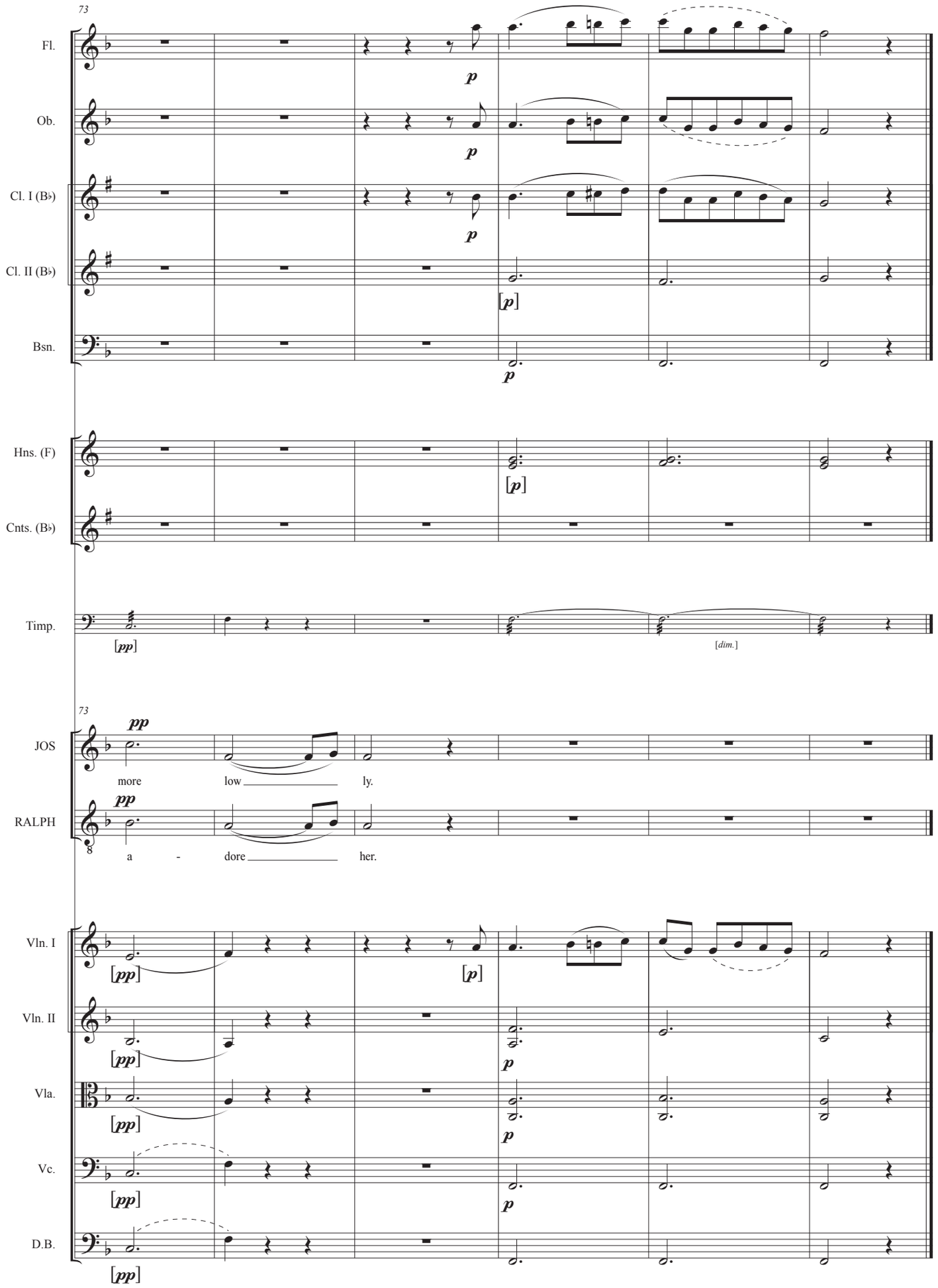
No. 8 RECITATIVE AND SONG

Vivace
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
[p]
Vivace
HEBE
And we are his sis-ters and his
(Advancing to front of stage.)
SIR J.
I am the mon-arch of the sea, The ru-ler of the Queen's Na-vee, Whose praise Great Bri-tain loud-ly chants;
SOP.
T. & B.
Vivace
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

15
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
cou-sins and his aunts.
His sis-ters and his cou-sins and his aunts.
SIR J.
When at
SOP.
And we are his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.
T. & B.
And they are his sis-ters and his cou-sins and his aunts. His sis-ters and his cou-sins and his aunts.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]
[f]
[p]

22
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p]
[p]
[p]
22
Hns. (F)
Cnts. (B♭)
Tbn.
[p]
22
Timp.
HEBE
And so do his sis-ters and his cou-sins and his aunts.
SIR J.
an - chor here I ride, My bo - som swells with pride, And I snap my fin-gers at a foe-man's taunts.
SOP.
And
T. & B.
And
22
Vln. I
Vln. II
Vla.
Vc.
D.B.

30
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
His sis - ters and his cou - sins and his aunts.
SIR J.
But when the breez - es
SOP.
so do his sis - ters and his cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.
T. & B.
so do his sis - ters and his cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]
[dim.]

37
Fl.
Ob.
[pp]
Cl. I (B♭)
[pp]
Cl. II (B♭)
[pp]
Bsn.
[pp]
37
Hns. (F)
[pp]
Cnts. (B♭)
Tbn.
37
Timp.
HEBE
And so do his sis - ters and his cou - sins and his aunts.
SIR J.
blow, I gen - er - al - ly go be - low, And seek the se - clu - sion that a cab - in grants.
SOP.
And
T. & B.
37
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
SIR J.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
f
[f]
[cresc.]
And so do his sis - ters and his cou - sins and his aunts, His sis - sters and his cou - sins, Whom he
so do his sis - ters and his cou - sins and his aunts, And so do his sis - ters and his cou - sins and his aunts, His sis - sters and his cou - sins, Whom he

Attacca
49
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
rec - kons up by do - zens, and his aunts.
SIR J.
SOP.
rec - kons up by do - zens, and his aunts.
T. & B.
rec - kons up by do - zens, and his aunts.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Allegro non troppo
Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
Allegro non troppo
SIR J. PORTER
SOPRANOS
TEN. & BASS.
Allegro non troppo
Violin I
Violin II
Viola
Cello
Double Bass

9
SIR J.
1. When I was a lad I serv'd a term As of - fice boy to
2. As of - fice boy I made such a mark That they gave me the post
3. In ser - ving writs I made such a name That an ar - ti - cled clerk I
4. Of le - gal know-ledge I quired such a grip That they took me in - to the
5. I grew so rich that I was sent By a poc - ket bor-ough in - to
6. Now lands - men all, who - ev - er you may be, If you want to rise to the
9
pizz.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
[p]
14
SIR J.
an At - tor - ney's firm. I cleaned the win - dows and I swept the floor, And I pol - ished up the han - dle of the
of a jun - ior clerk. I served the writs with a smile so bland, And I cop - ied all the let - ters in a
soon be - came; I wore clean col - lars and a brand new suit For the pass ex - am - i - na - tion at the
part - ner - ship, And that jun - ior part - ner - ship I ween Was the on - ly ship that I
Par - li - a - ment; I al - ways vo - ted at my par - ty's call, And I ne - ver thought of thin - king for my -
top of the tree, If your soul isn't fet - tered to an of - fice stool, Be care - ful to be gui - ded by this
14
Vln. I
Vln. II
Vla.
Vc.
D.B.

18
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
SIR J.
big front door.
big round hand.
Ins - ti - tute.
ev - er had seen.
self at all.
gol - den rule,-
I pol - ish'd up the han - dle so care - ful - lee, That
I cop - ied all the let - ters in a hand so free, And
That pass ex - am - i - na - tion did so well for me, That
But that kind of ship so suit - ed me That
I thought so lit - tle they re - ward - ed me, By
Stick close to your desks and nev - er go to sea, And you
SOP.
He pol - ished up the han - dle of the big front door.
He cop - ied all the let - ters in a big round hand.
The pass ex - am - i - na - tion at the Ins - ti - tute.
The on - ly ship that he ev - er had seen.
He nev - er thought of think - ing for him - self at all.
Be care - ful to be guid - ed by this gol - den rule.
T. & B.
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.

23
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SIR J.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
[f]
now I am the rul - er of the Queen's Na - vee.
now I am the rul - er of the Queen's Na - vee.
now I am the rul - er of the Queen's Na - vee.
now I am the rul - er of the Queen's Na - vee.
mak - ing me the rul - er of the Queen's Na - vee.
all may be rul - ers of the Queen's Na - vee.
He pol - ish'd up the han - dle so care - ful - lee, That
He cop - ied all the let - ters in a hand so free, And
That pass ex - am - in - a - tion did so well for he, That
But that kind of ship so suit - ed he That
He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

27
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SIR J.
SOP.
now he is the rul - er of the Queen's Na - vee.
now he is the rul - er of the Queen's Na - vee.
now he is the rul - er of the Queen's Na - vee.
now he is the rul - er of the Queen's Na - vee.
ma - king me the rul - er of the Queen's Na - vee.
all may be rul - ers of the Queen's Na - vee.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

33
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
33
Hns. (F)
Cnts. (B♭)
Tbn.
33
Timp.
SIR J.
SOP.
T. & B.
33
Vln. I
Vln. II
Vla.
Vc.
D.B.

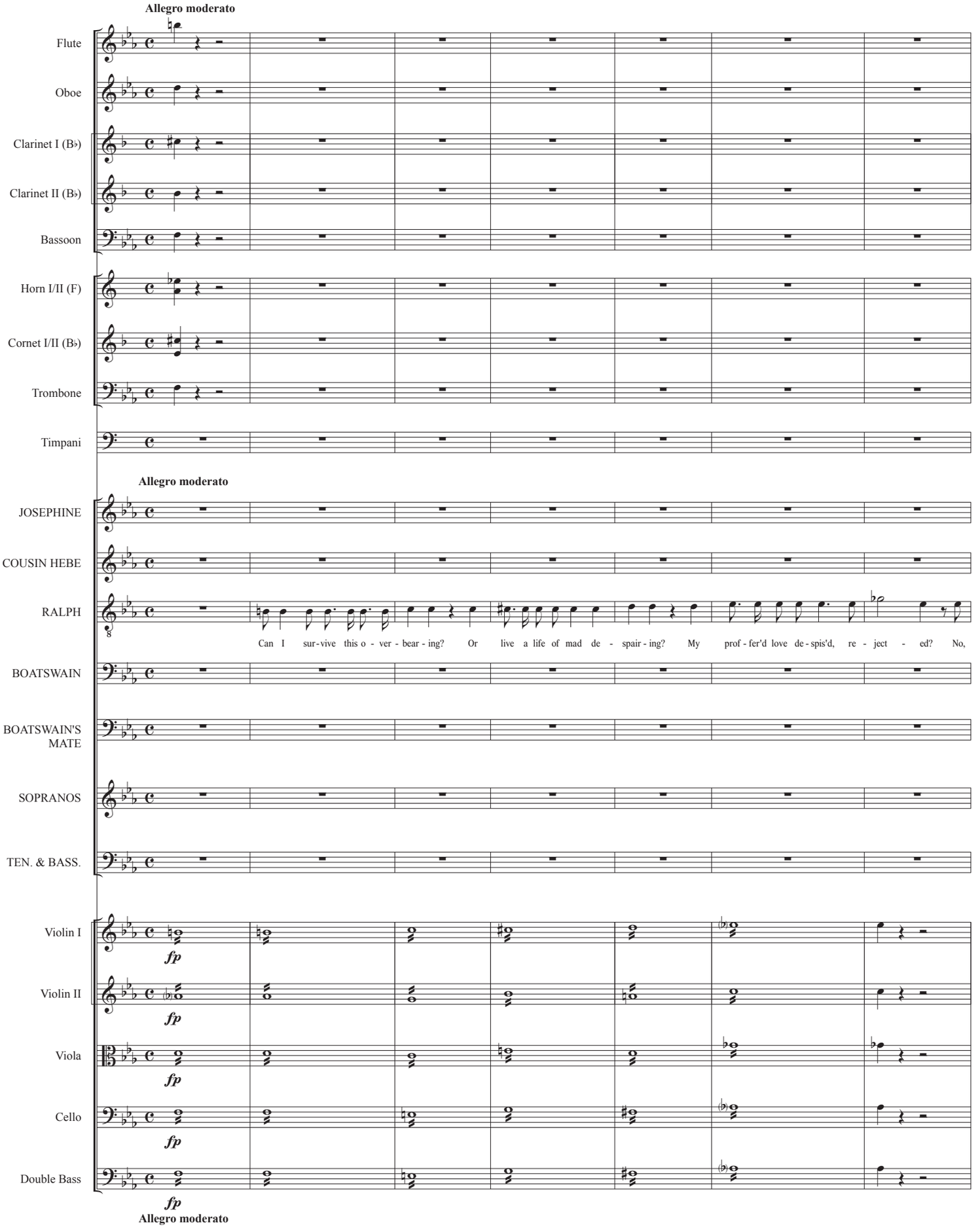
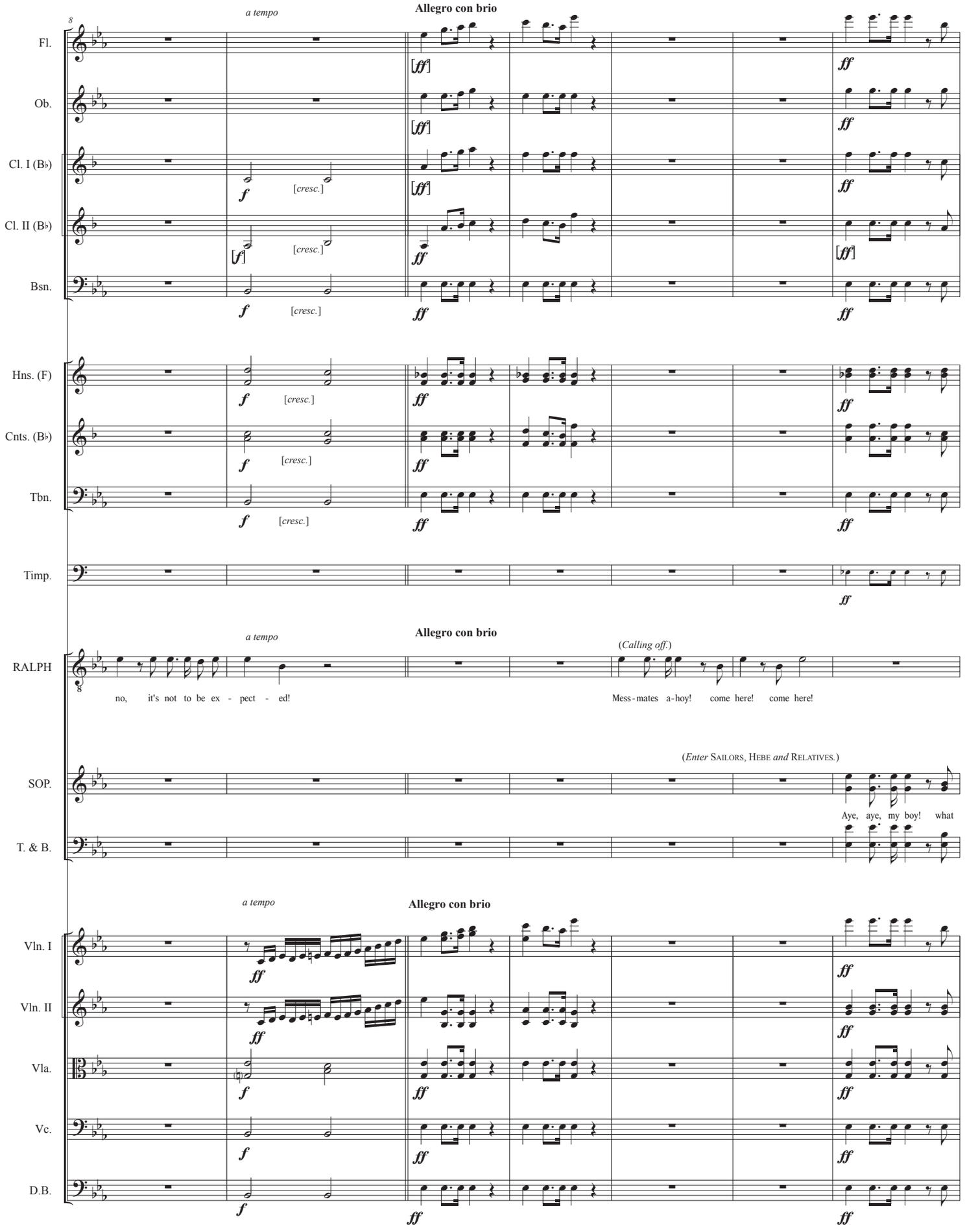
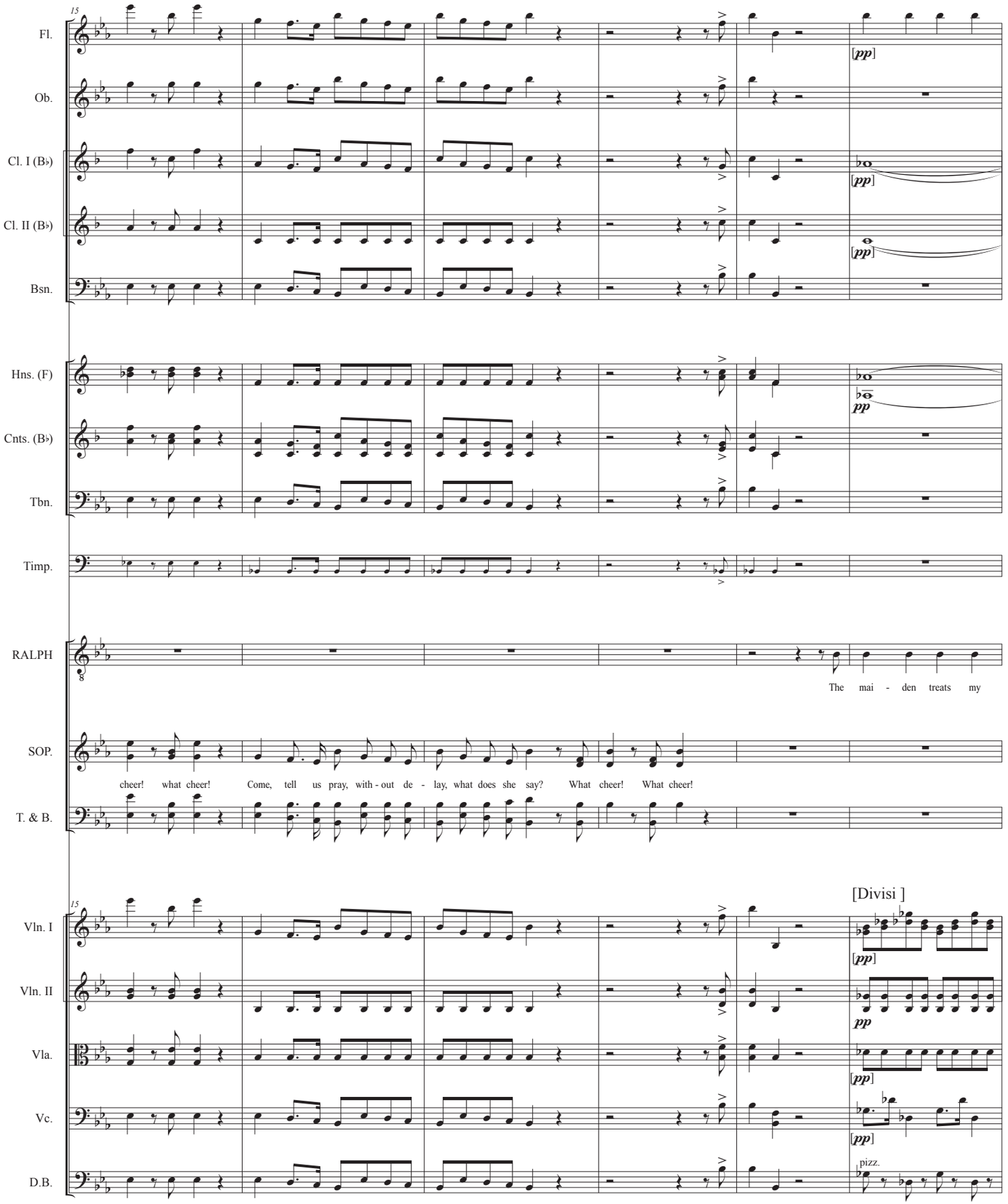
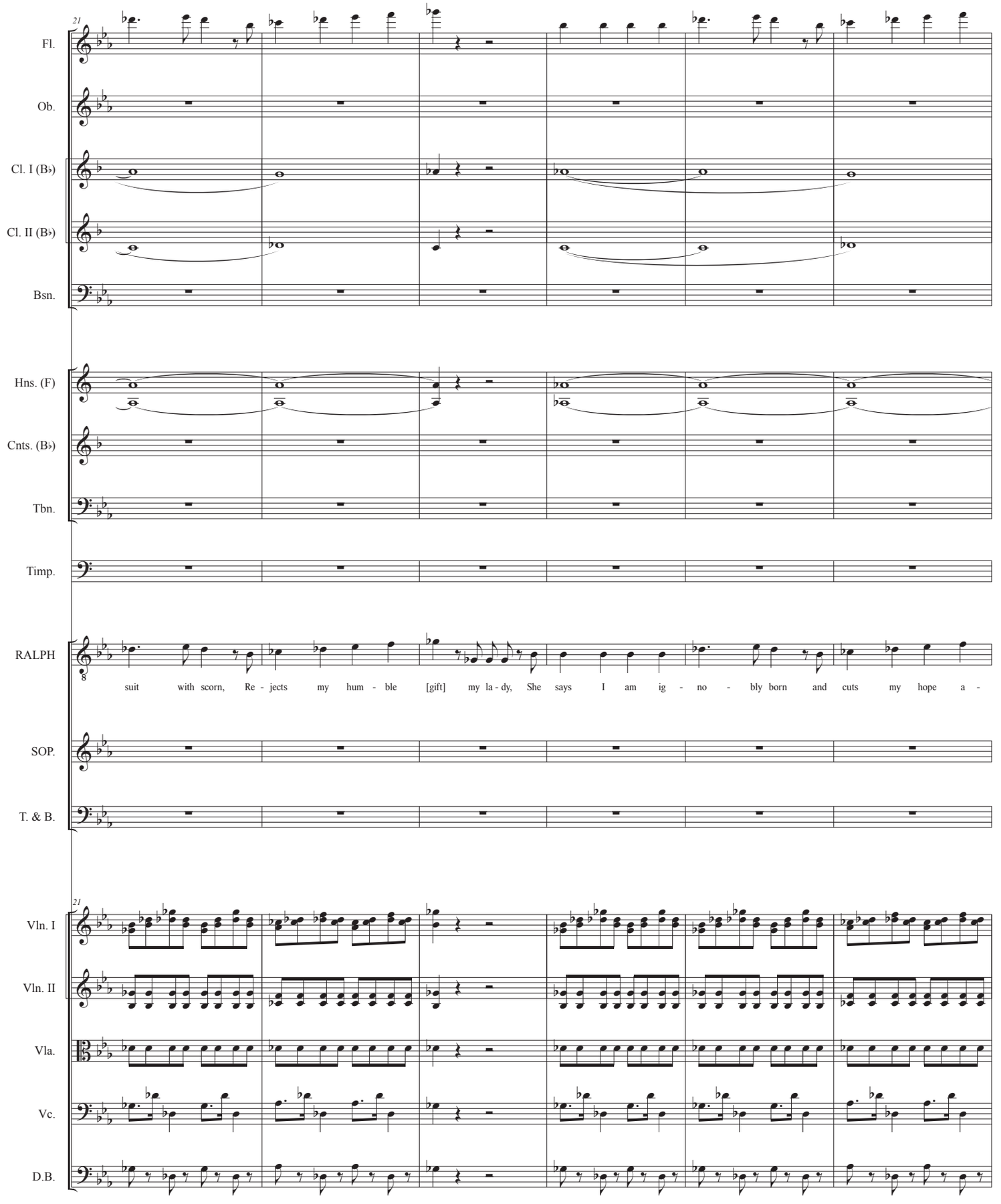
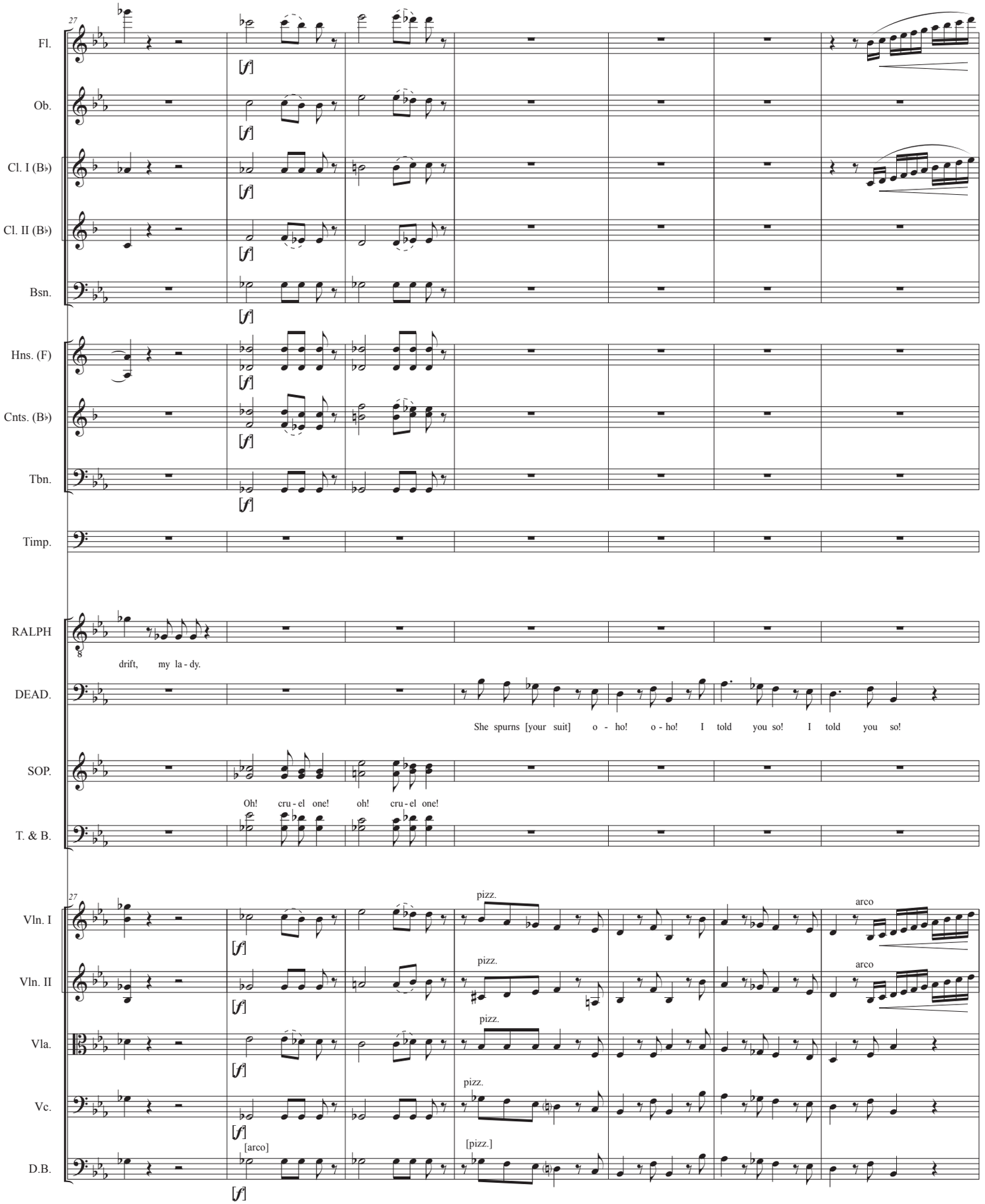
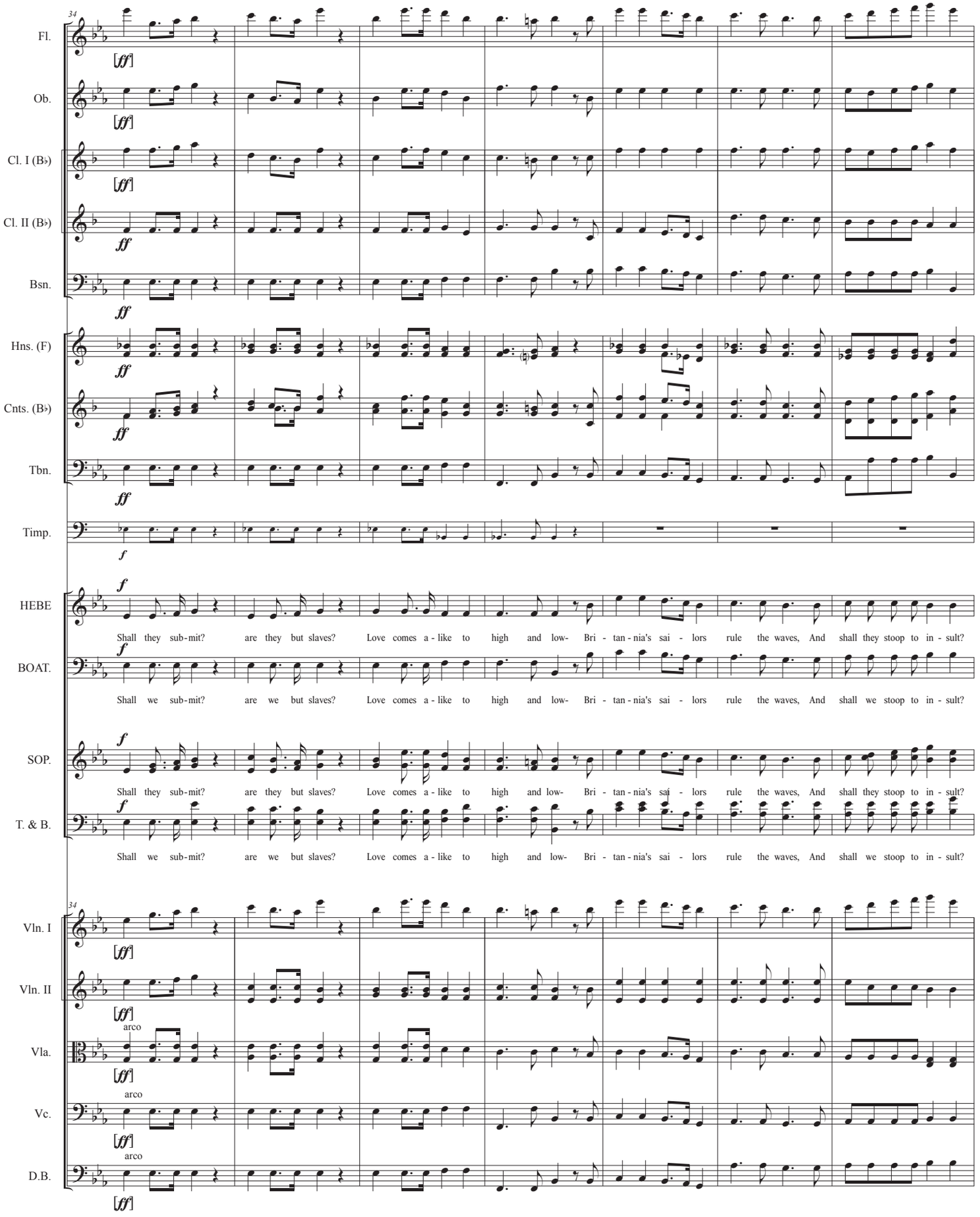
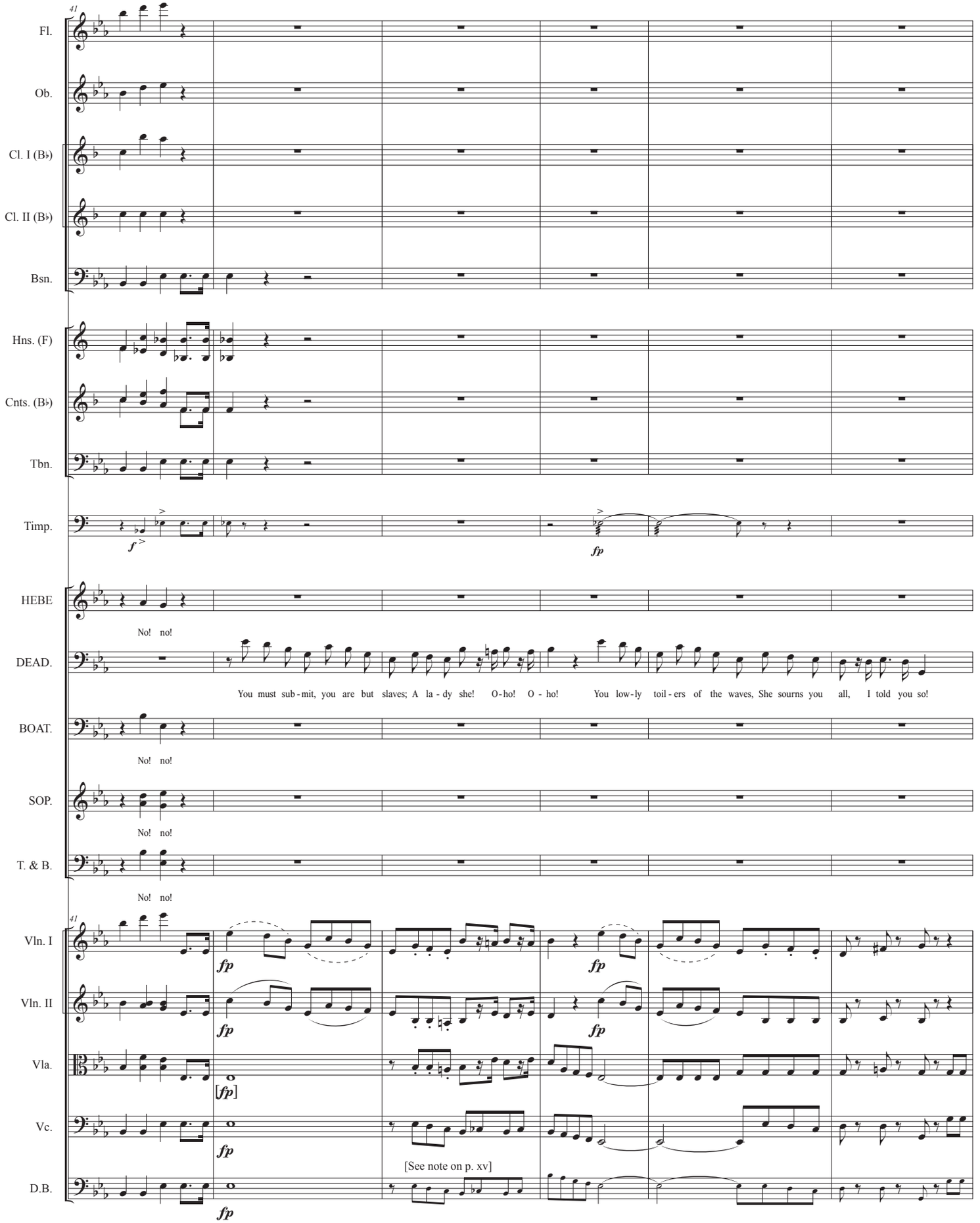
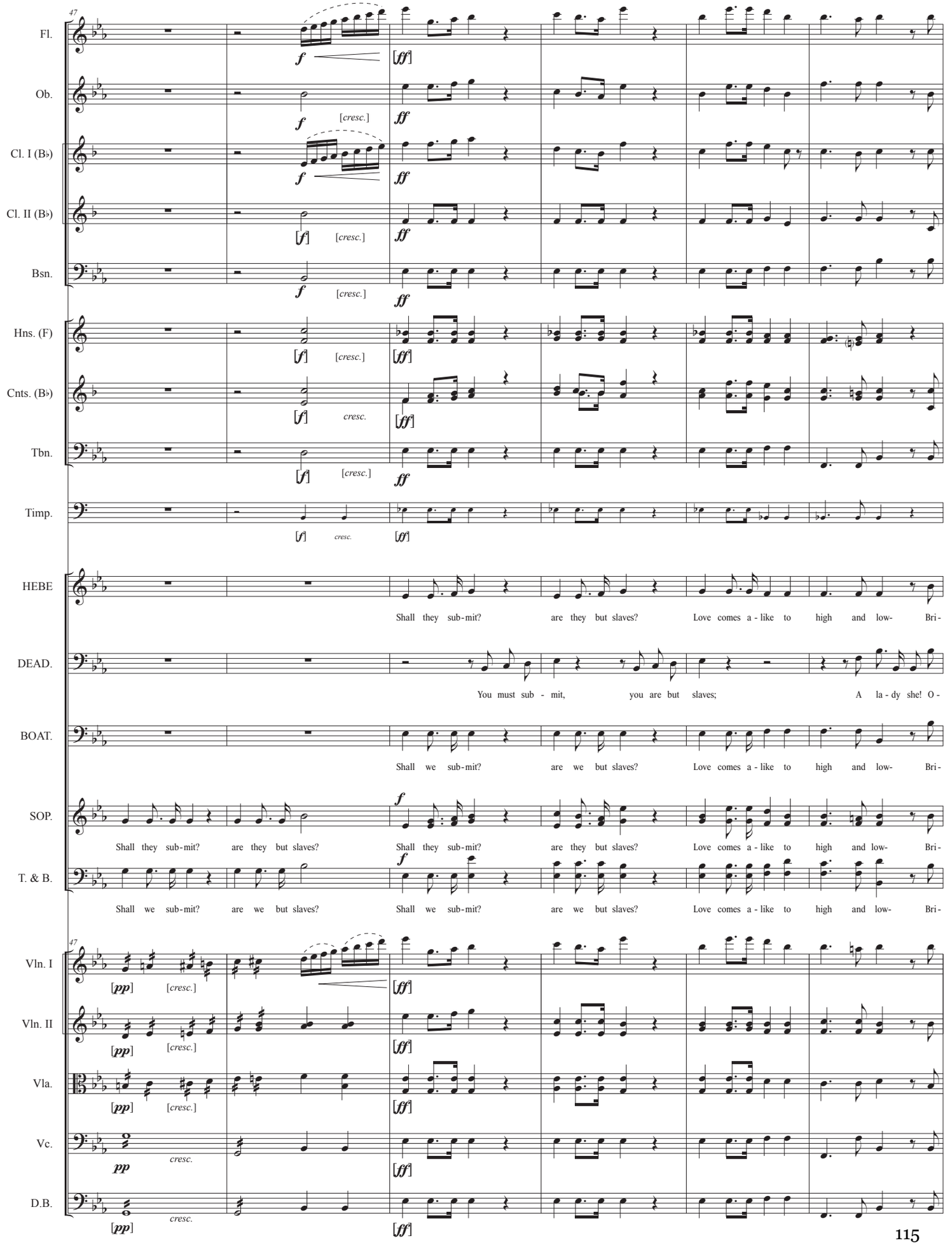
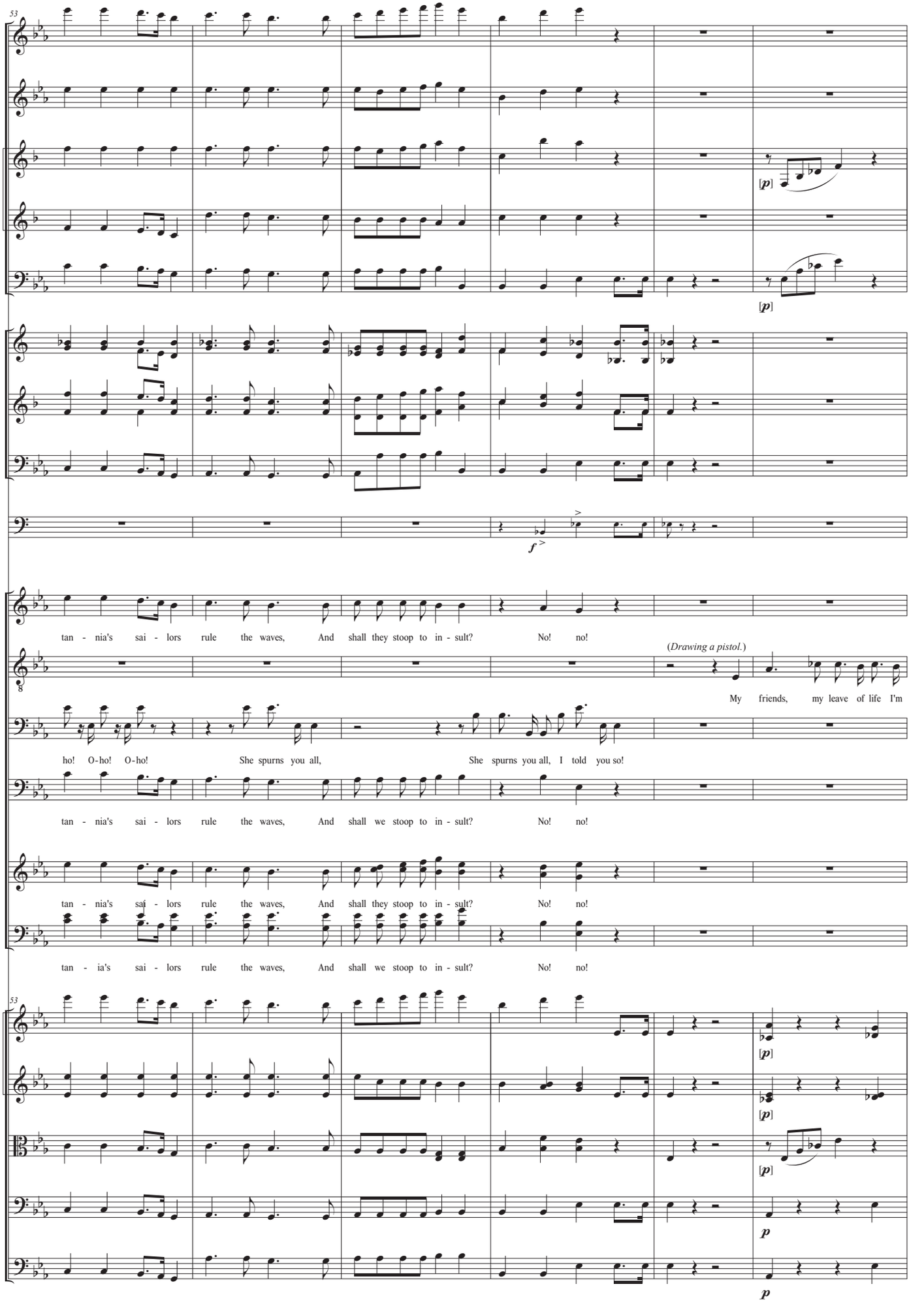
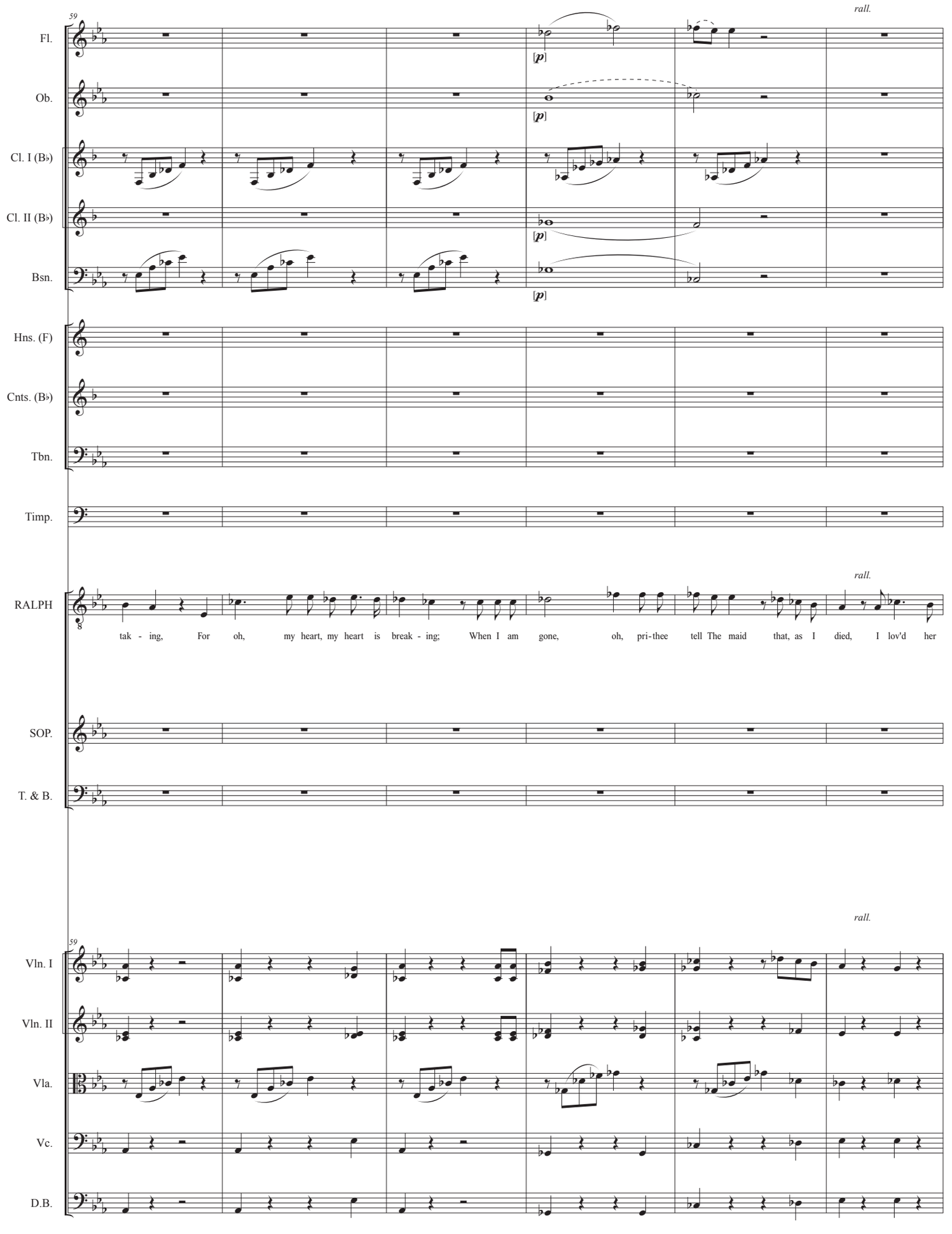
No. 9a REPRISE

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
SIR J.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
cresc.
And so do his sis - ters and his cous - ins and his aunts.
tone im - plants.
And so do his sis - ters and his cous - ins and his aunts, His

13
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
13
Hns. (F)
Cnts. (B♭)
Tbn.
13
Timp.
SOP.
sis - ters and his cous - ins, Whom he reck - ons up by doz - ens and his aunts!
T. & B.
13
Vln. I
Vln. II
Vla.
Vc.
D.B.

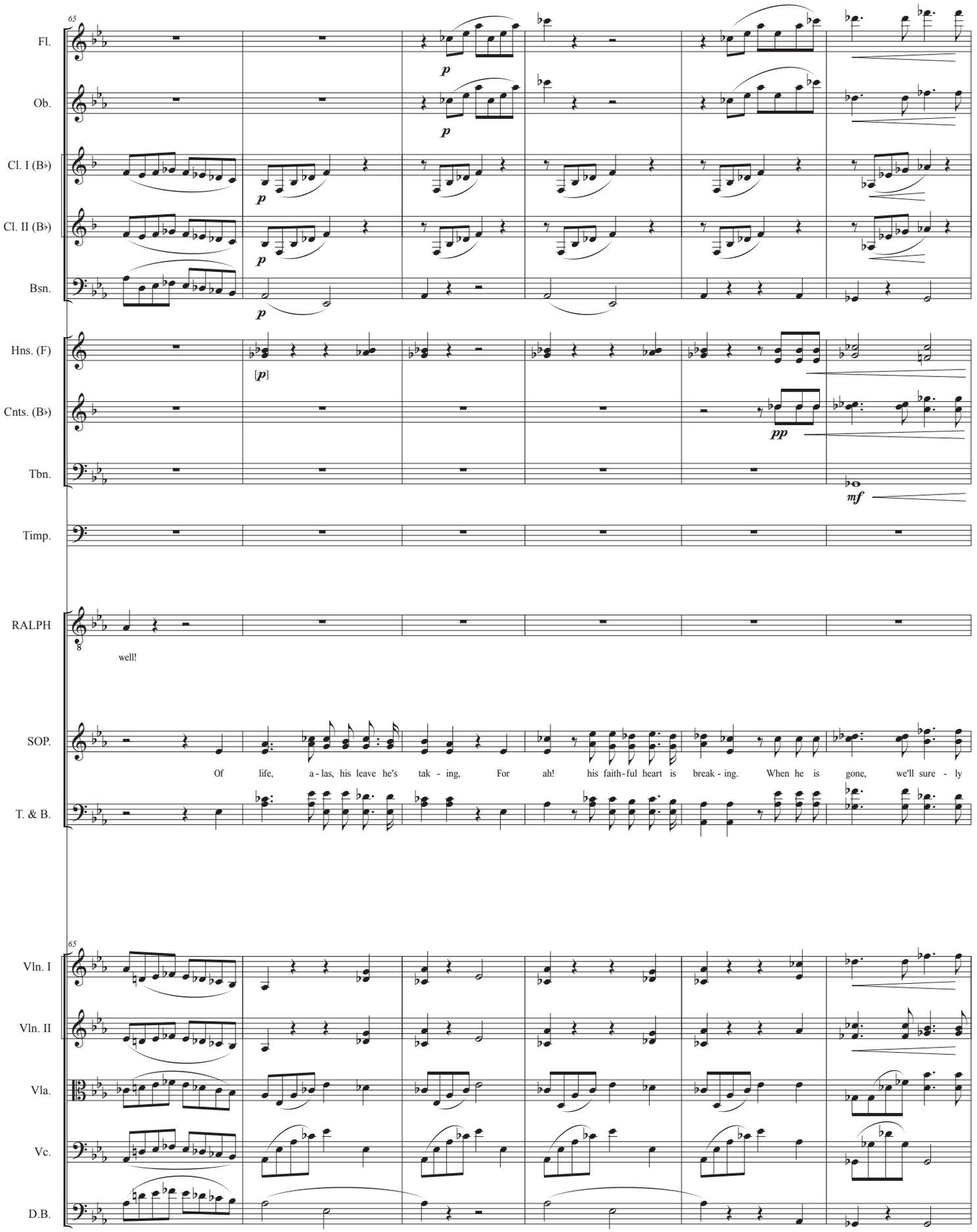
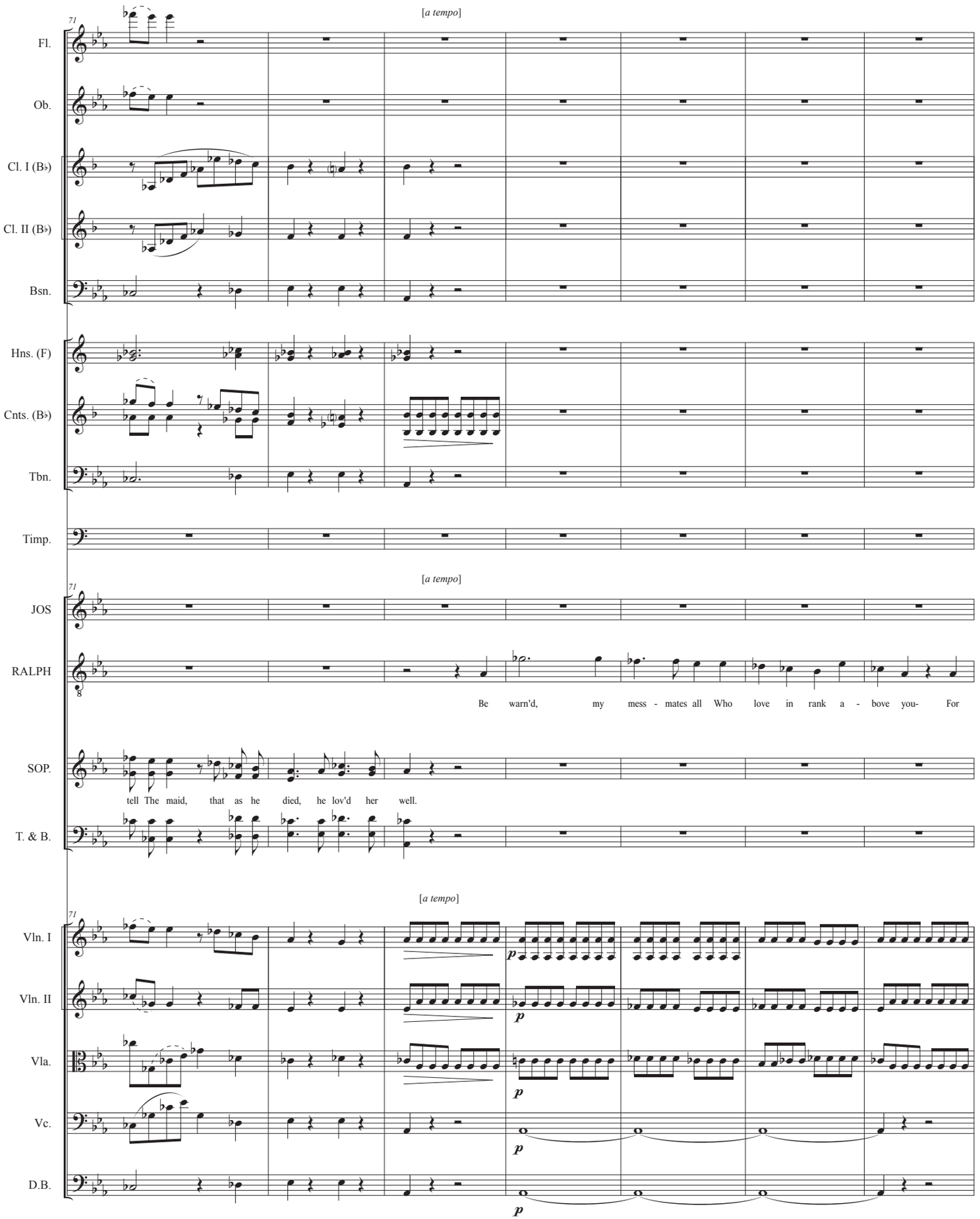
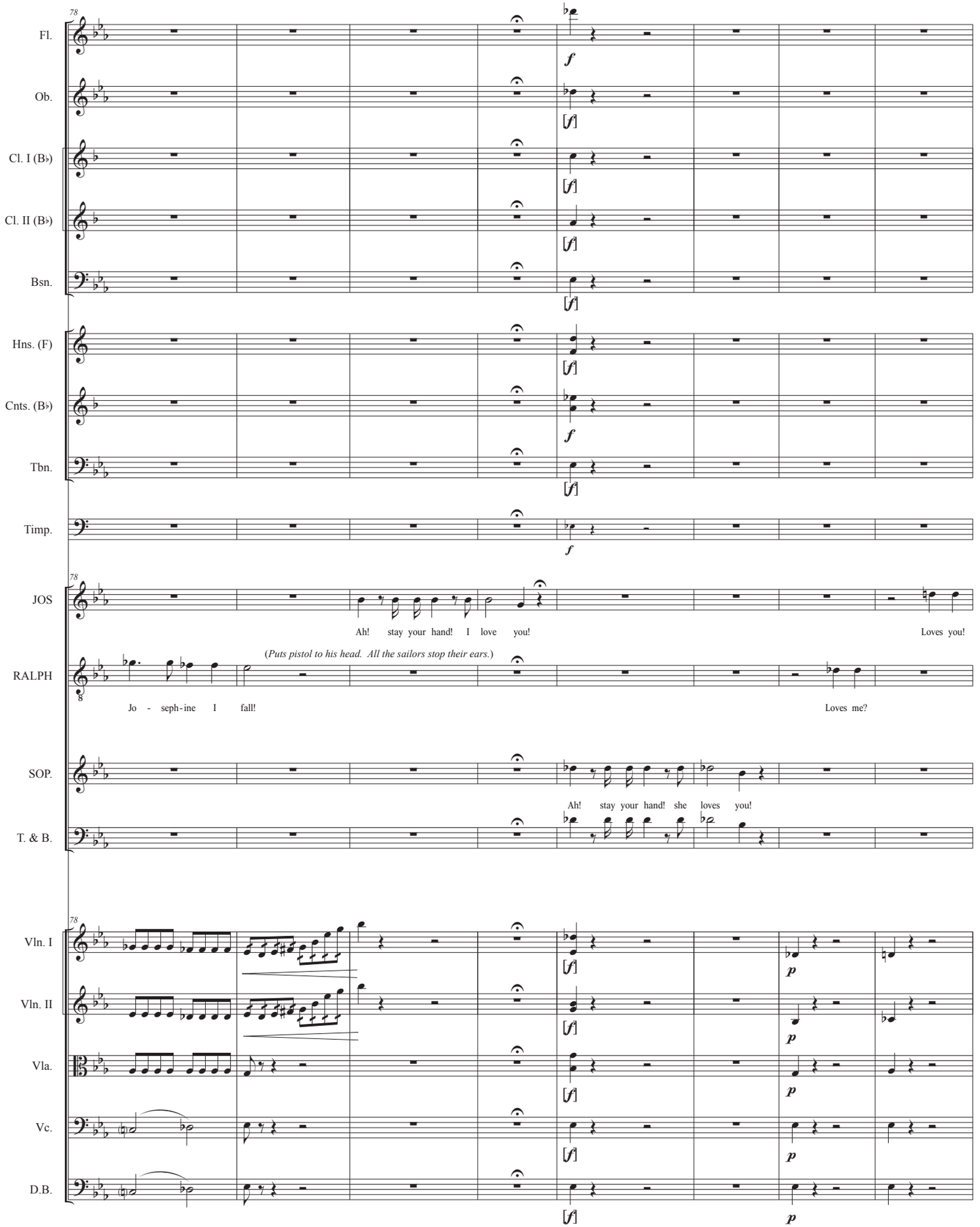
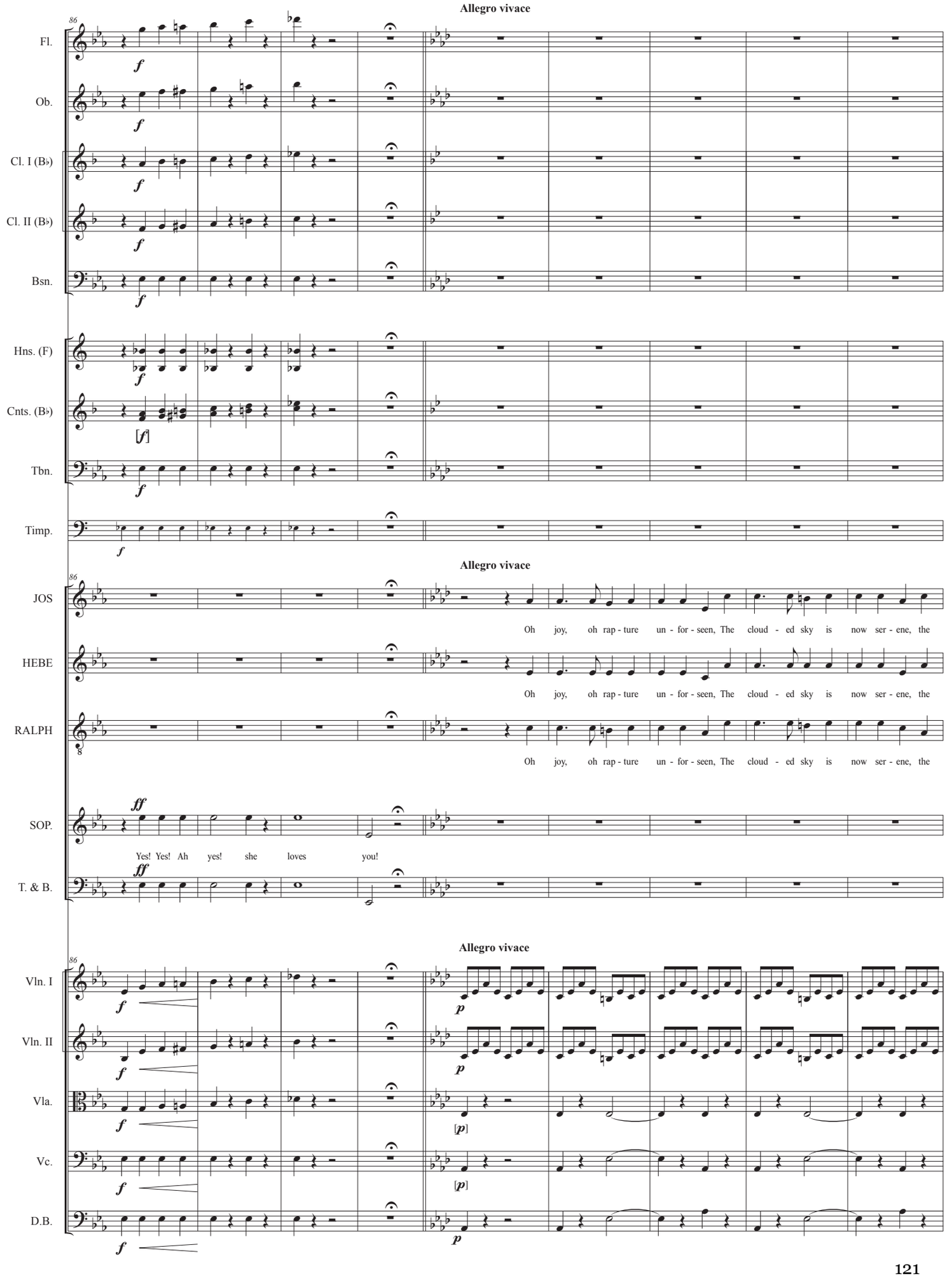
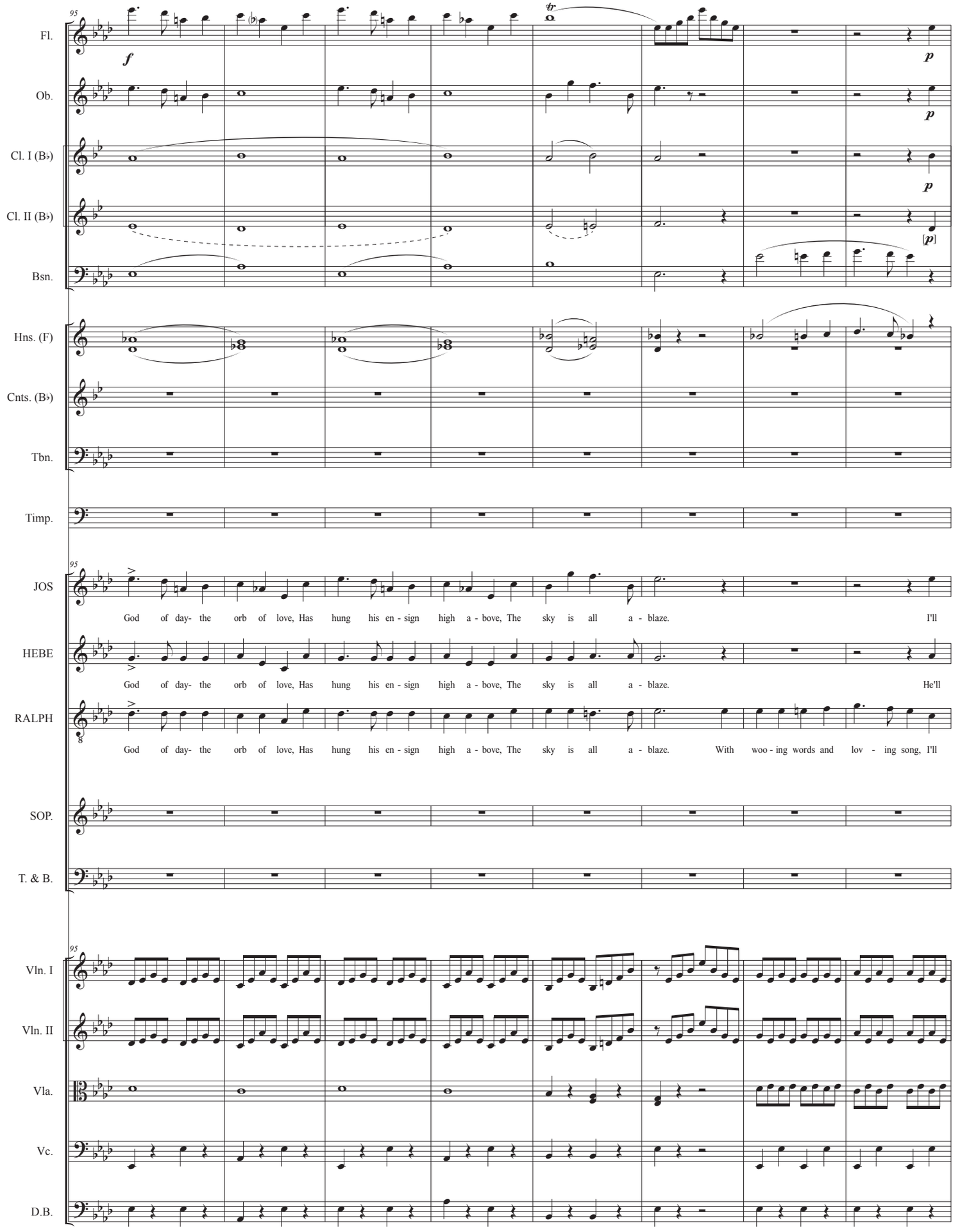
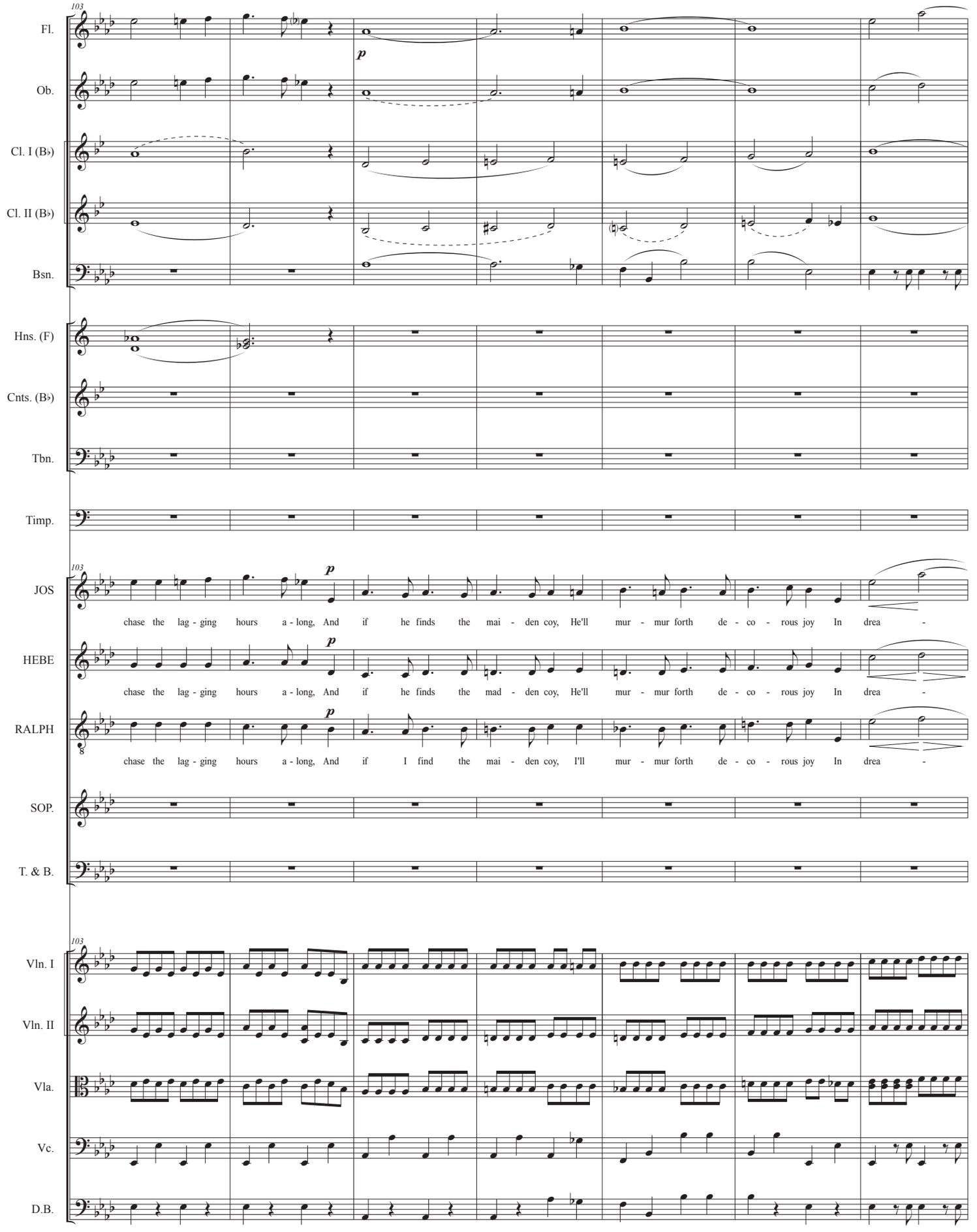
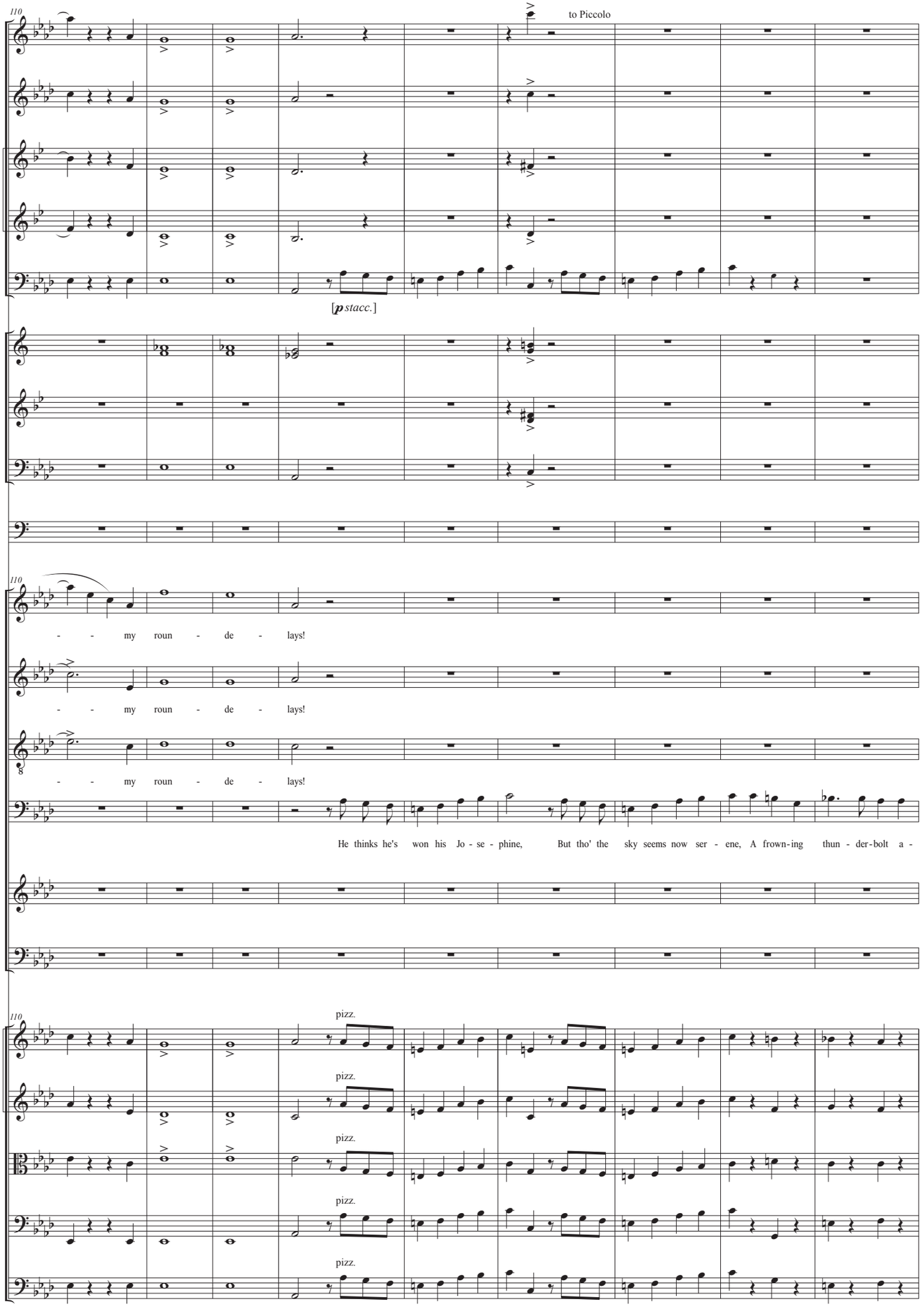
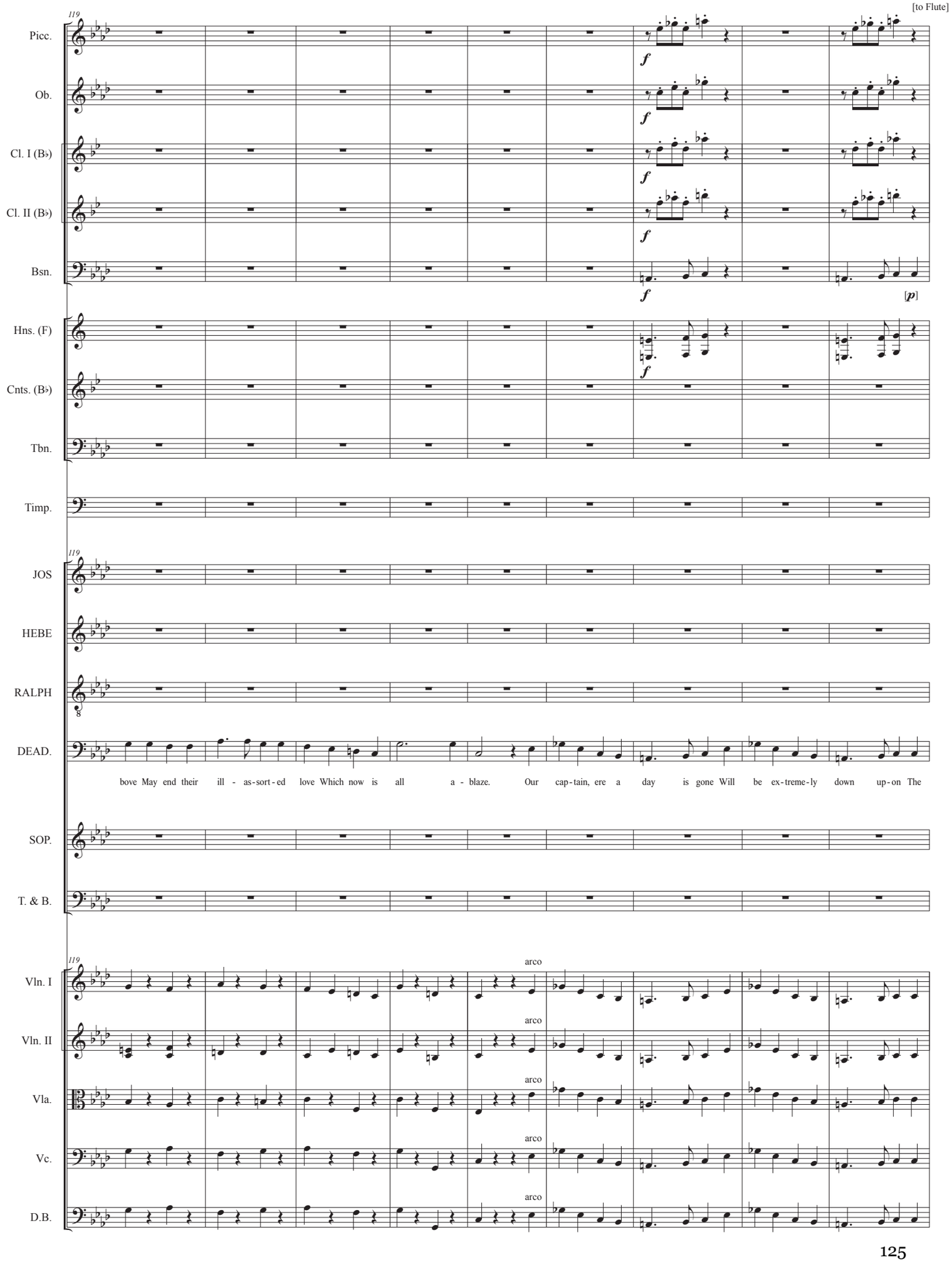
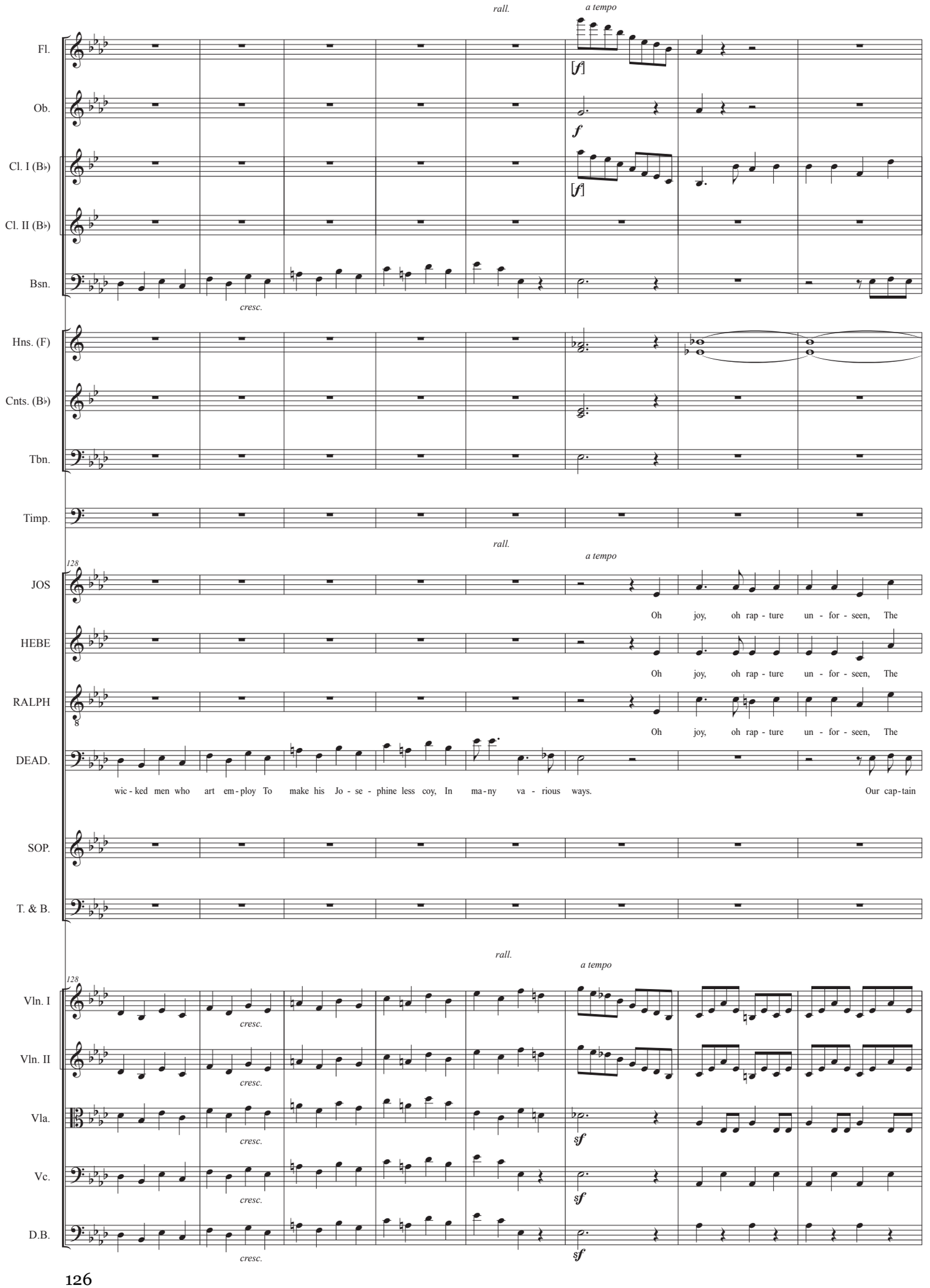
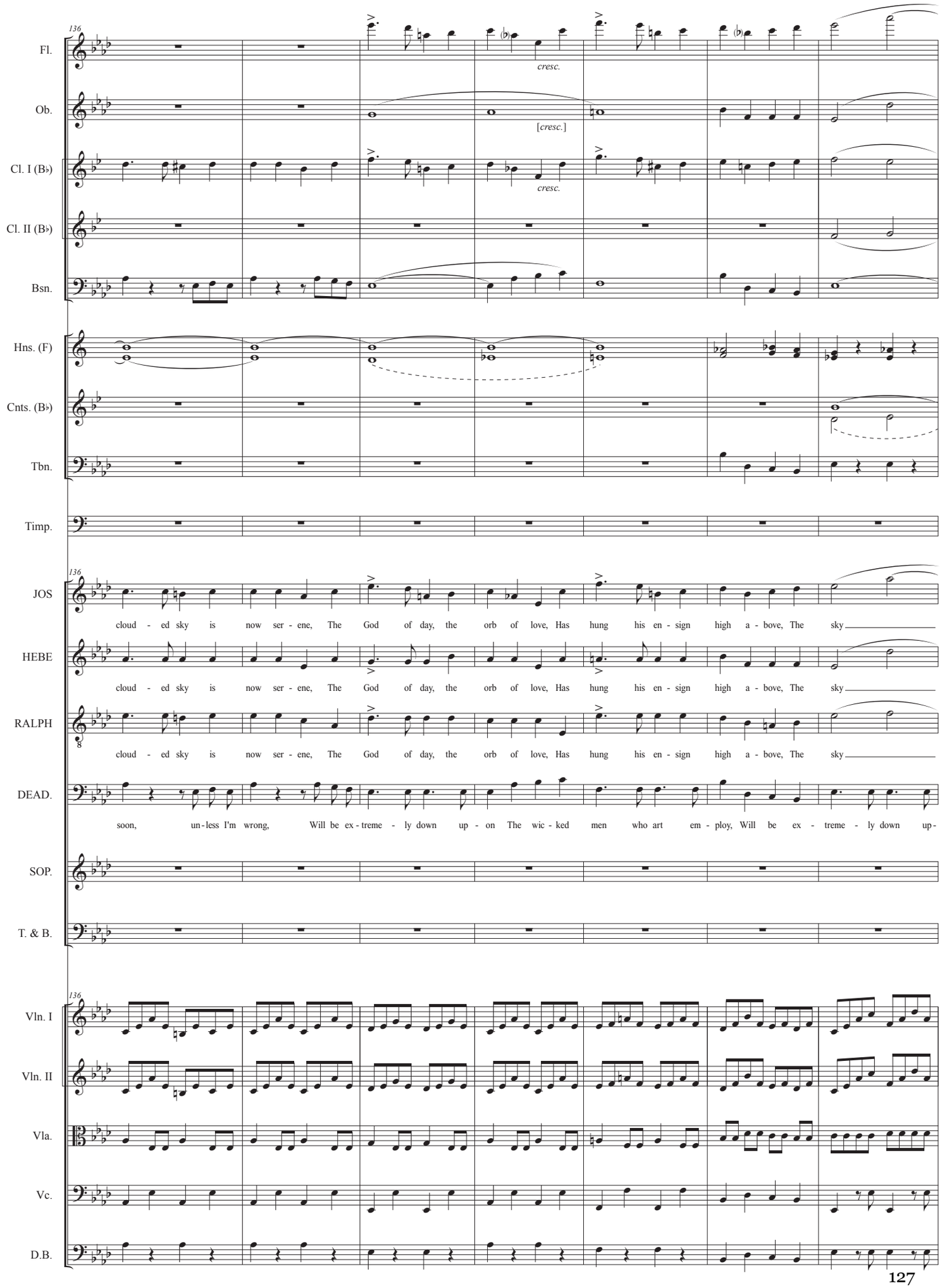
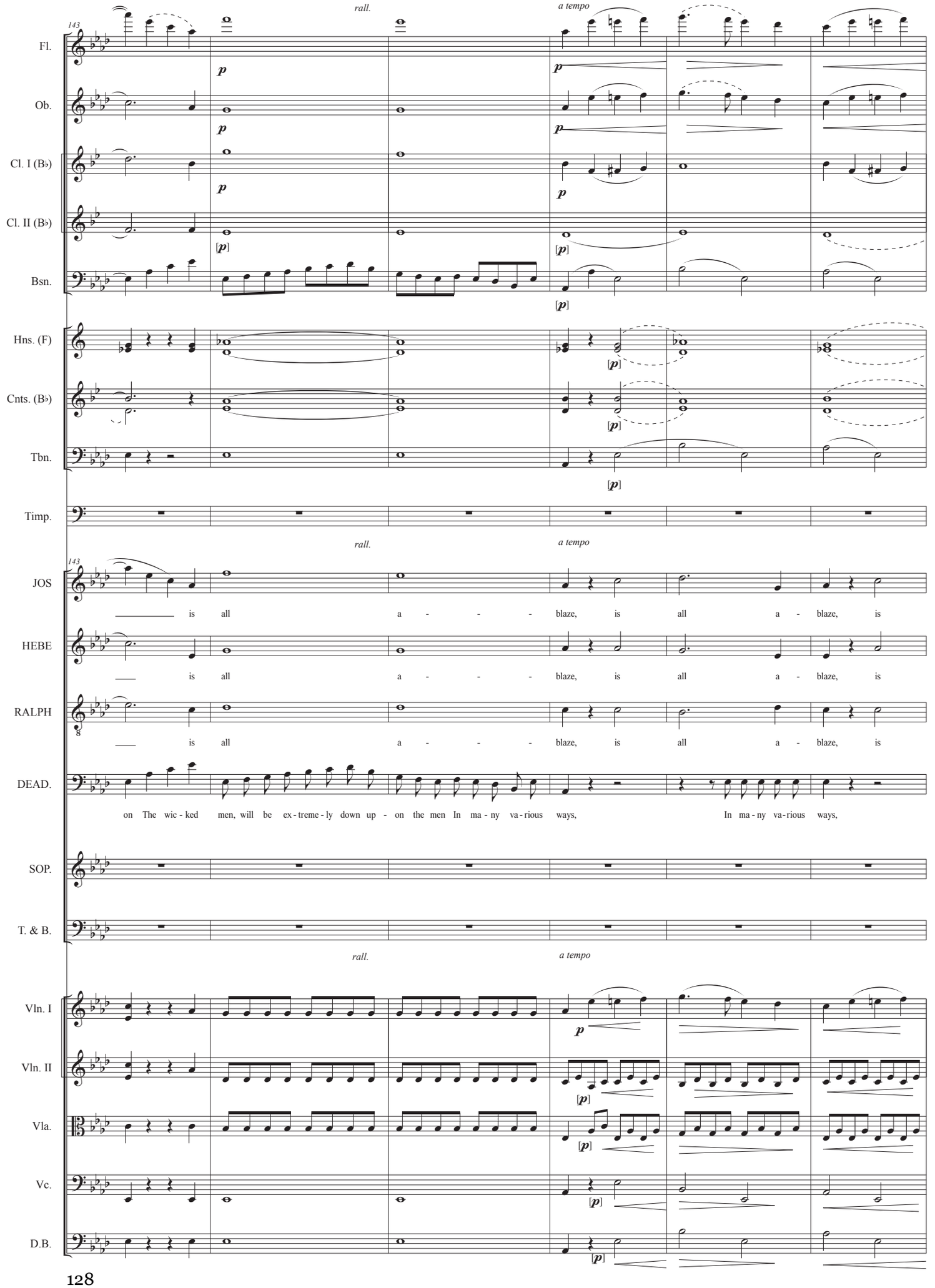
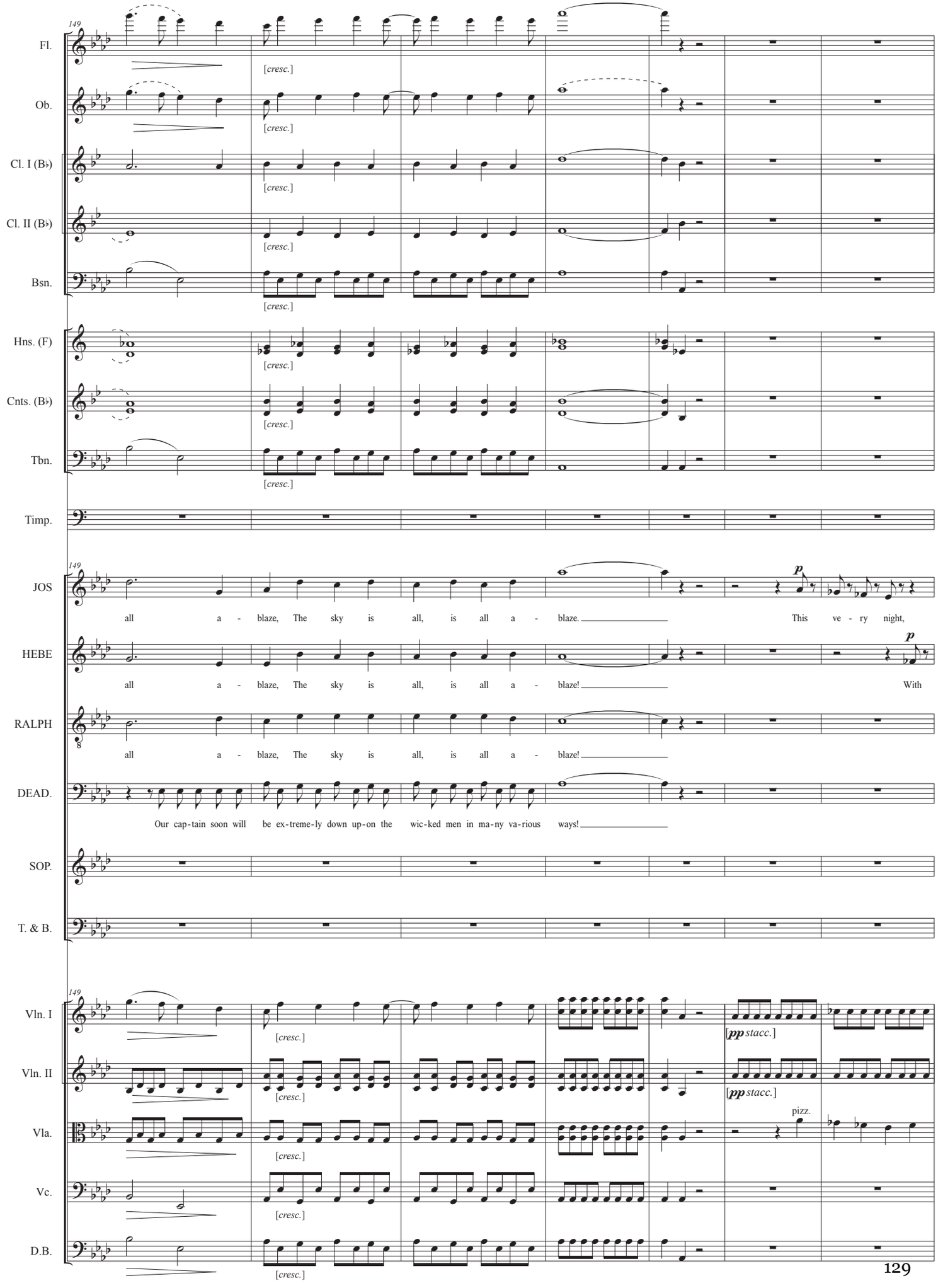
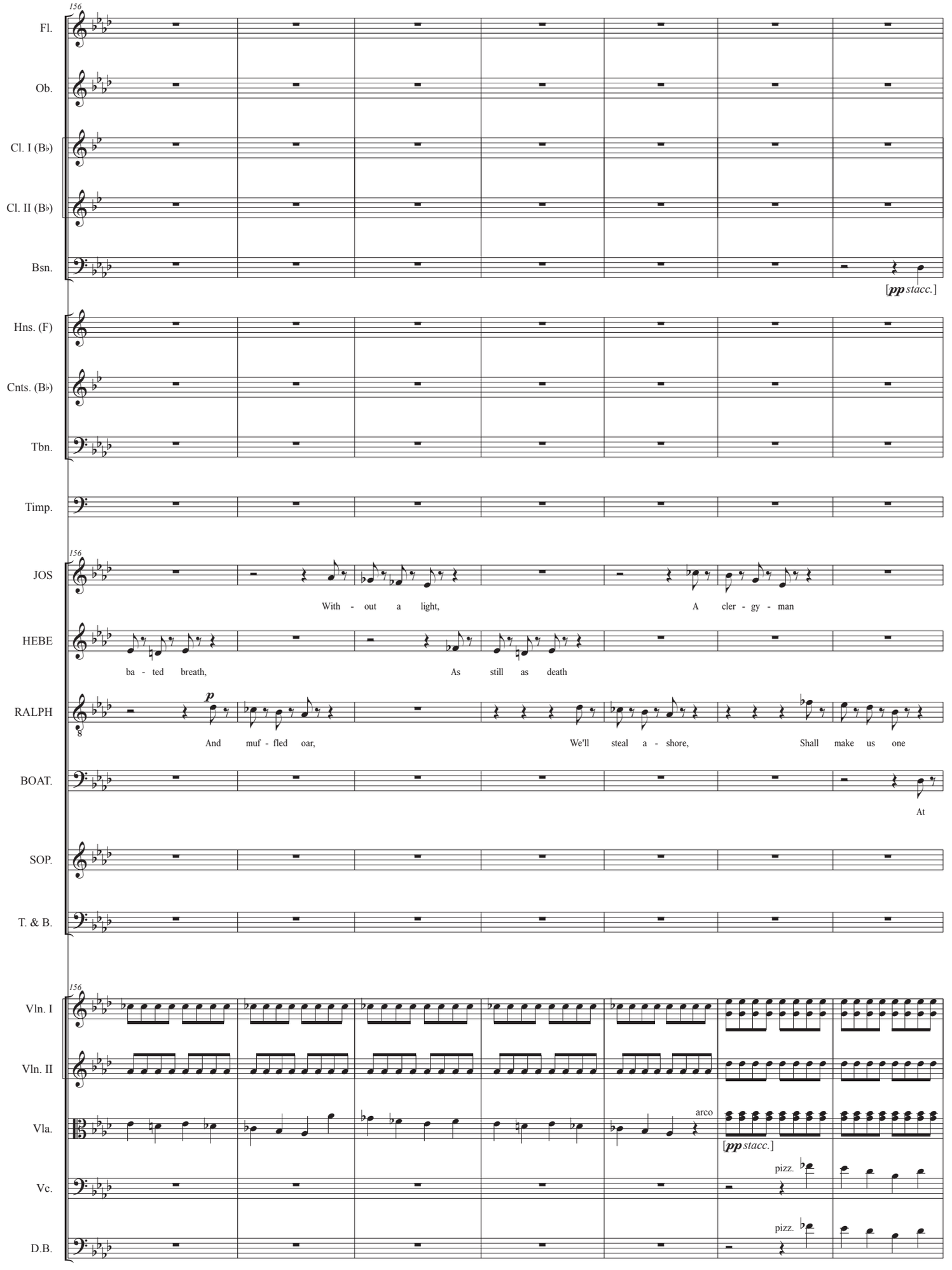
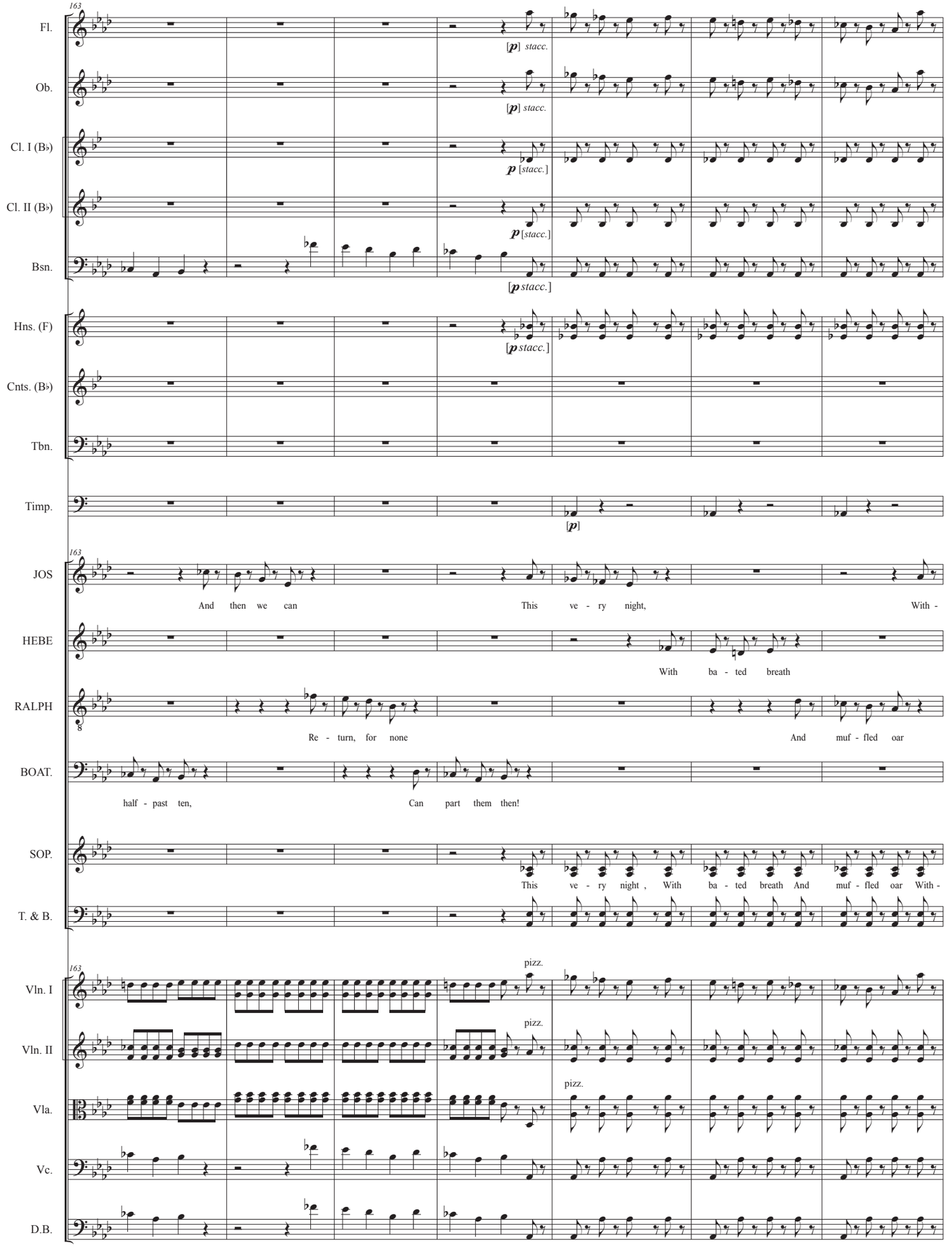
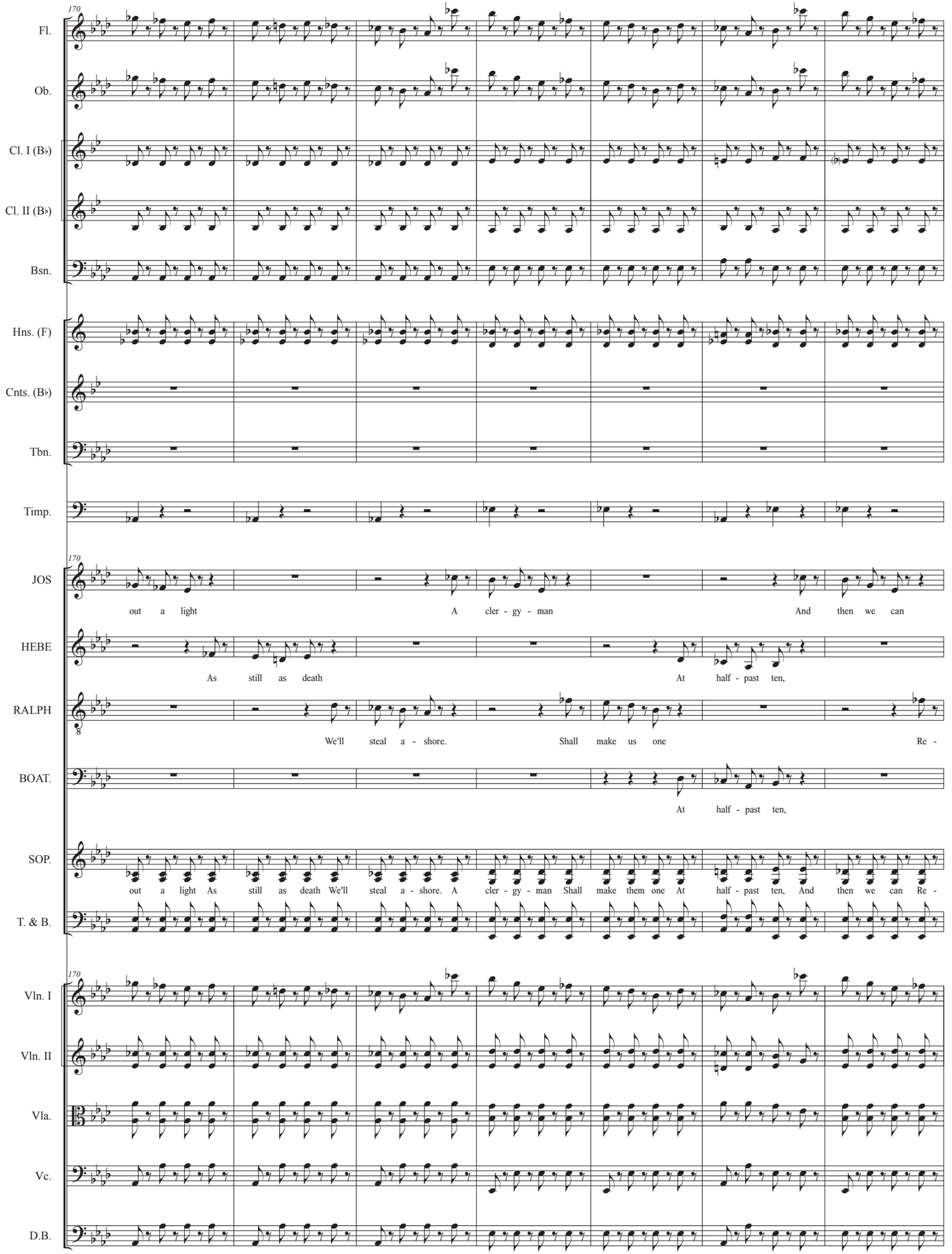
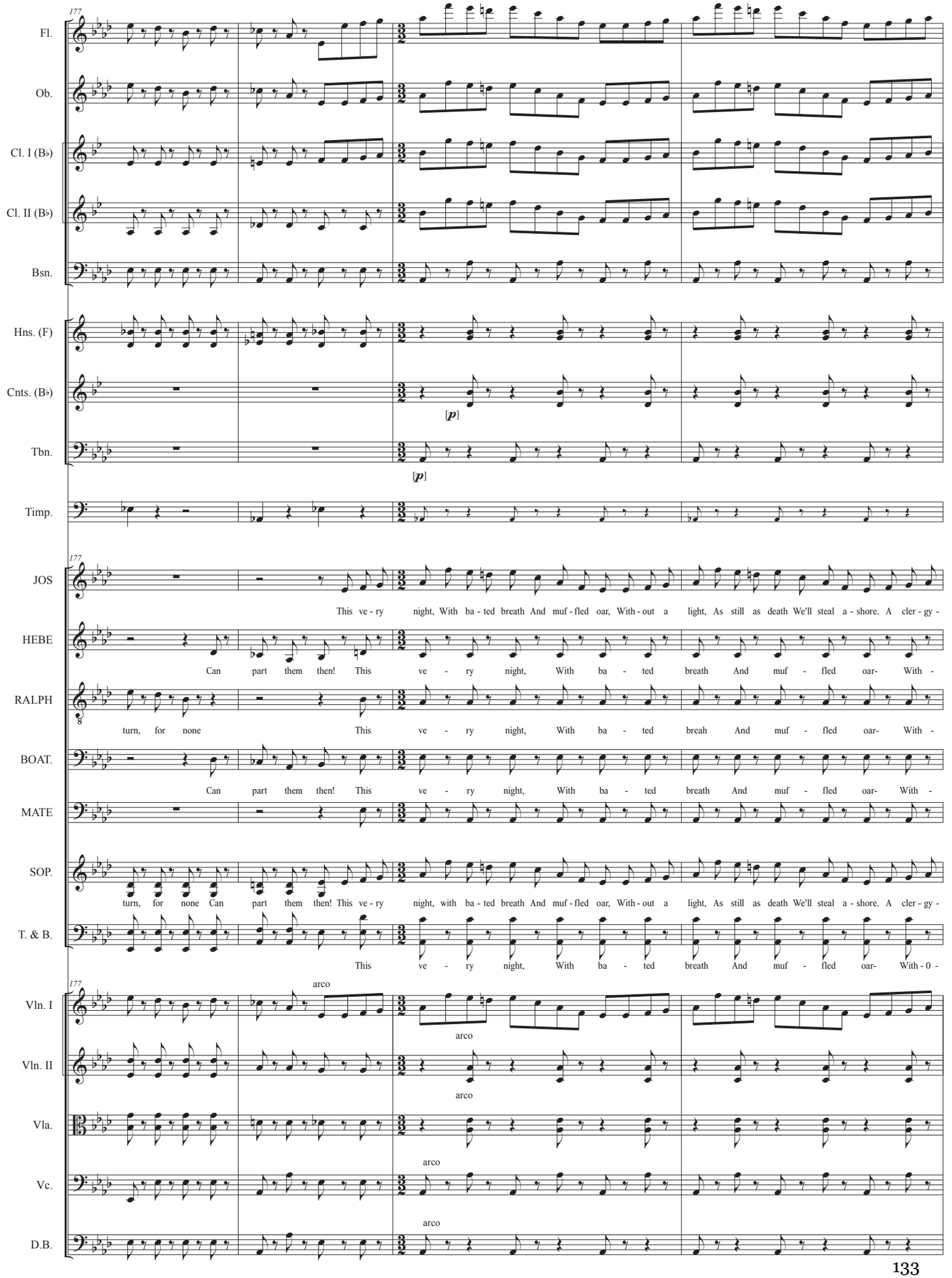
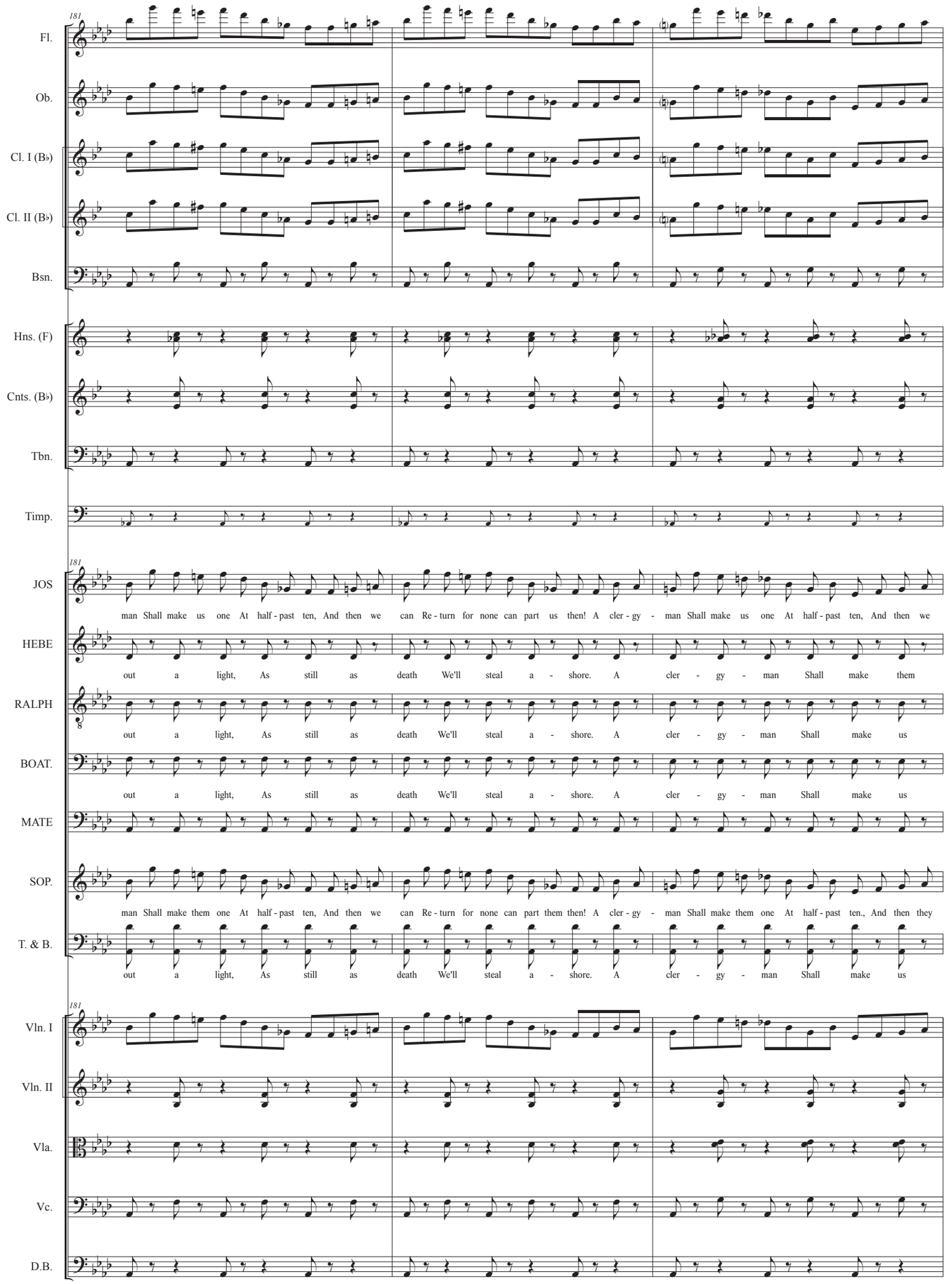
No. 10 GLEE

Moderato
Flute
Oboe
Clarinet I (A)
Clarinet II (A)
Bassoon
Horn I/II (F)
Cornet I/II (A)
Trombone
Timpani
Moderato
RALPH
BOATSWAIN
BOATSWAIN'S MATE
TENORS
BASSES
A Bri - tish tar is a
His eyes should flash with an
Moderato
Violin I
Violin II
Viola
Cello
Double Bass

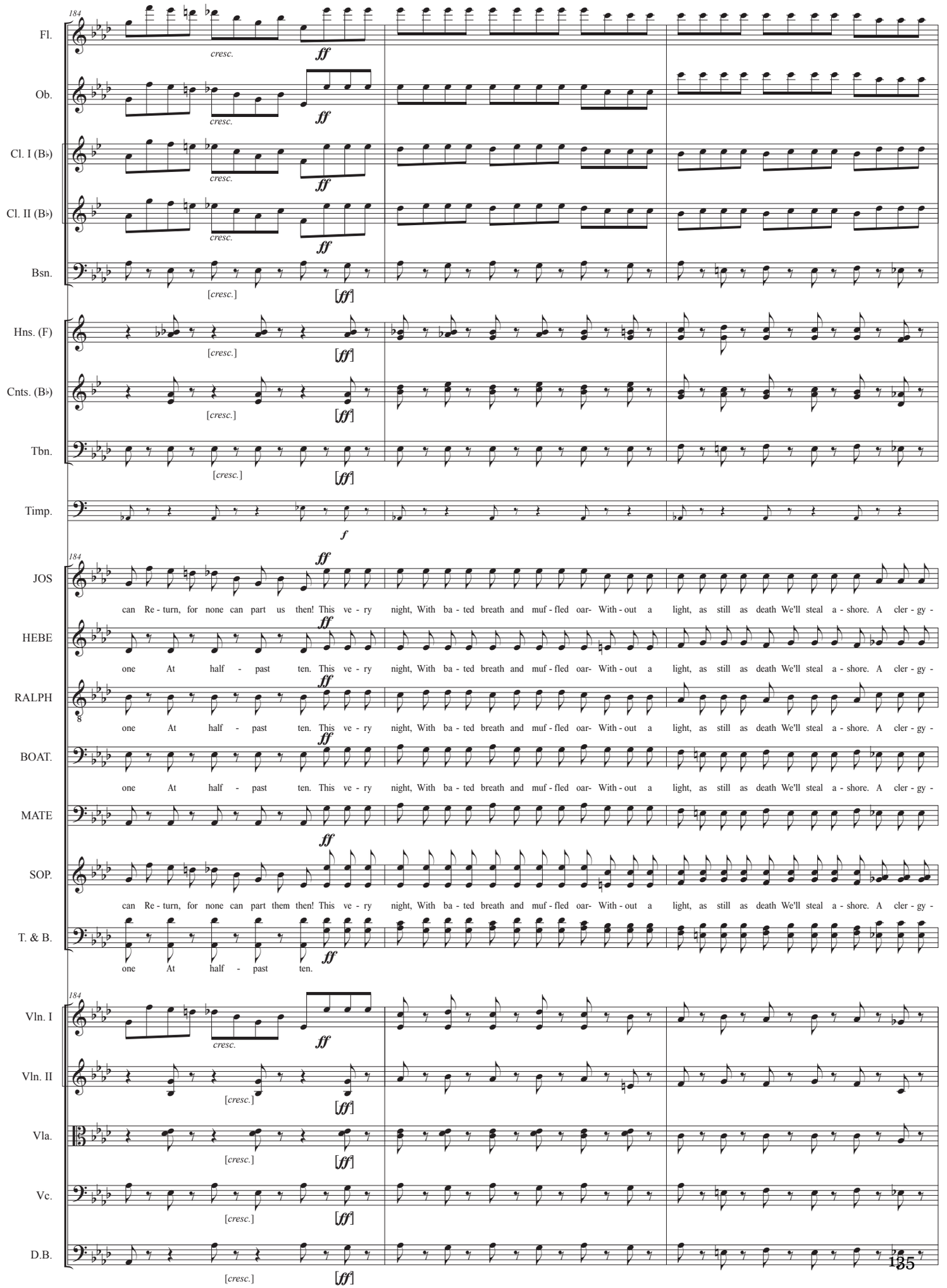
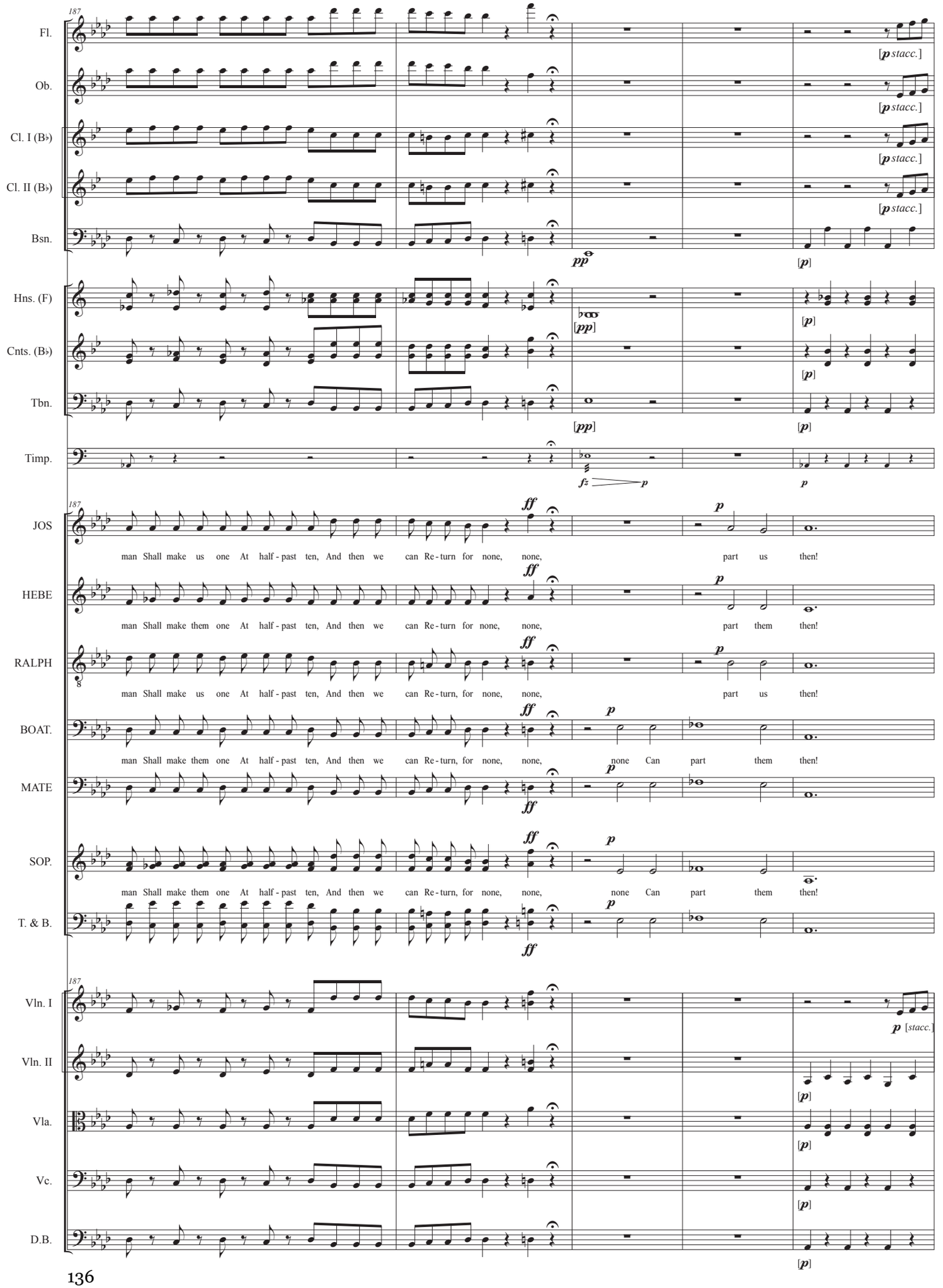

6
RALPH
soar - ing soul, As free as a moun - tain bird; His en - er - get - ic fist Should be rea - dy to re - sist A
in - born fire, His brow with scorn be wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the
BOAT.
soar - ing soul, As free as a moun - tain bird; His en - er - get - ic fist Should be rea - dy to re - sist A
in - born fire, His brow with scorn be wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the
MATE
soar - ing soul, As free as a moun - tain bird; His en - er - get - ic fist Should be rea - dy to re - sist A
in - born fire, His brow with scorn be wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

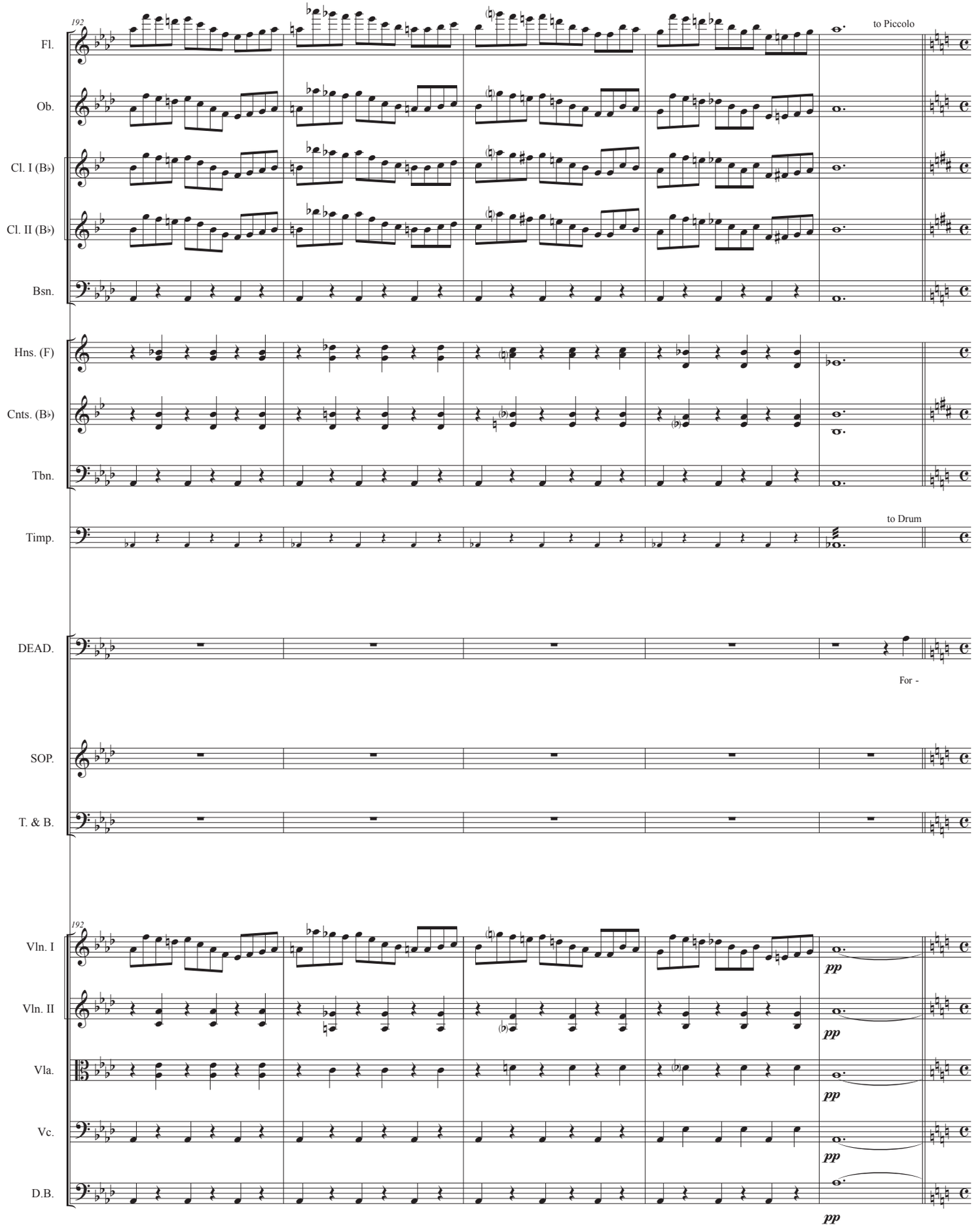
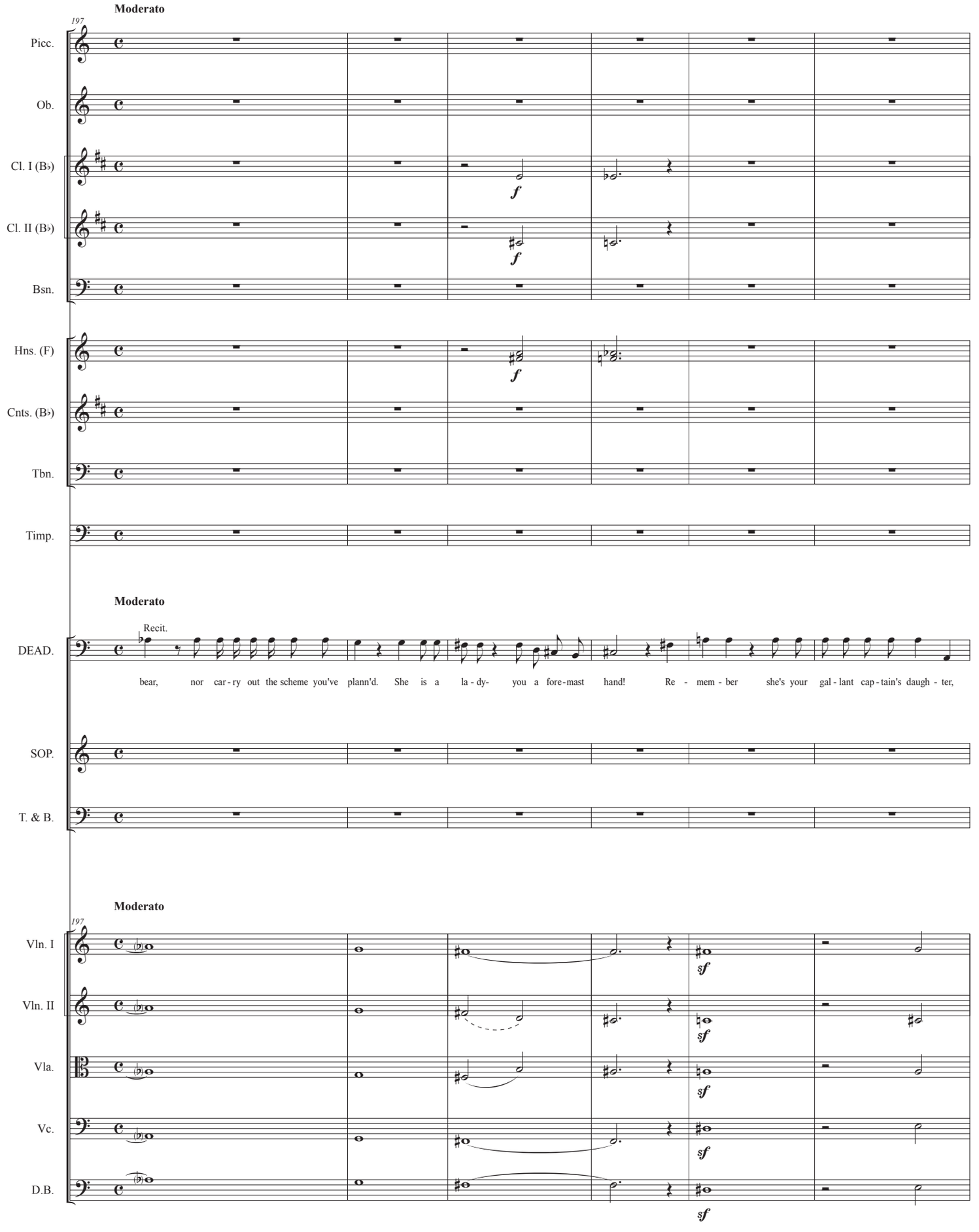
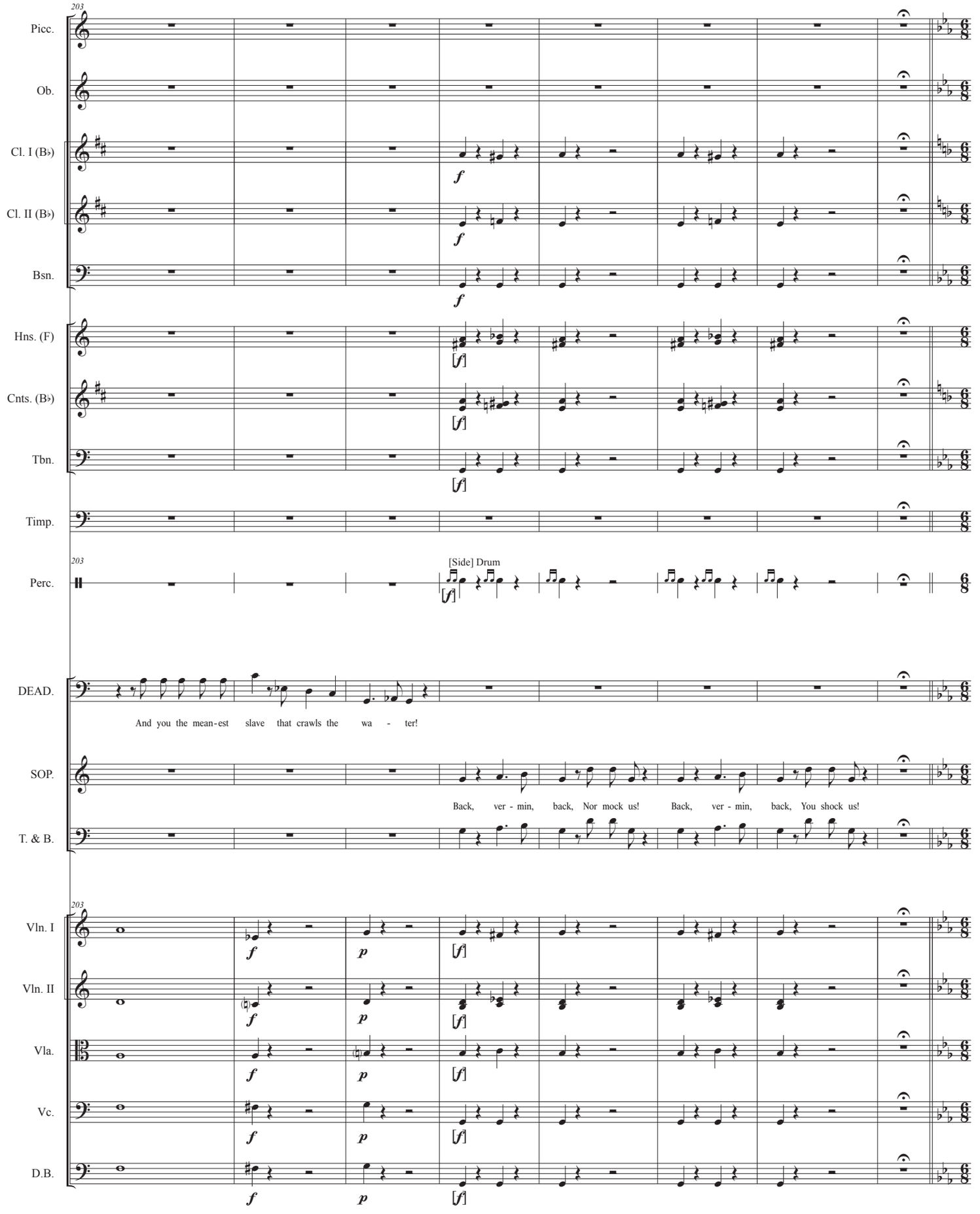
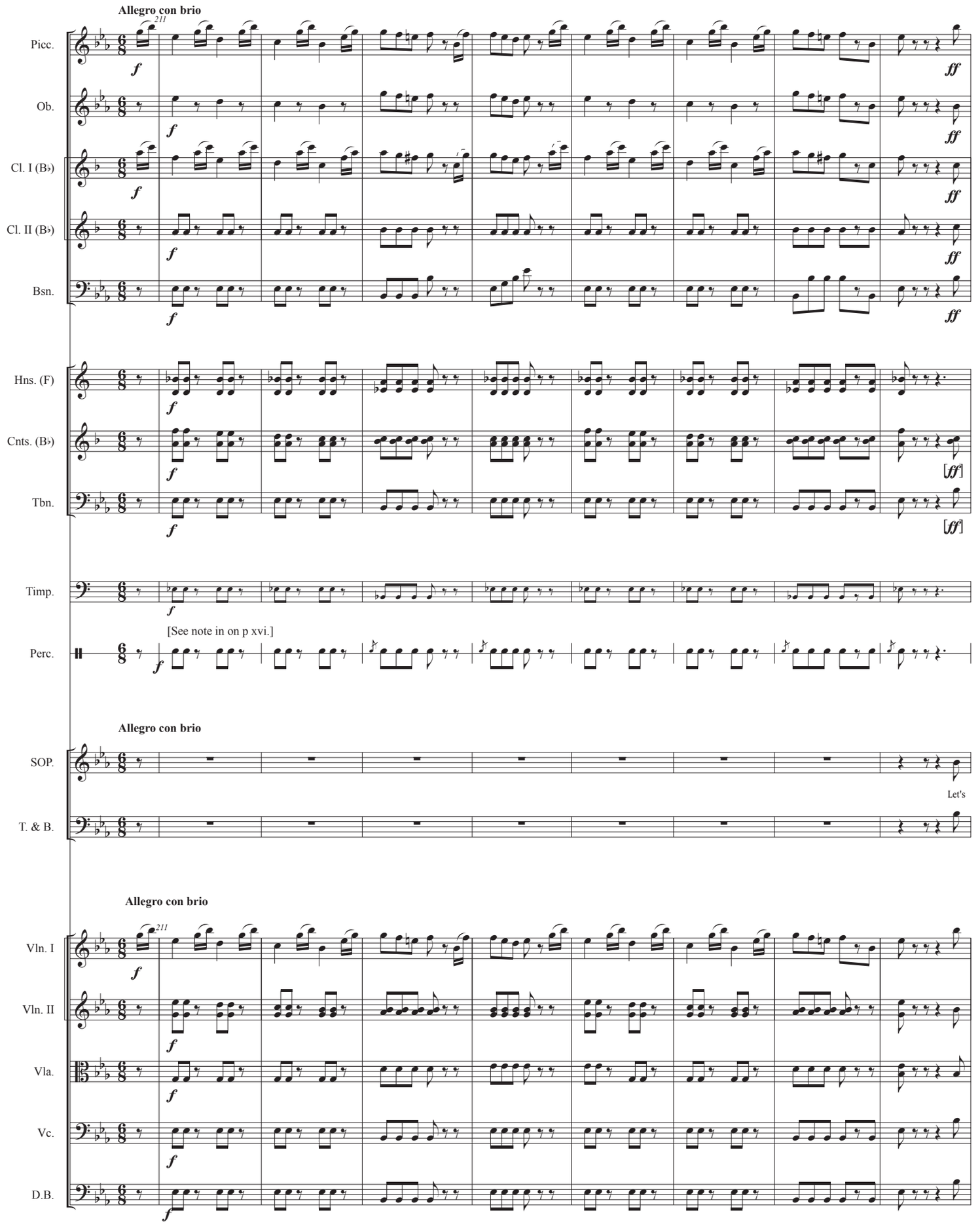
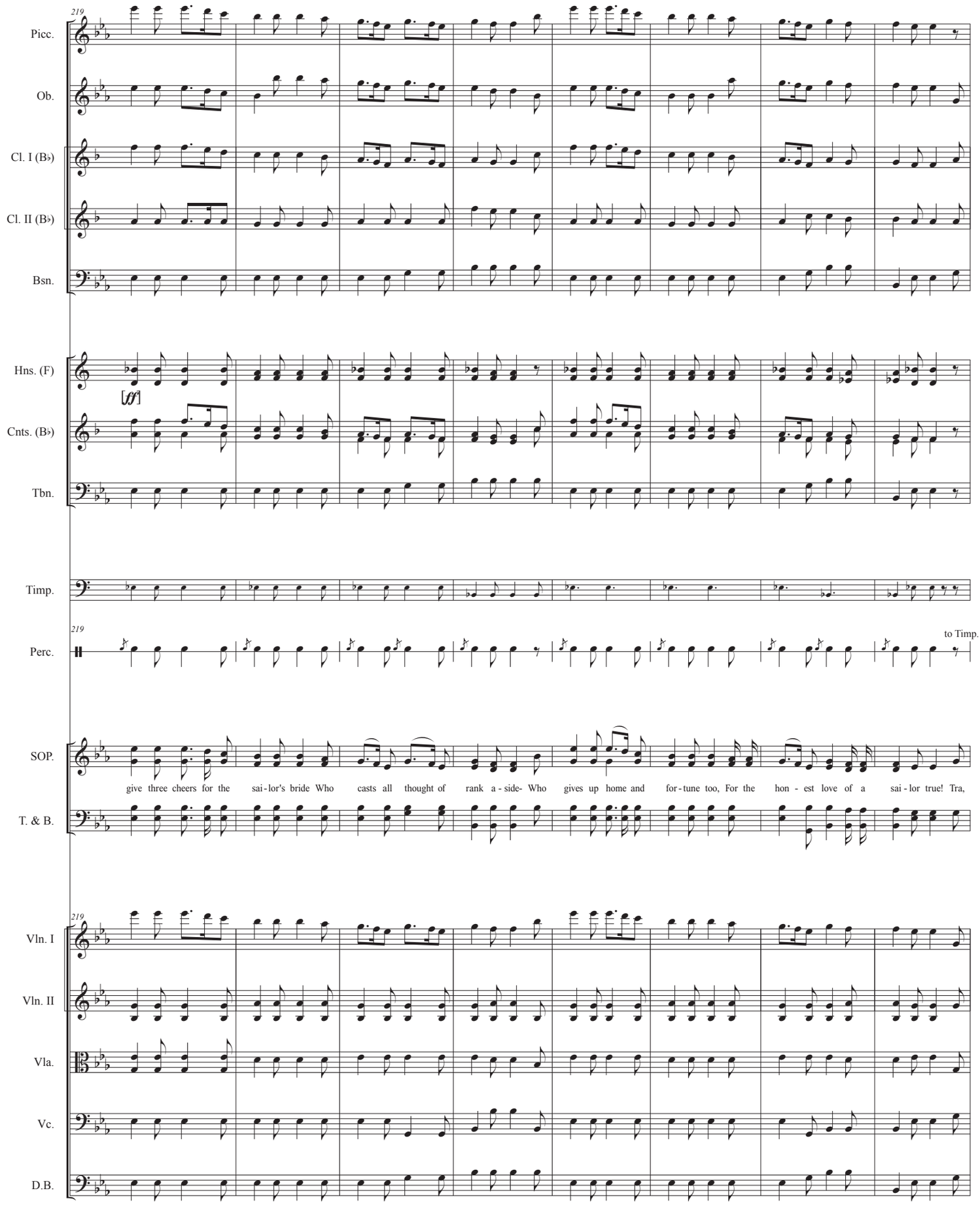
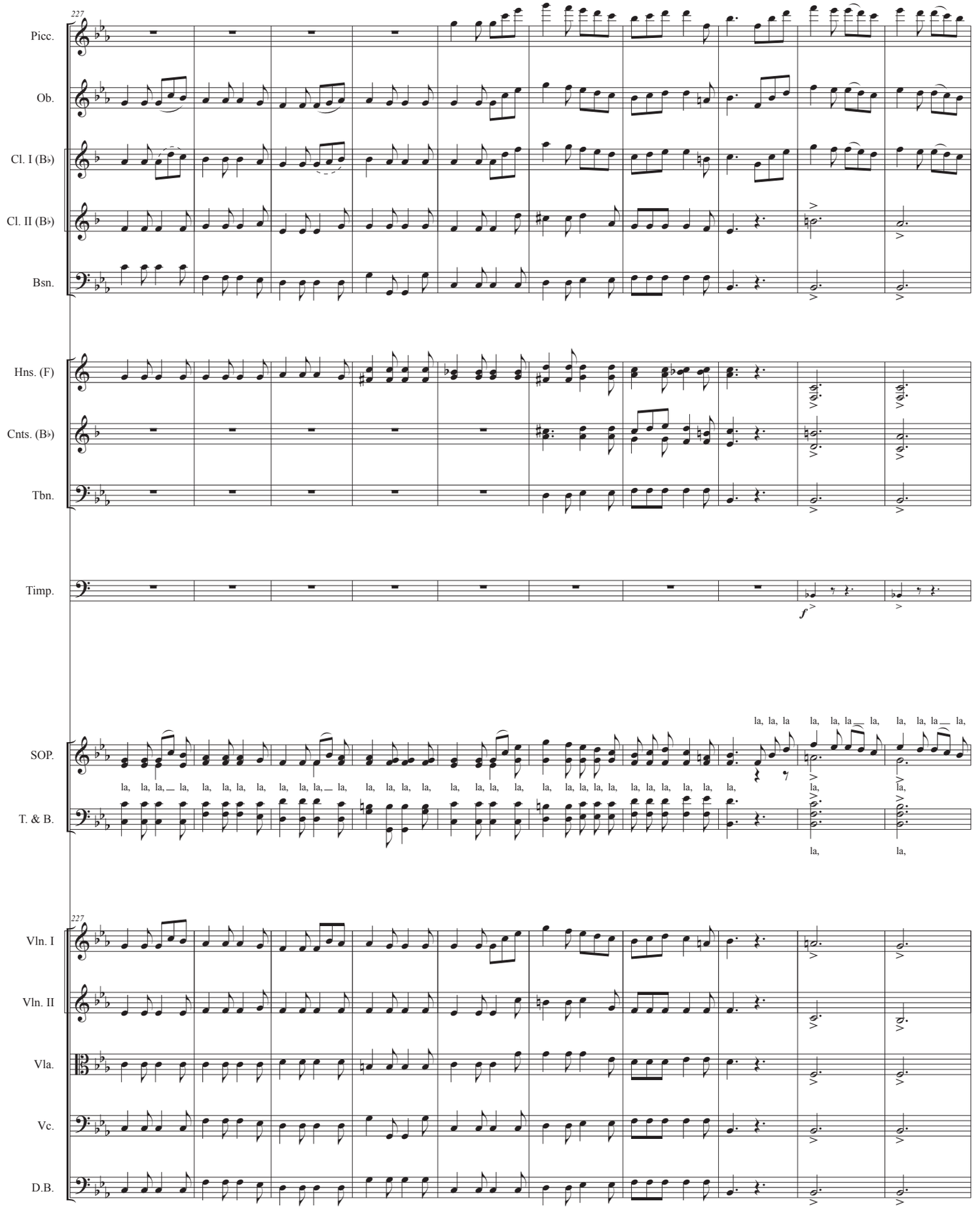
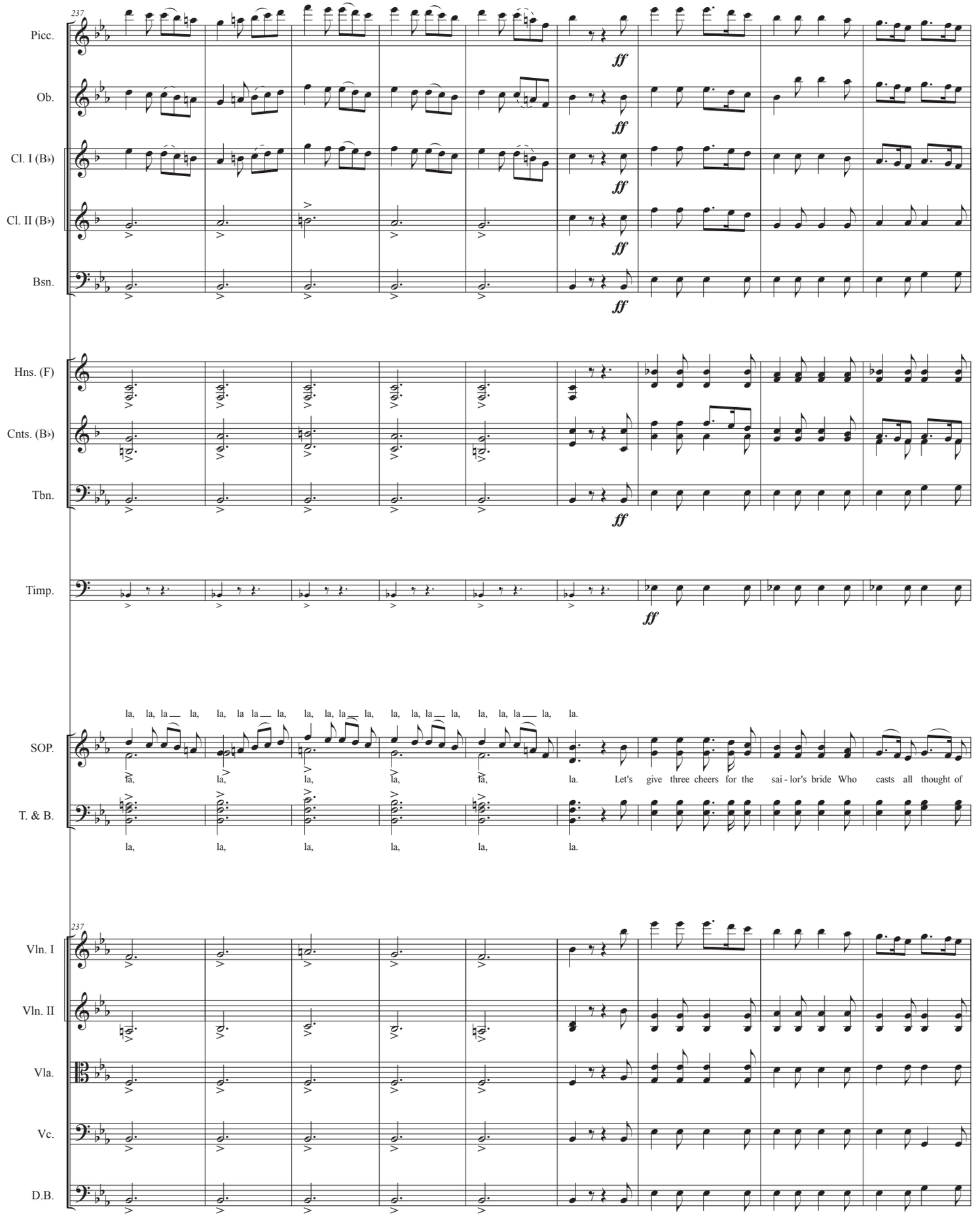
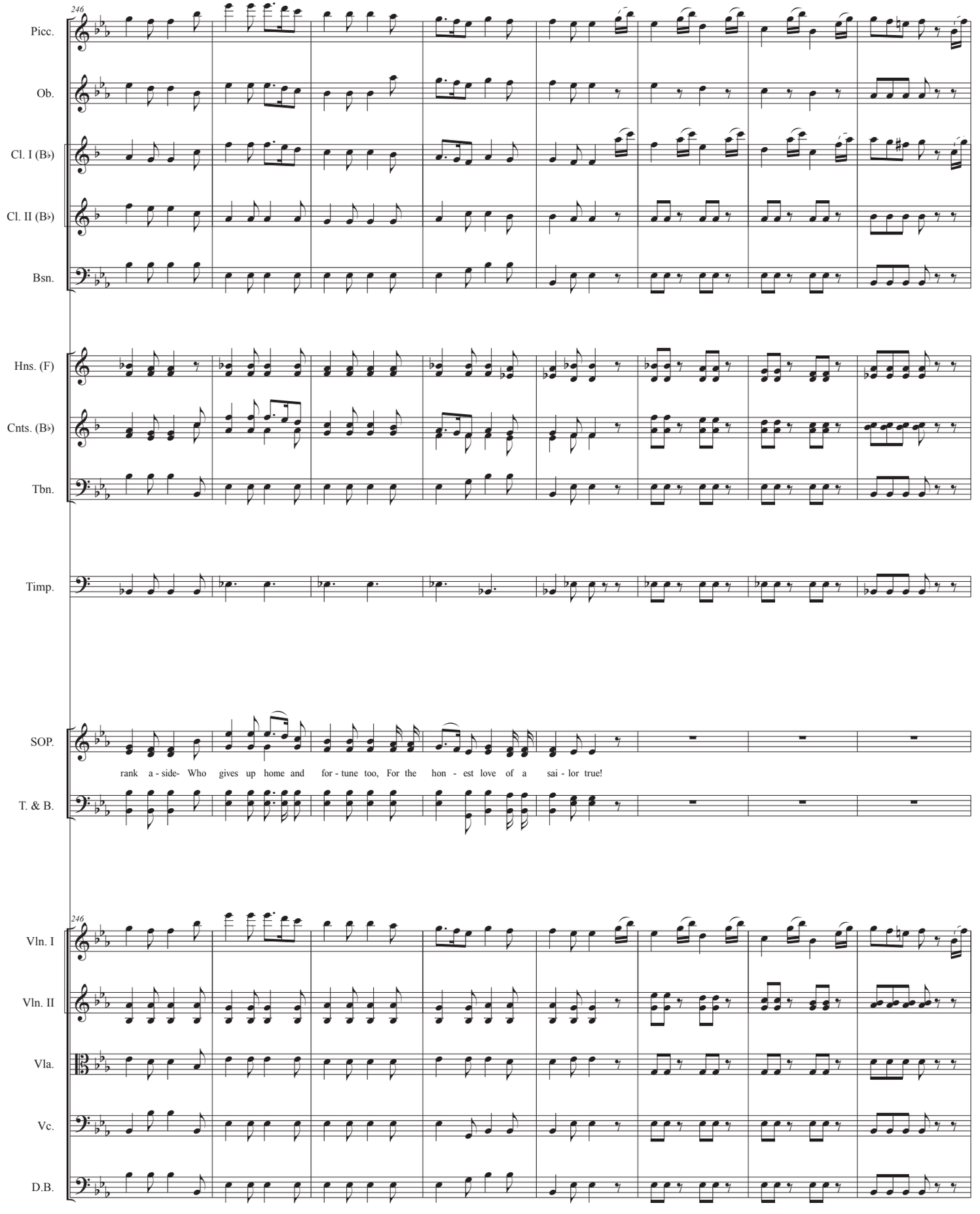
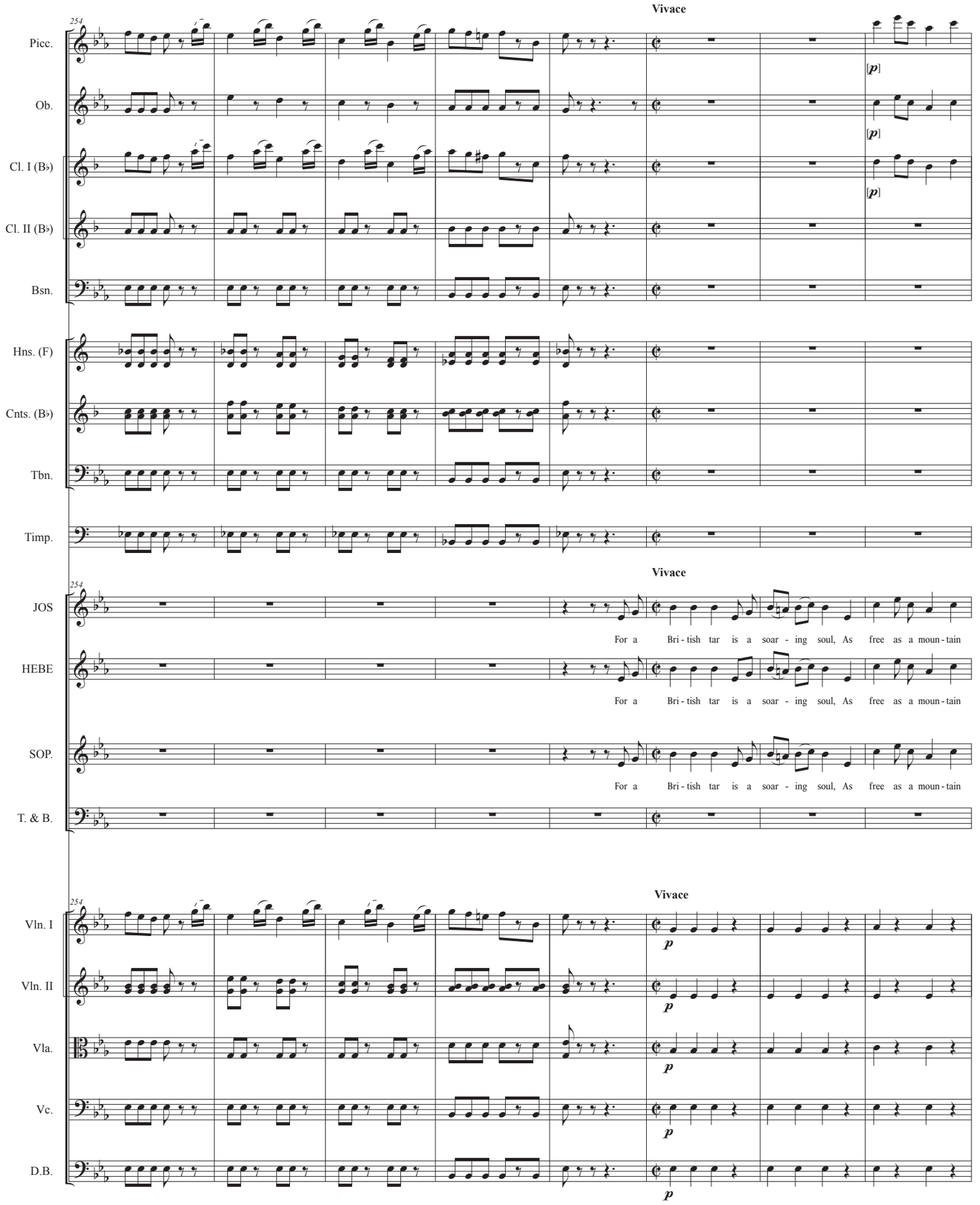
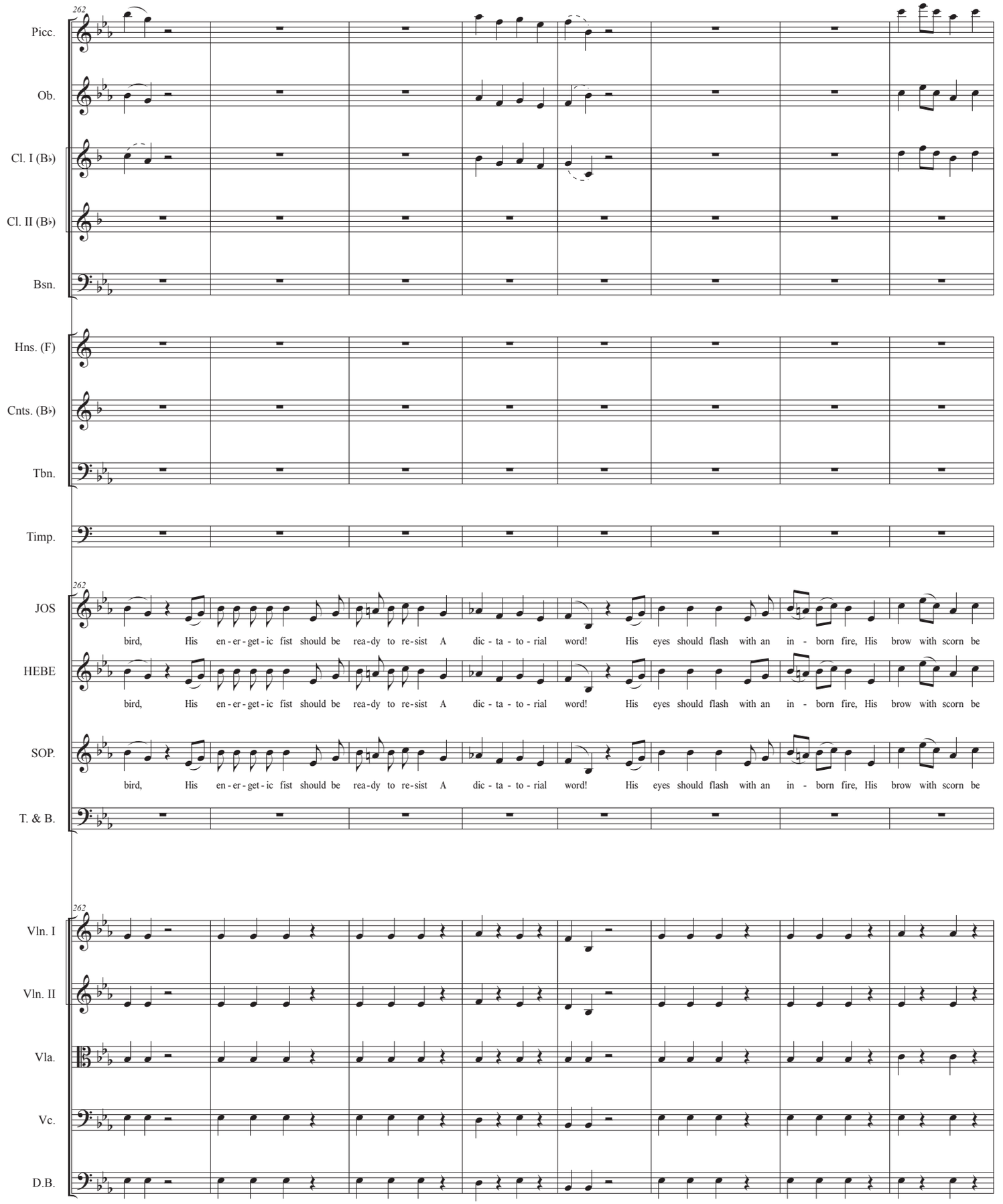
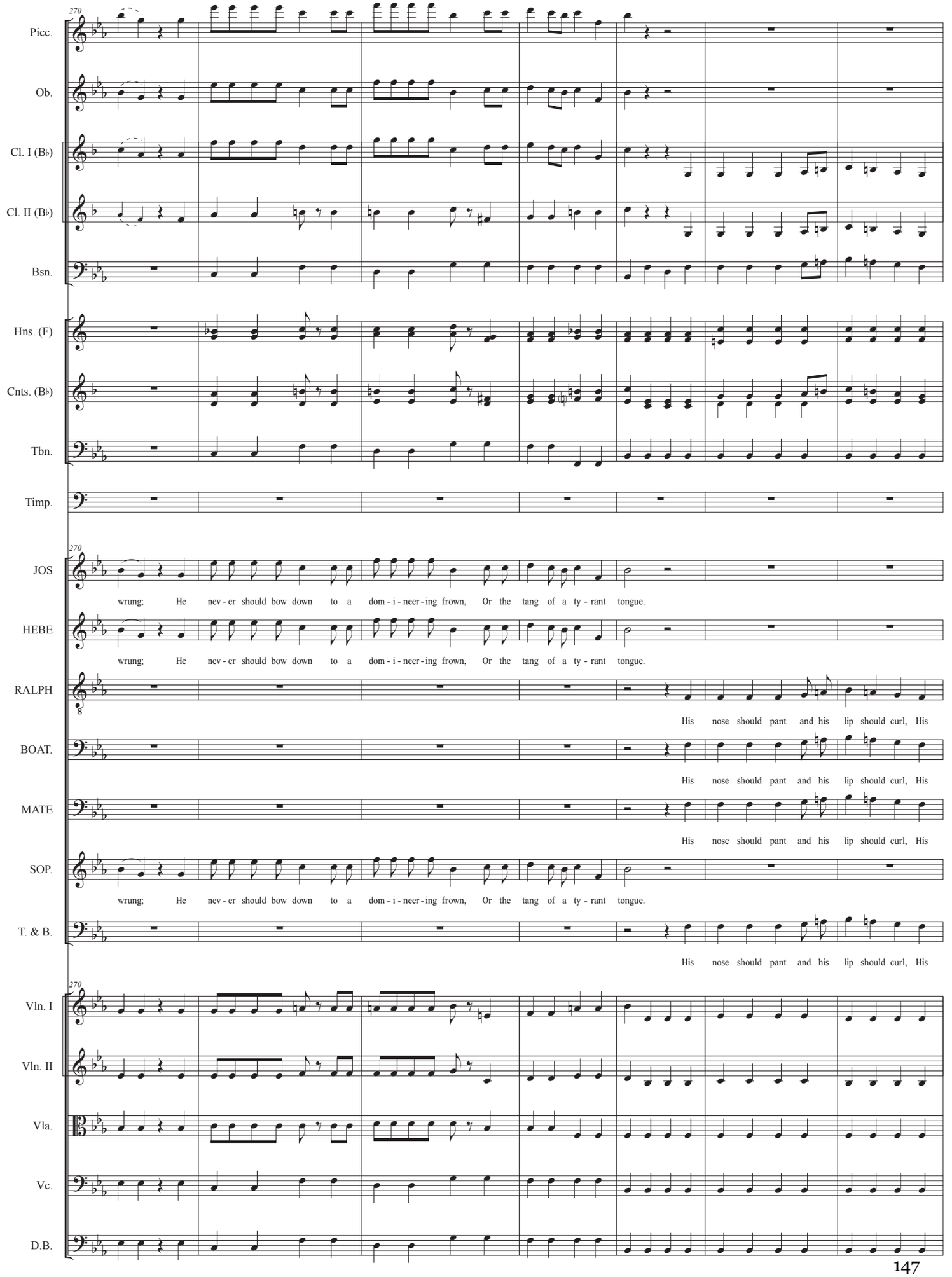
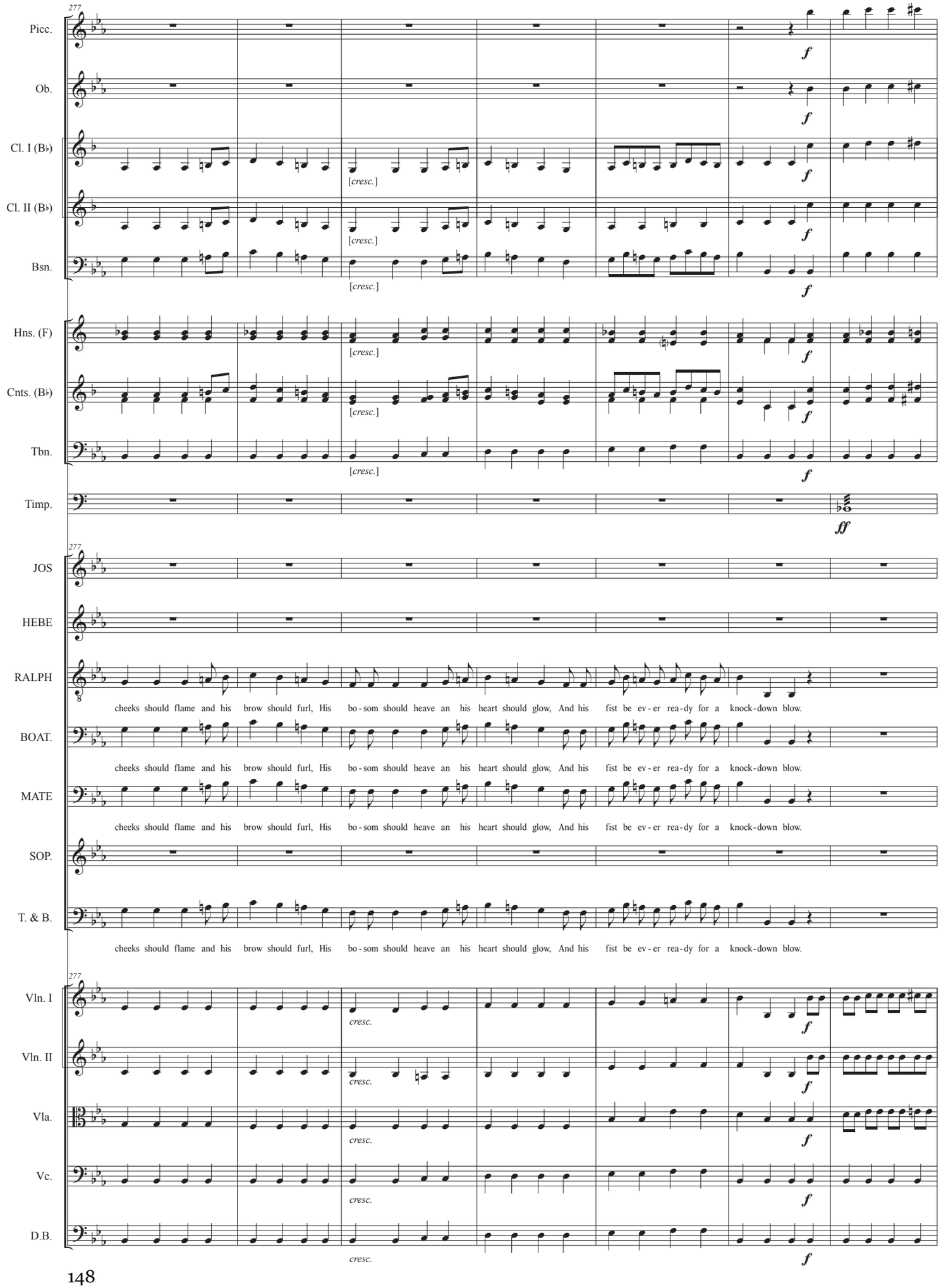
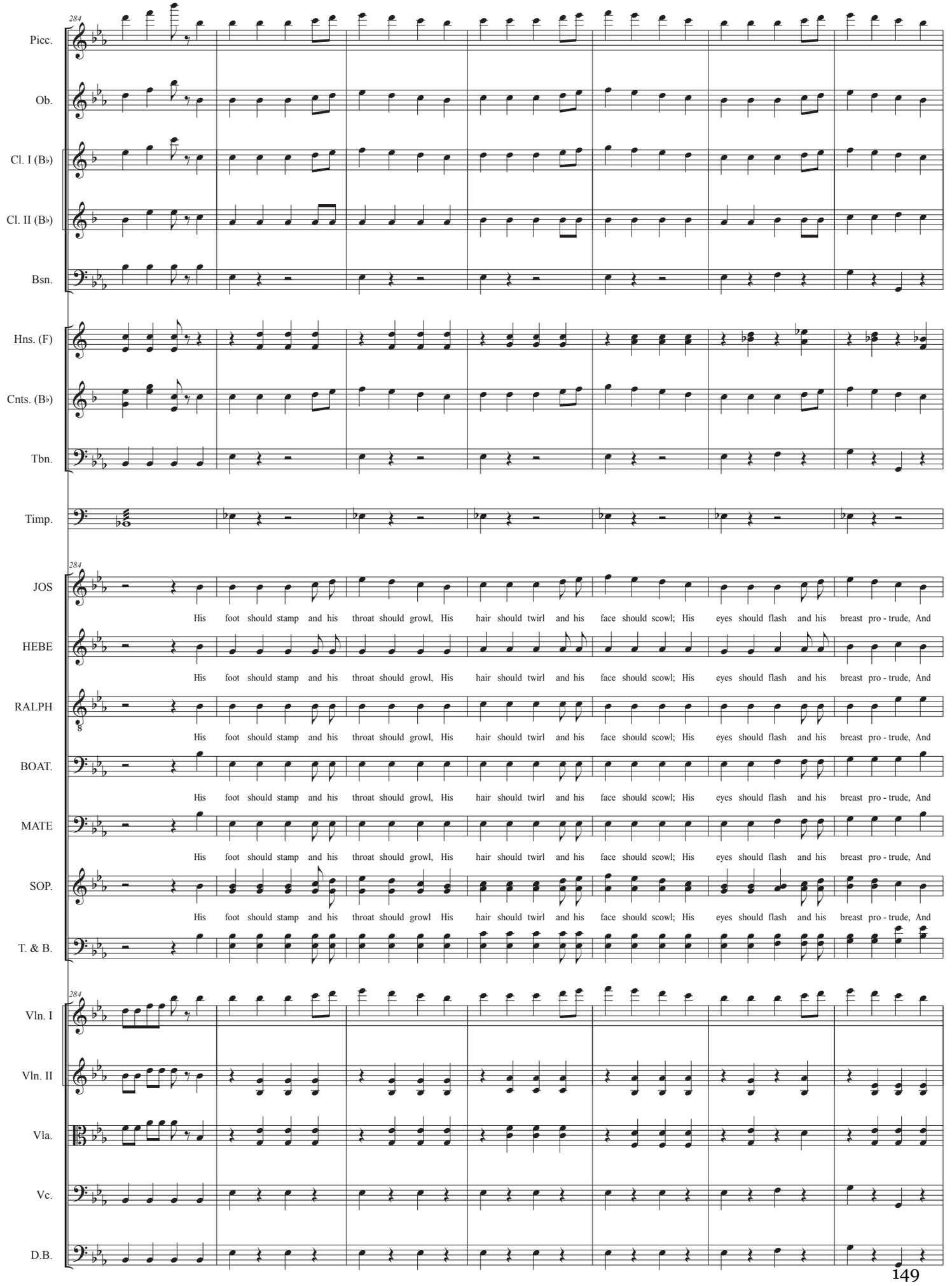
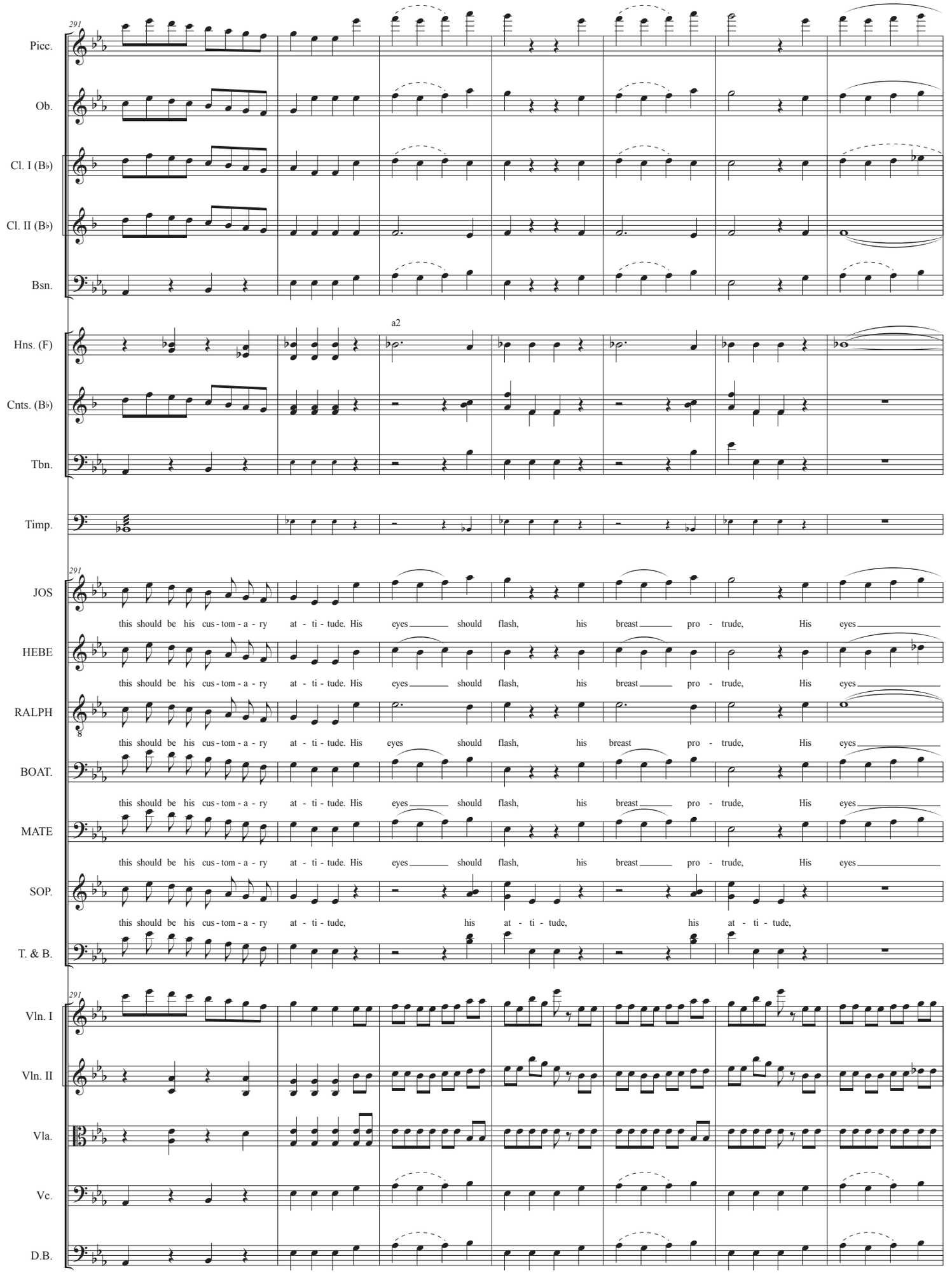
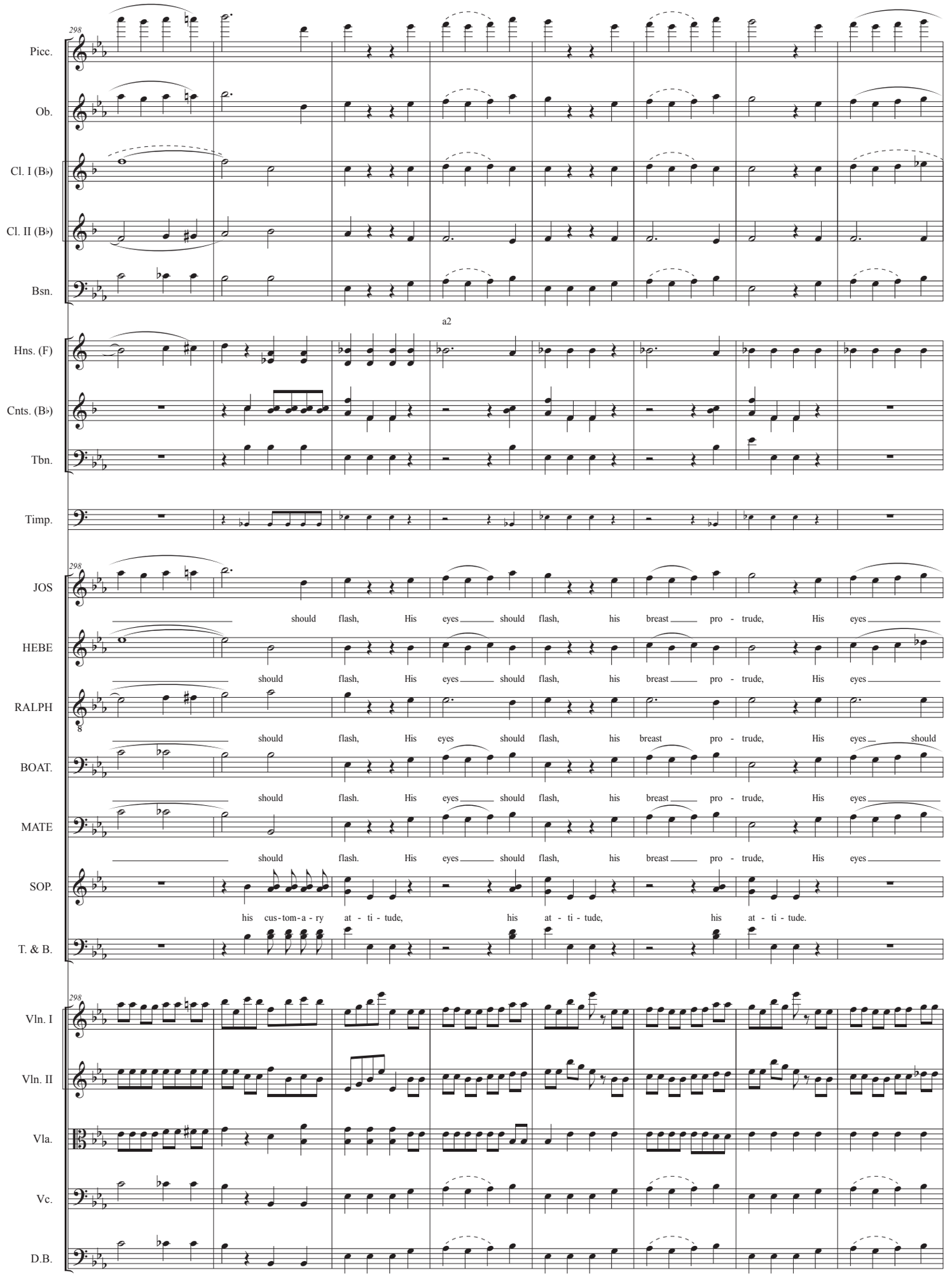
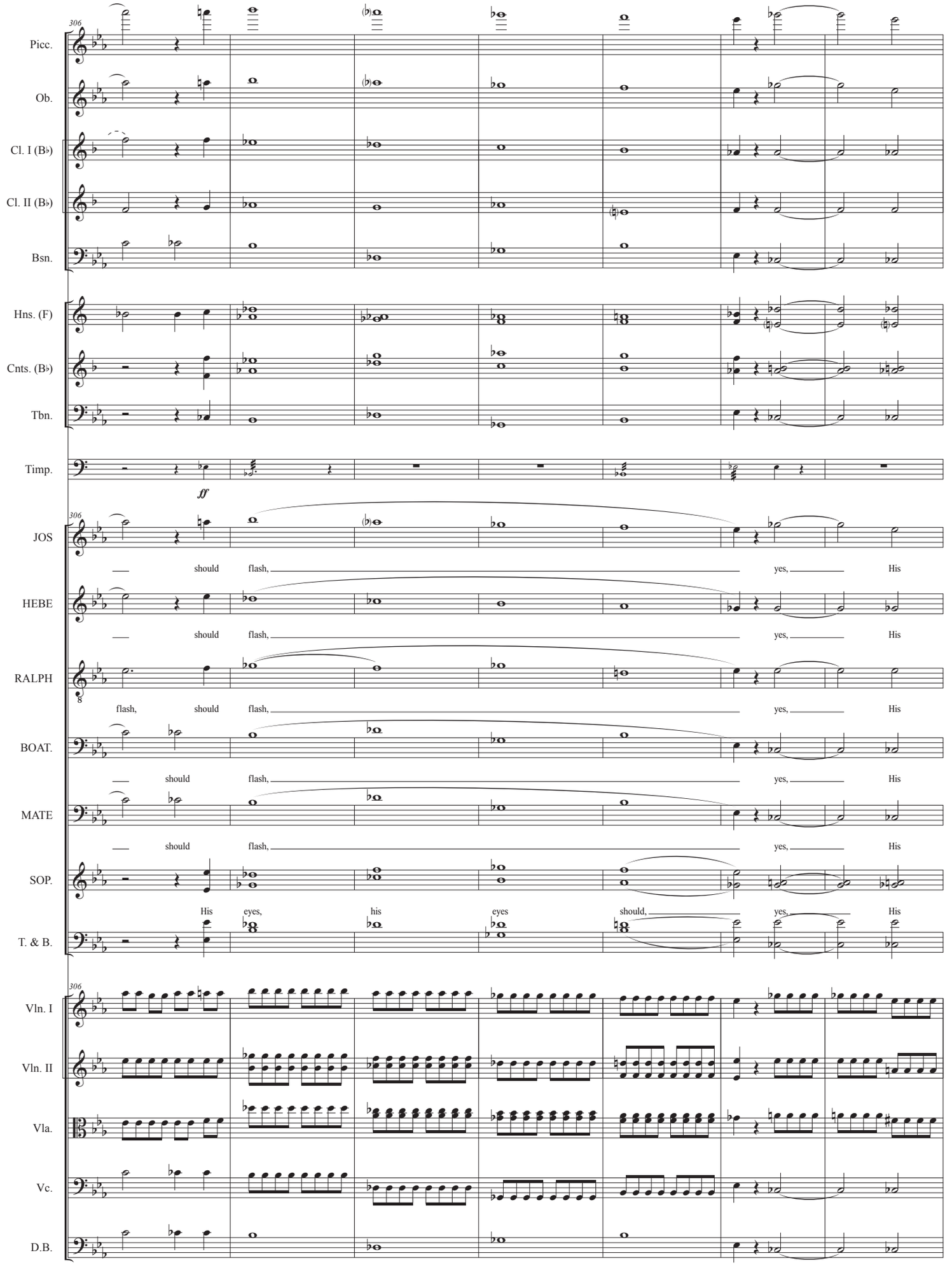
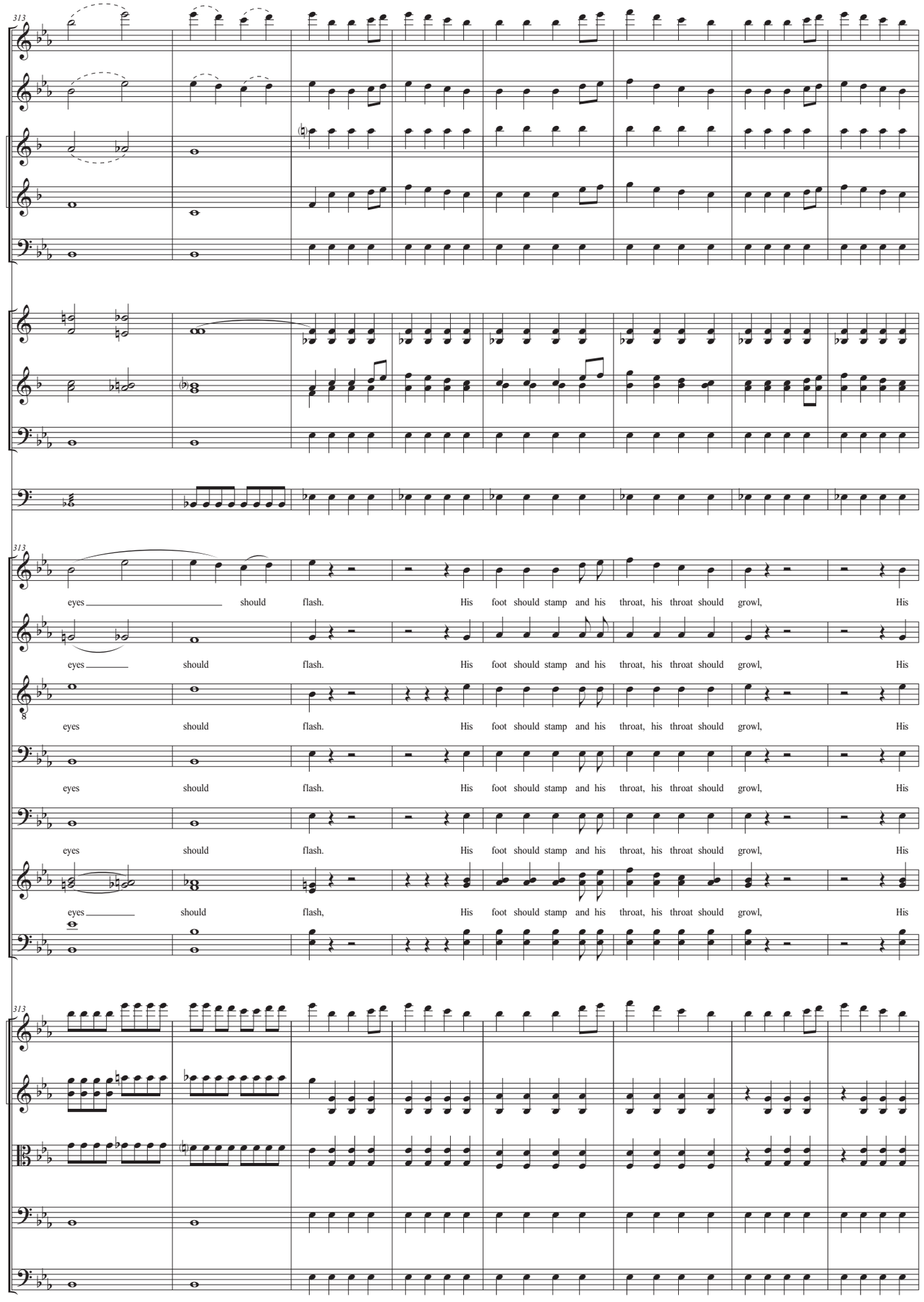
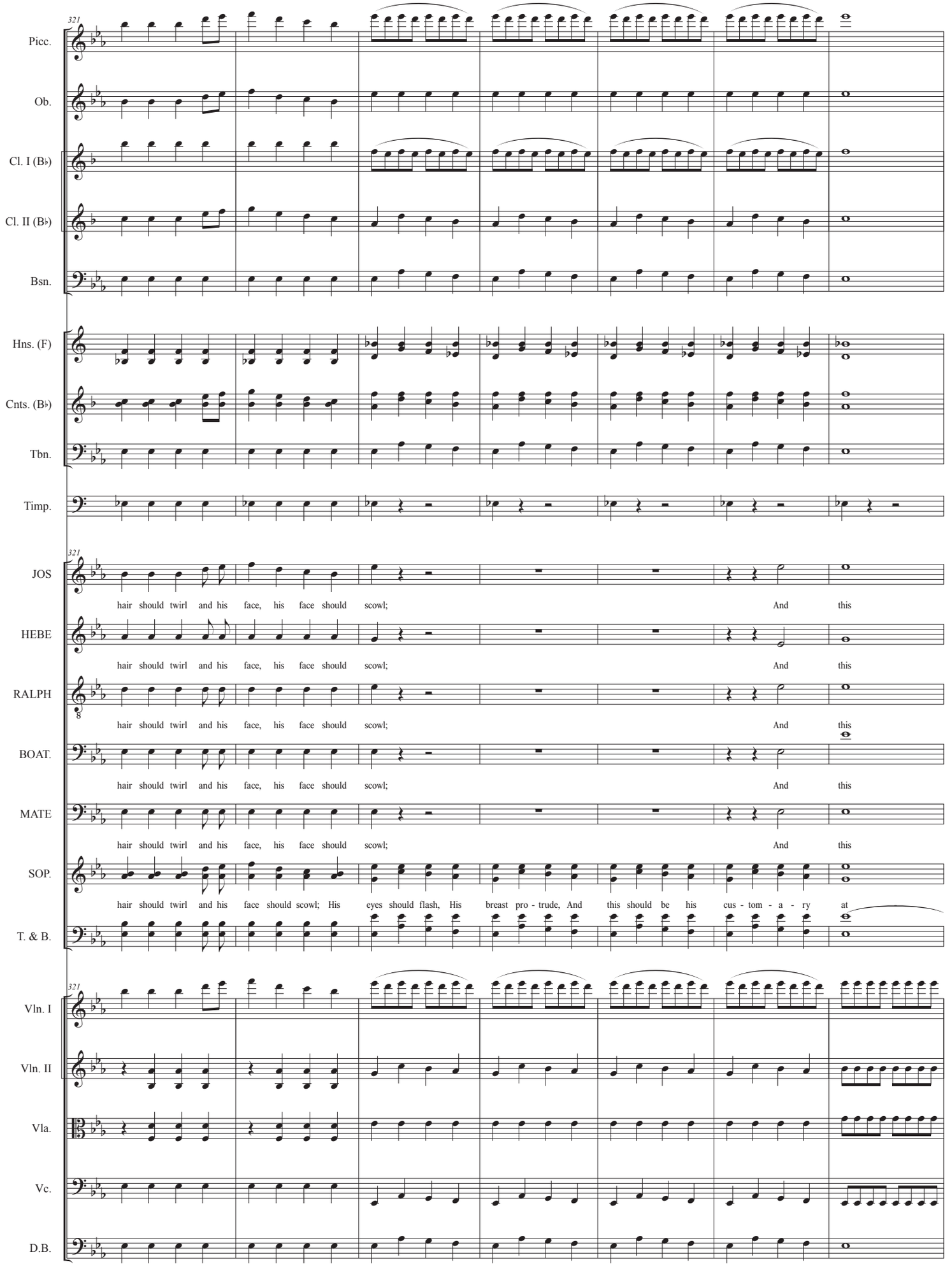
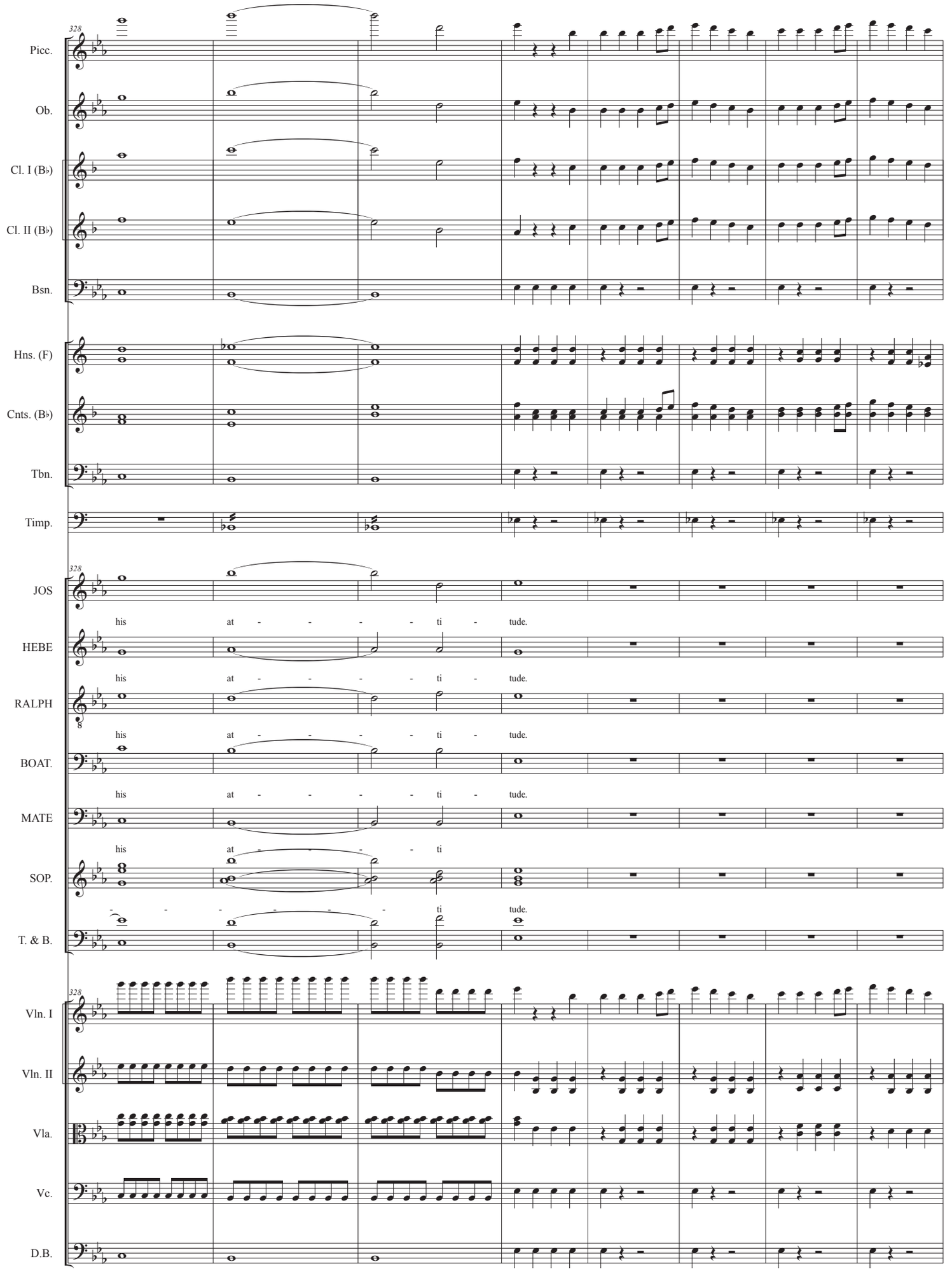
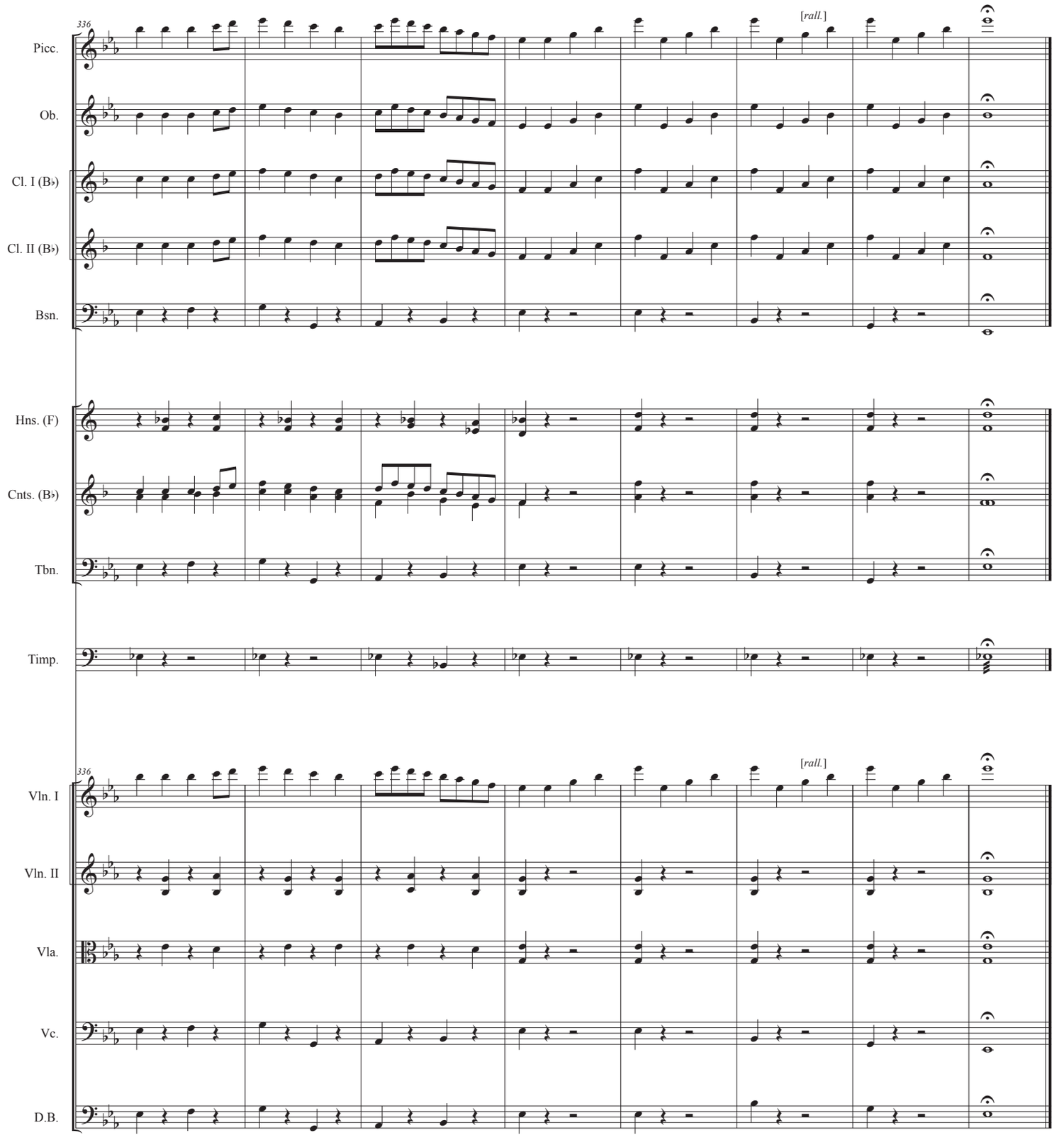

11
RALPH
dic - ta - to - rial word; And his lip should curl, And his
tang of a ty - rant tongue; And his throat should growl, And his
BOAT.
dic - ta - to - rial word; His nose should pant, His cheeks should flame,
tang of a ty - rant tongue; His foot should stamp, His hair should twirl,
MATE
dic - ta - to - rial word; His nose should pant, And his lip should curl, His cheeks should
tang of a ty - rant tongue, His foot should stamp, And his throat should growl, His hair should

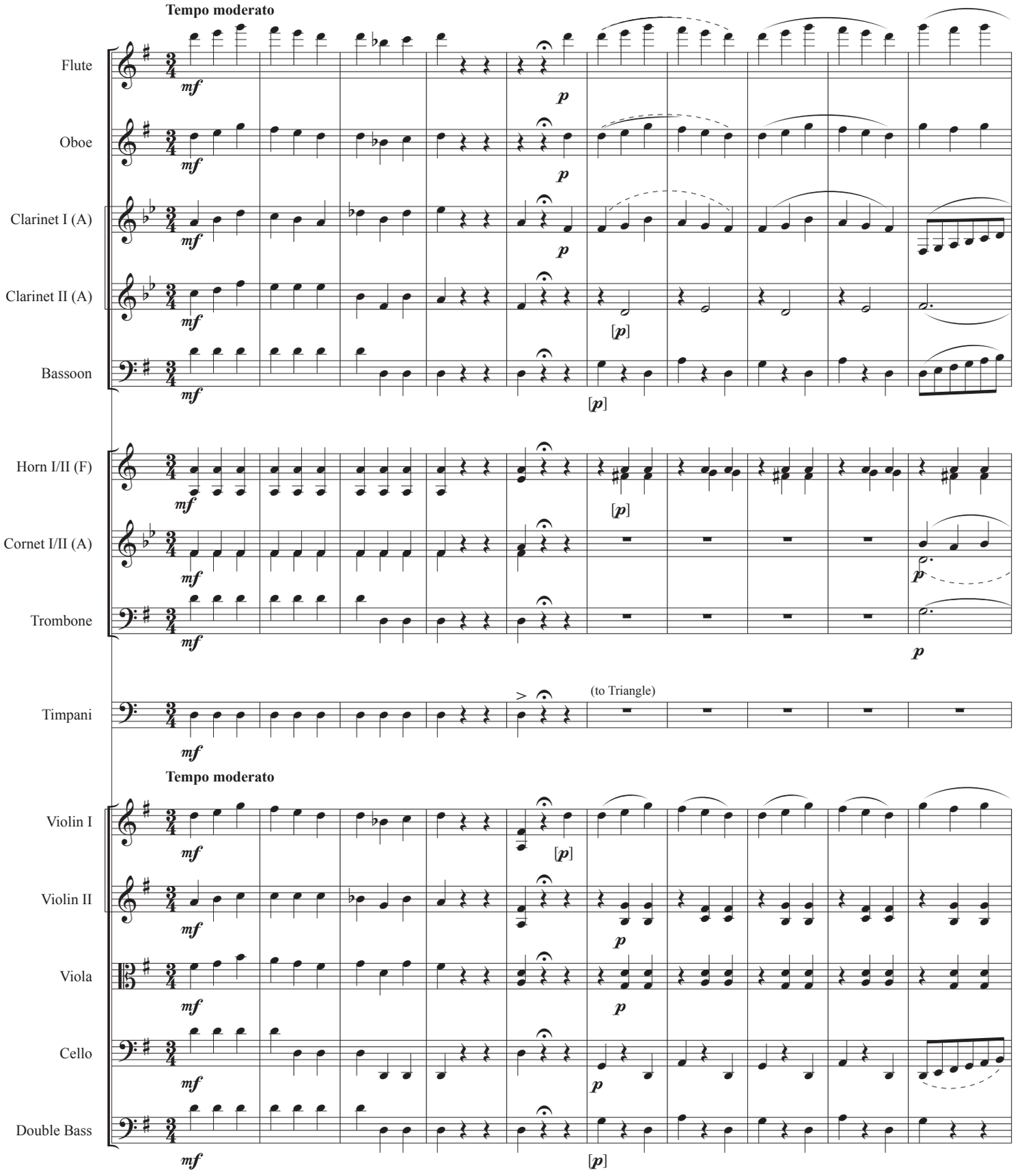
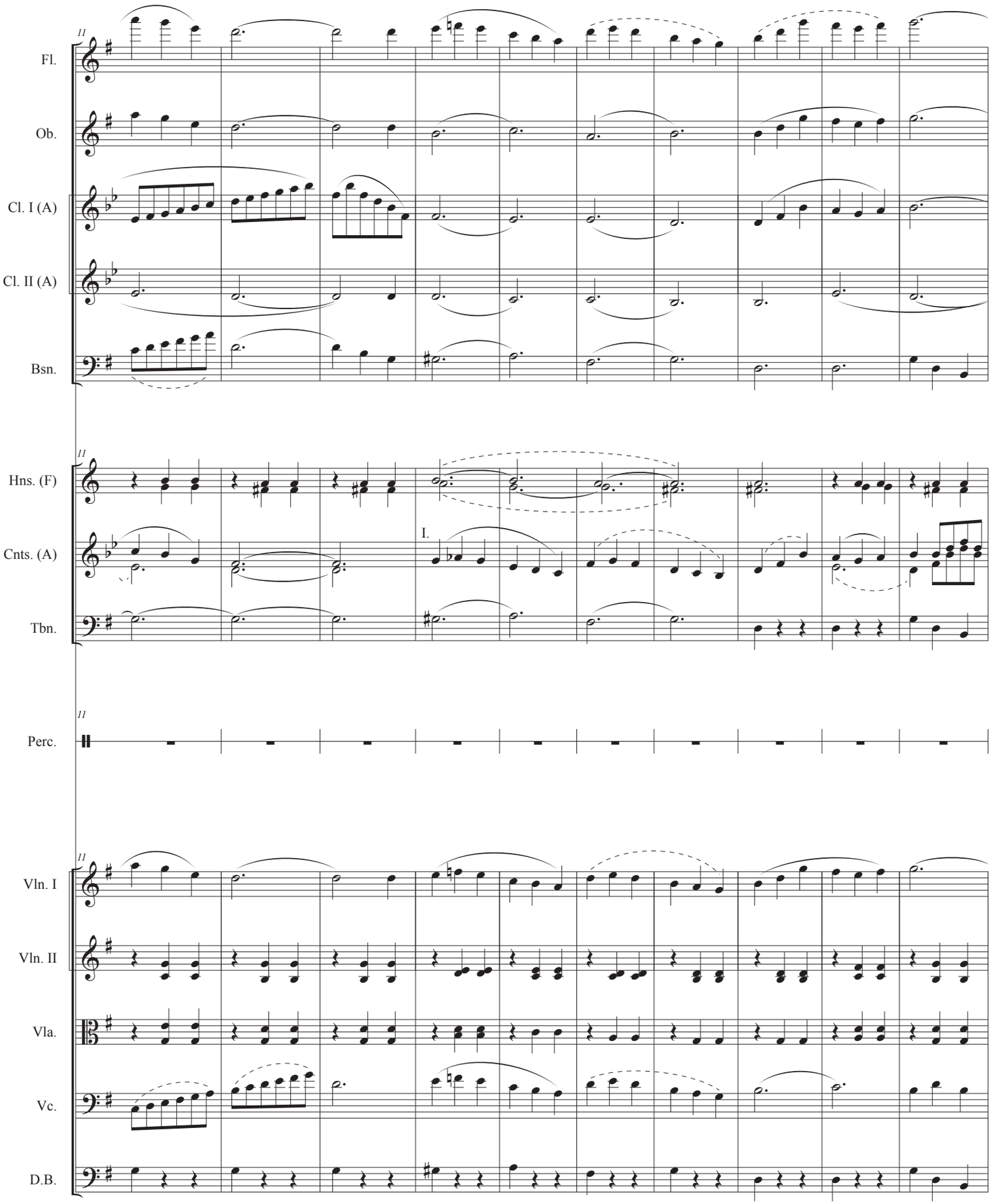
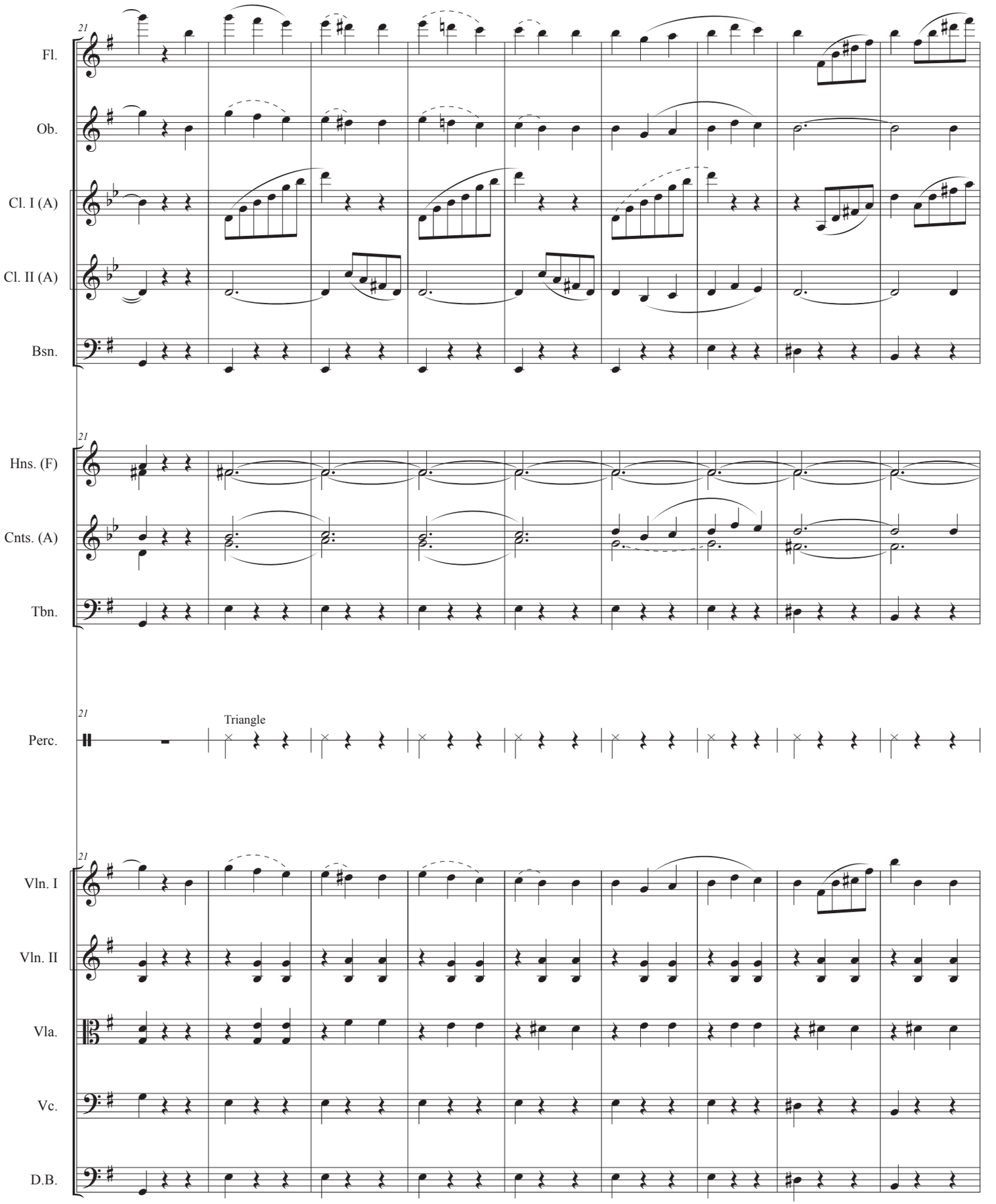

16
RALPH
brow should furl, And his heart should glow, And his fist be ev - er rea - dy for a
face should scowl, And his breast pro - trude, And this should be his Cus - tom - a - ry
BOAT.
His bo - som should heave, And his fist be ev - er rea - dy for a
His eyes should flash, And this should be his Cus - tom - a - ry
MATE
flame, And his brow should furl, And his bo - som should heave, And his heart should glow, And his fist ev - er
twirl, And his face should scowl, And his eyes should flash, And his breast pro - trude, And this his

rall.
Piu vivace
20
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
RALPH
knock - down blow. His
at - ti - tude. His
[Whether the soloists join in with the chorus is not clear in VS, which in any case allocates the melody to "Sop."--surely in error.]
BOAT.
knock - down blow. His
at - ti - tude. His
MATE
rea - dy for a knockdown blow.
Cus-tom - a - ry at - ti - tude.
cresc.
TEN.
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
His foot should stamp, And his throat should growl, His hair should twirl, And his face should scowl, His eyes should flash, and his
BASS
cresc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

26
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
TEN.
heart should glow, And his fist be ev - er rea - dy for a knock - down blow.
breast pro - trude, And this should be his Cus - tom - a - ry at - ti - tude.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.

[2nd time dal Segno
as necessary for exit]
32
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
RALPH
BOAT.
MATE
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.

Allegro con brio
Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
[ff]
[fp]
f
[p]
[f]
Allegro con brio
JOSEPHINE
RALPH
Re - frain, au - da - cious tar, Your suit from
Allegro con brio
Violin I
Violin II
Viola
Cello
Double Bass
fp

6
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
6
JOS
press - ing; Re - mem - ber what you are, And whom ad - dress - ing. Re - frain, au - da - cious tar, Your
RALPH
8
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
suit from press - ing; Re - mem - ber what you are, And whom ad - dress - ing, Re - frain, au - da - cious tar, Re - mem - ber what you
RALPH
Vln. I
Vln. II
Vla.
Vc.
D.B.

Un poco piu lento
17
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
solo
solo
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
Un poco piu lento
17
JOS
p
are. (aside) I'd laugh my rank to scorn in u - nion ho - ly, Were he more high-ly born Or I___ more
RALPH
8
Un poco piu lento
Vln. I
p
Vln. II
Vla.
Vc.
p
D.B.

24
colla voce
colla voce
Tempo 1mo.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
mf
dim.
[ff]
24
cresc.
colla voce
dim.
p
ritard.
Tempo 1mo.
JOS
low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born Or I more low - ly.
RALPH
8
Tempo 1mo.
colla voce
colla voce
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
mf
dim.
[ff]

32
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tacet
Tbn.
Timp.
32
JOS
RALPH
Proud la - dy, have your way, Un - feel - ing beau - ty! You speak, and I o -
Vln. I
Vln. II
Vla.
Vc.
D.B.

38
Fl.
[p]
Ob.
[p]
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Timp.
38
JOS
RALPH
bey, it is my du - ty; I am the low - liest tar that ploughs the wa - ter, And you, proud mai - den, are my
Vln. I
Vln. II
Vla.
Vc.
D.B.

43
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
Hns. (F)
Cnts. (B♭)
Timp.
43
JOS
RALPH
p
cap - tain's daugh - ter; Proud la - dy, have your way; You speak, and I o - bey. (aside) My
Vln. I
Vln. II
Vla.
Vc.
D.B.

49
Un poco piu lento
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
mf
solo
solo
p
Hns. (F)
Cnts. (B♭)
Timp.
JOS
RALPH
cresc.
heart, with an-guish torn, Bows down be - fore her; She laughs my love to scorn, yet I a - dore her, My heart, with an-guish
Vln. I
Vln. II
Vla.
Vc.
D.B.

colla voce
Tempo 1mo.
56
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Timp.
JOS
RALPH
Re - frain, au - da - cious tar, Your suit from
torn, Bows down be - fore her. She laughs my love to scorn, Yet I a - dore her.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dim.
ritard.

Piu lento
63
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Timp.
Piu lento
63
JOS
RALPH
p
f
p
press - ing.
I'd laugh my rank to
Proud la - dy, have your way,
Un - feel - ing beau - ty!
My heart, with an - guish
Piu lento
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
pp
[pp]
[pp]
[pp]

68
rit.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Timp.
68
rit.
JOS
scorn, in u - nion ho - ly, Were he more high - ly born Or I
RALPH
torn, Bows down be - fore her; She laughs my love to scorn, yet I
rit.
Vln. I
Vln. II
Vla.
Vc.
D.B.

73
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Timp.
[pp]
[dim.]
73
JOS
more low ly.
RALPH
a - dore her.
Vln. I
Vln. II
Vla.
Vc.
D.B.

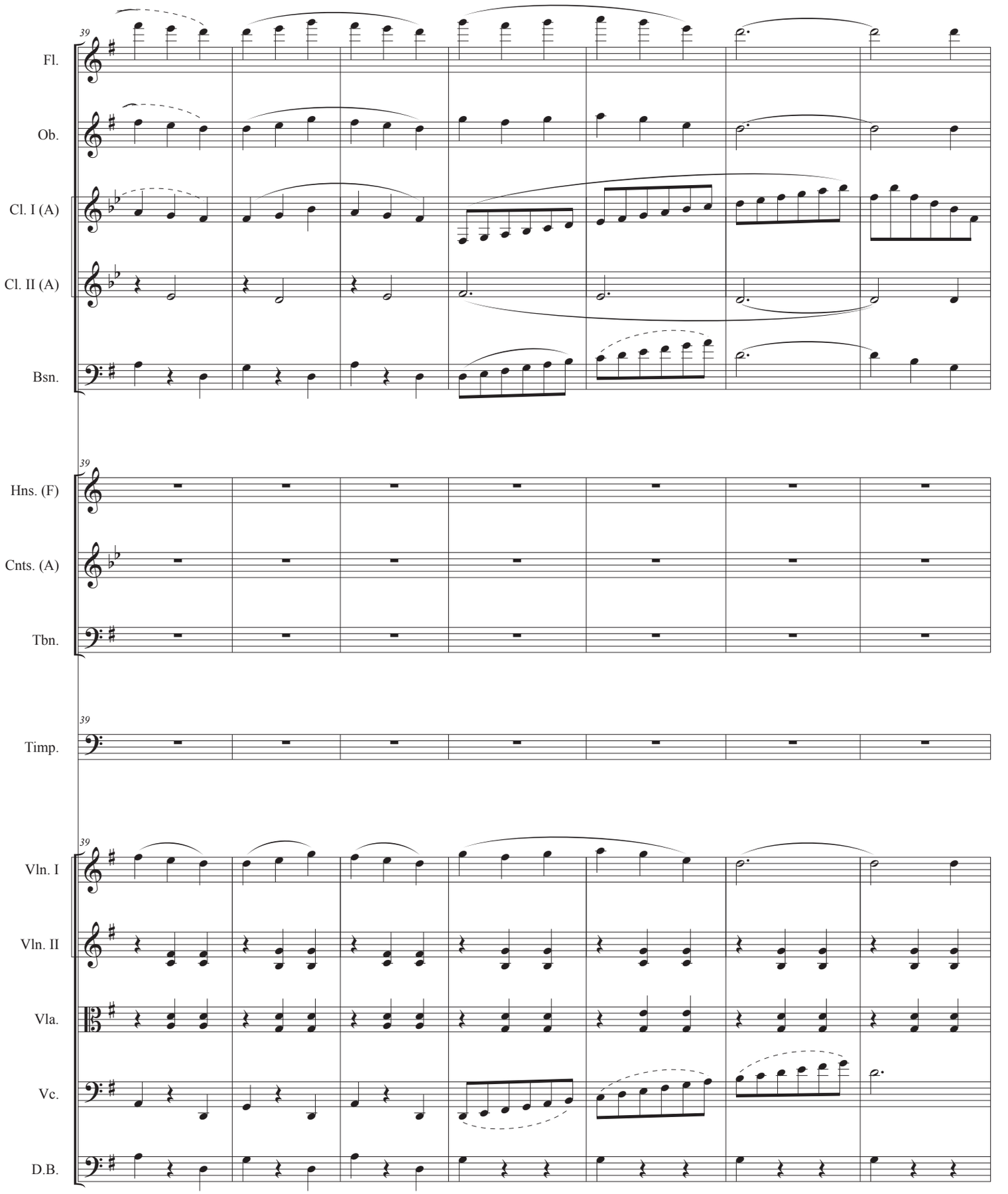
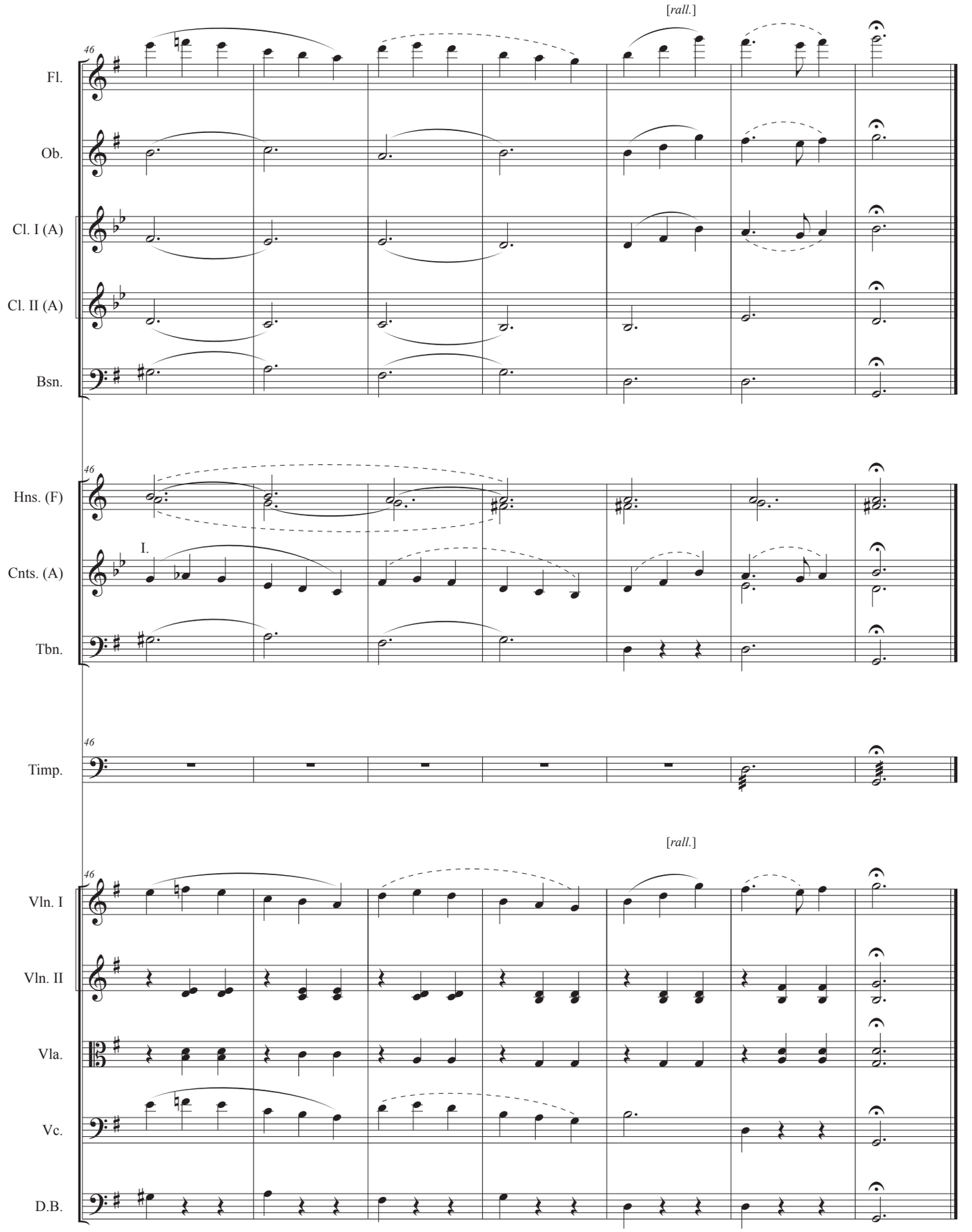
No. 12: FINALE, ACT 1

8
a tempo
Allegro con brio
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
(Calling off.)
no, it's not to be ex - pect - ed!
Mess-mates a-hoy! come here! come here!
(Enter SAILORS, HEBE and RELATIVES.)
SOP.
T. & B.
Aye, aye, my boy! what
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]

15
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[pp]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
pp
RALPH
The mai - den treats my
SOP.
cheer! what cheer! Come, tell us pray, with - out de - lay, what does she say? What cheer! What cheer!
T. & B.
15
[Divisi]
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

21
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
suit with scorn, Re - jects my hum - ble [gift] my la - dy, She says I am ig - no - bly born and cuts my hope a -
SOP.
T. & B.
21
Vln. I
Vln. II
Vla.
Vc.
D.B.

27
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
drift, my la - dy.
DEAD.
She spurns [your suit] o - ho! o - ho! I told you so! I told you so!
SOP.
Oh! cru - el one! oh! cru - el one!
T. & B.
27
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
[arco]
[pizz.]

34
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
Shall they sub-mit? are they but slaves? Love comes a-like to high and low- Bri-tan-nia's sai-lors rule the waves, And shall they stoop to in-sult?
BOAT.
Shall we sub-mit? are we but slaves? Love comes a-like to high and low- Bri-tan-nia's sai-lors rule the waves, And shall we stoop to in-sult?
SOP.
Shall they sub-mit? are they but slaves? Love comes a-like to high and low- Bri-tan-nia's sai-lors rule the waves, And shall they stoop to in-sult?
T. & B.
Shall we sub-mit? are we but slaves? Love comes a-like to high and low- Bri-tan-nia's sai-lors rule the waves, And shall we stoop to in-sult?
34
Vln. I
Vln. II
arco
Vla.
arco
Vc.
arco
D.B.

41
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f
fp
HEBE
No! no!
DEAD.
You must sub - mit, you are but slaves; A la - dy she! O - ho! O - ho! You low - ly toil - ers of the waves, She sourns you all, I told you so!
BOAT.
No! no!
SOP.
No! no!
T. & B.
No! no!
41
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
[fp]
[See note on p. xv]

47
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
HEBE
DEAD.
BOAT.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]
cresc.
Shall they sub-mit? are they but slaves? Love comes a-like to high and low- Bri-
You must sub - mit, you are but slaves; A la-dy she! O-
Shall we sub-mit? are we but slaves? Love comes a-like to high and low- Bri-

53
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p]
[p]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f >
HEBE
tan - nia's sai - lors rule the waves, And shall they stoop to in - sult? No! no!
RALPH
(Drawing a pistol.)
My friends, my leave of life I'm
DEAD.
ho! O-ho! O-ho! She spurns you all, She spurns you all, I told you so!
BOAT.
tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!
SOP.
tan - nia's sai - lors rule the waves, And shall they stoop to in - sult? No! no!
T. & B.
tan - ia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!
53
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[p]
[p]
p
p

59
rall.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
tak - ing, For oh, my heart, my heart is break - ing; When I am gone, oh, pri-thee tell The maid that, as I died, I lov'd her
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

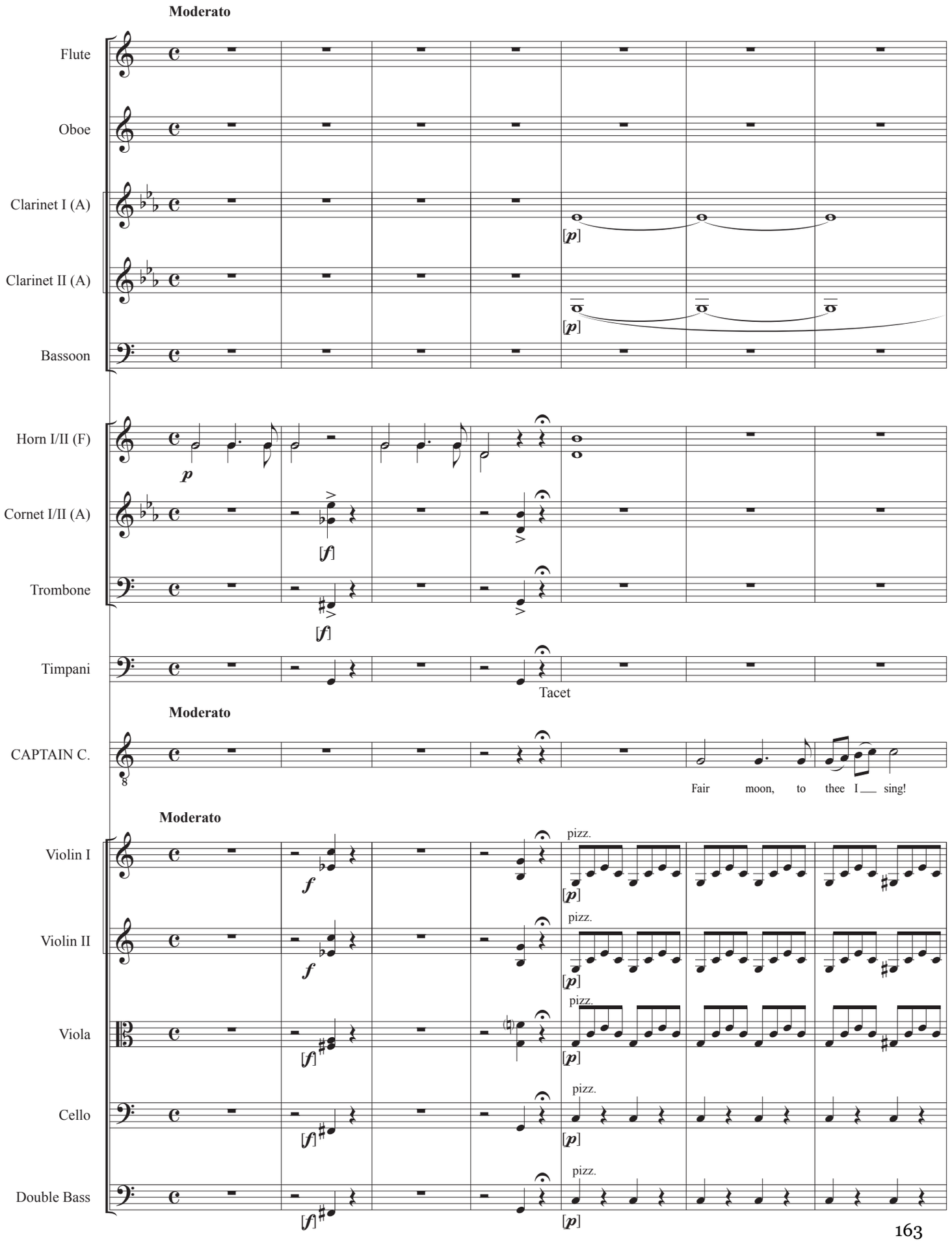
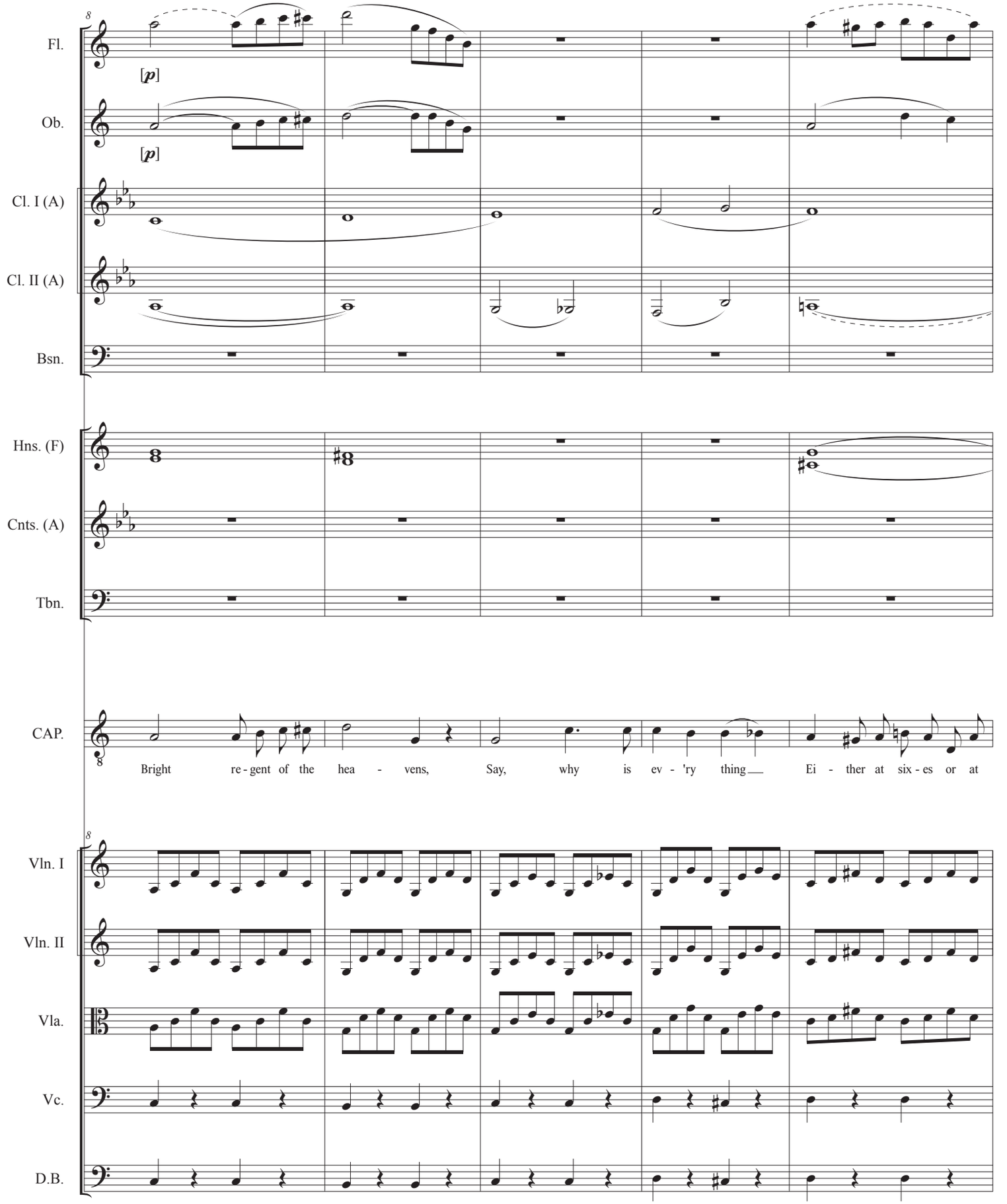
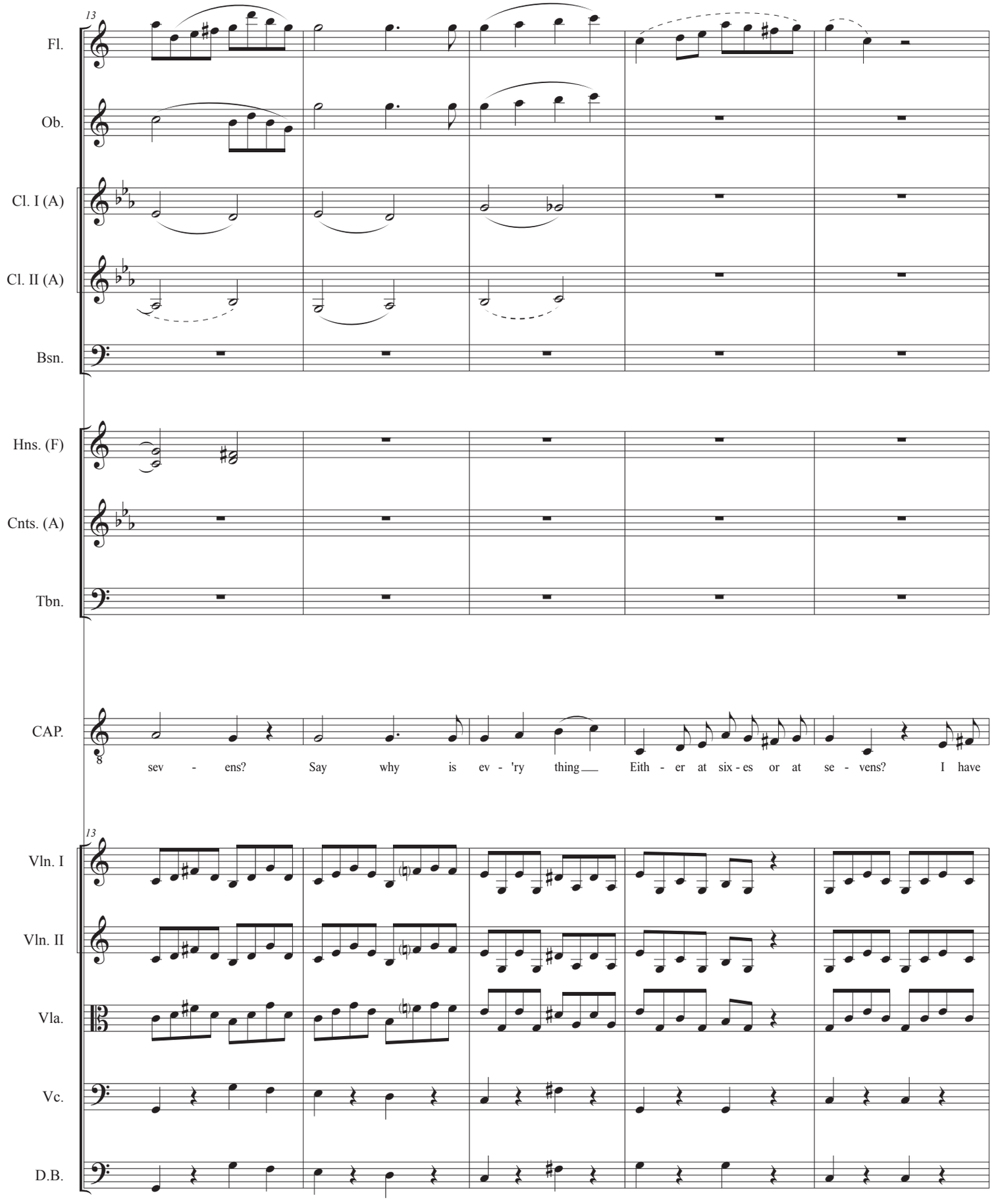
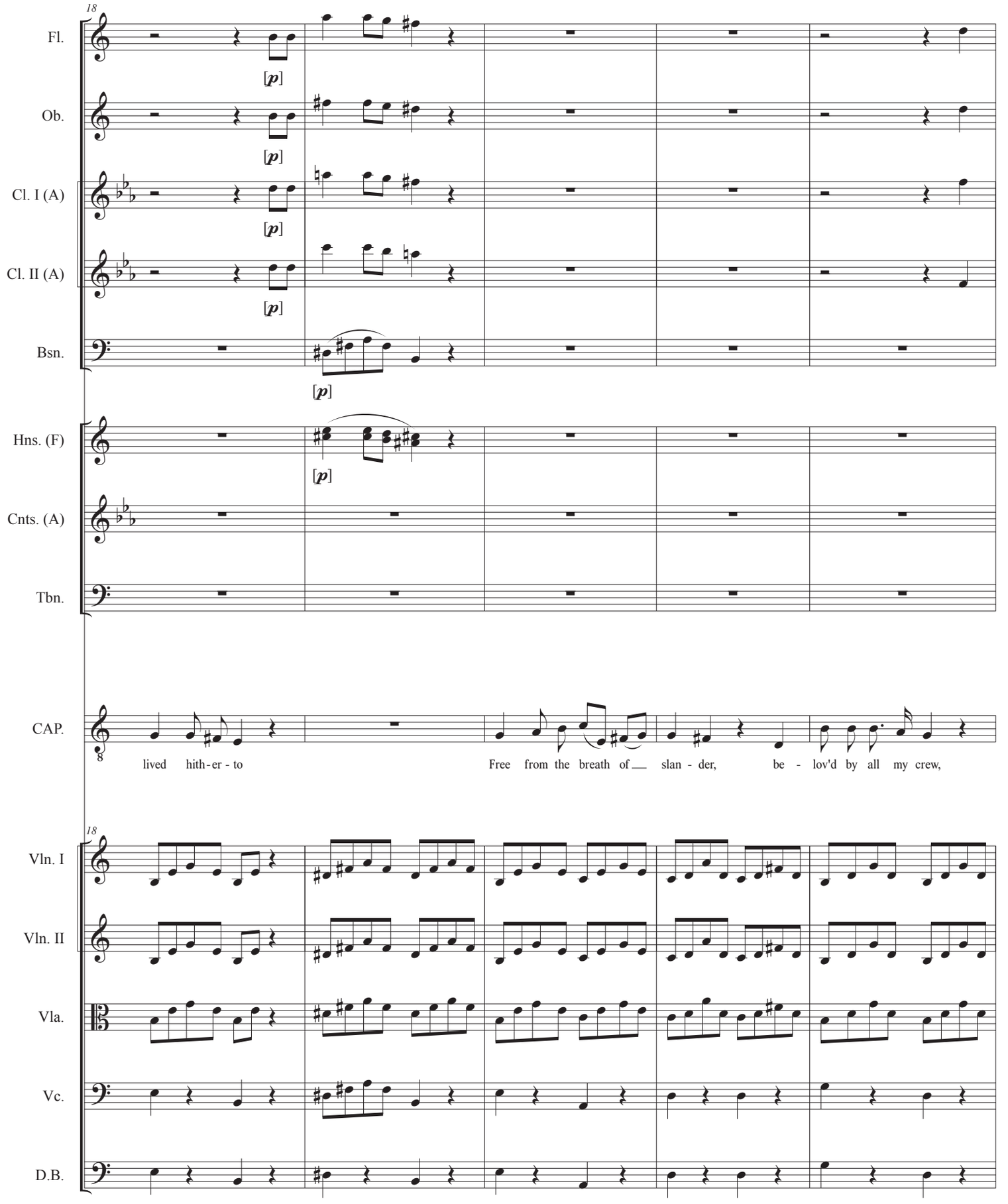
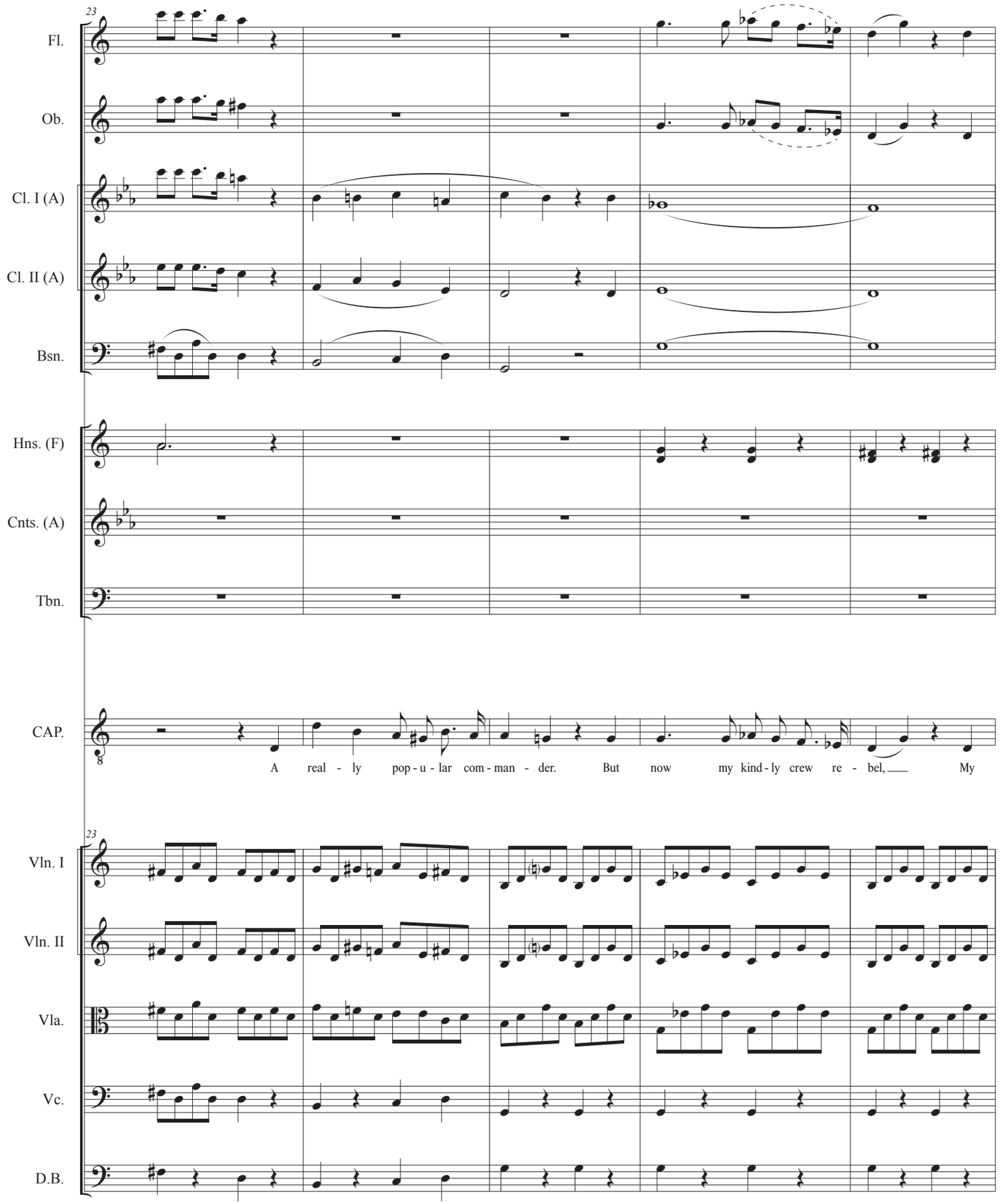
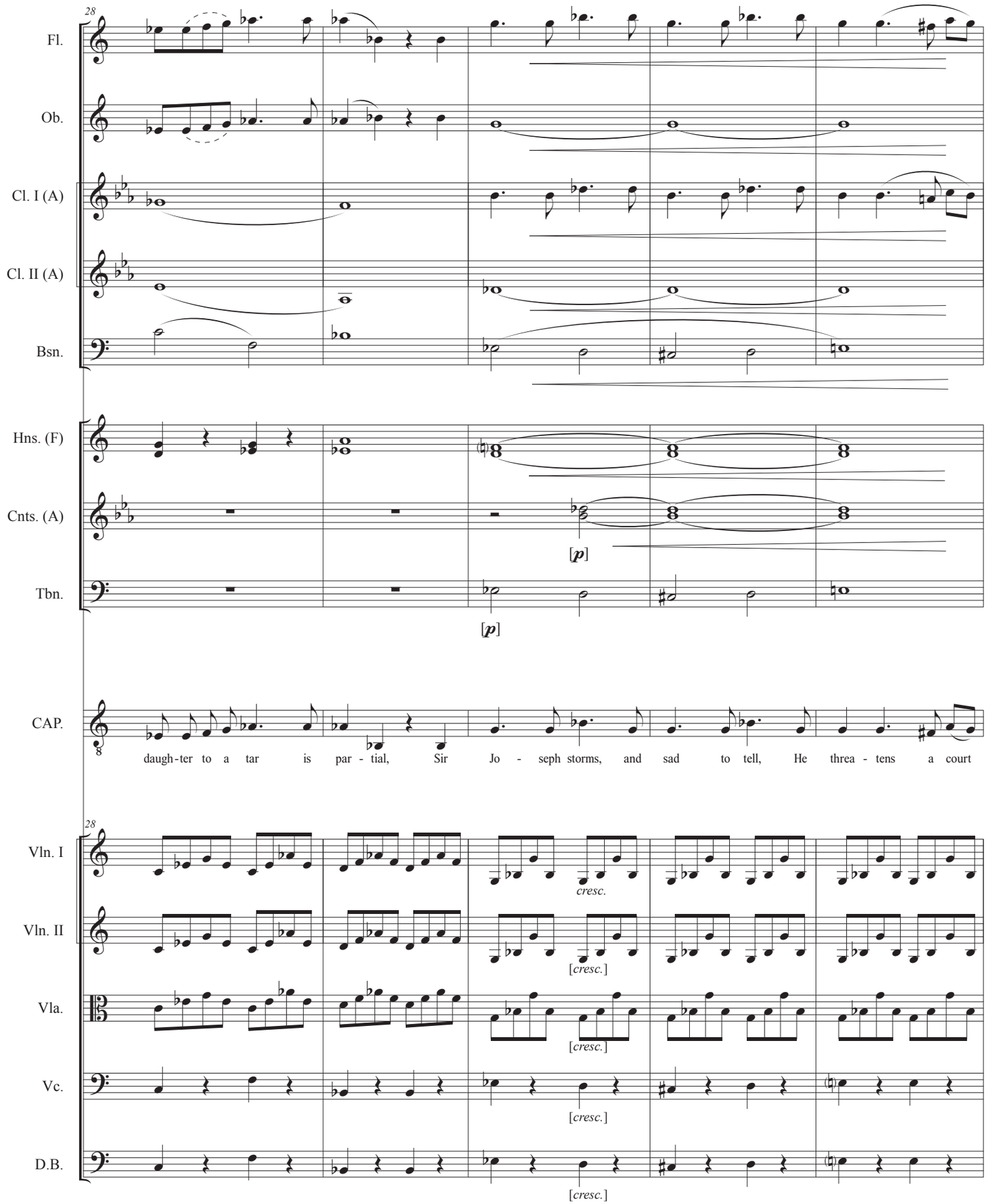
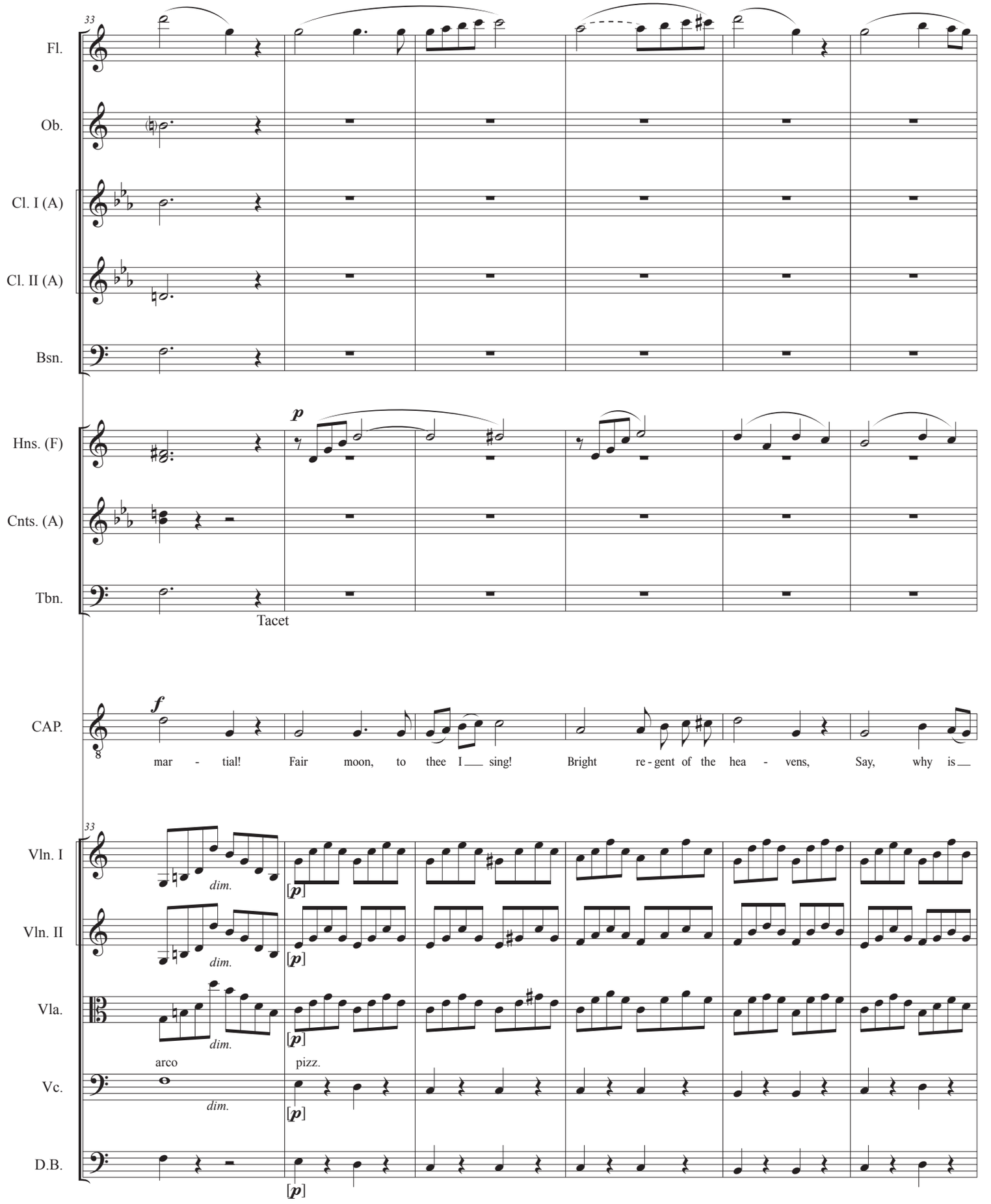
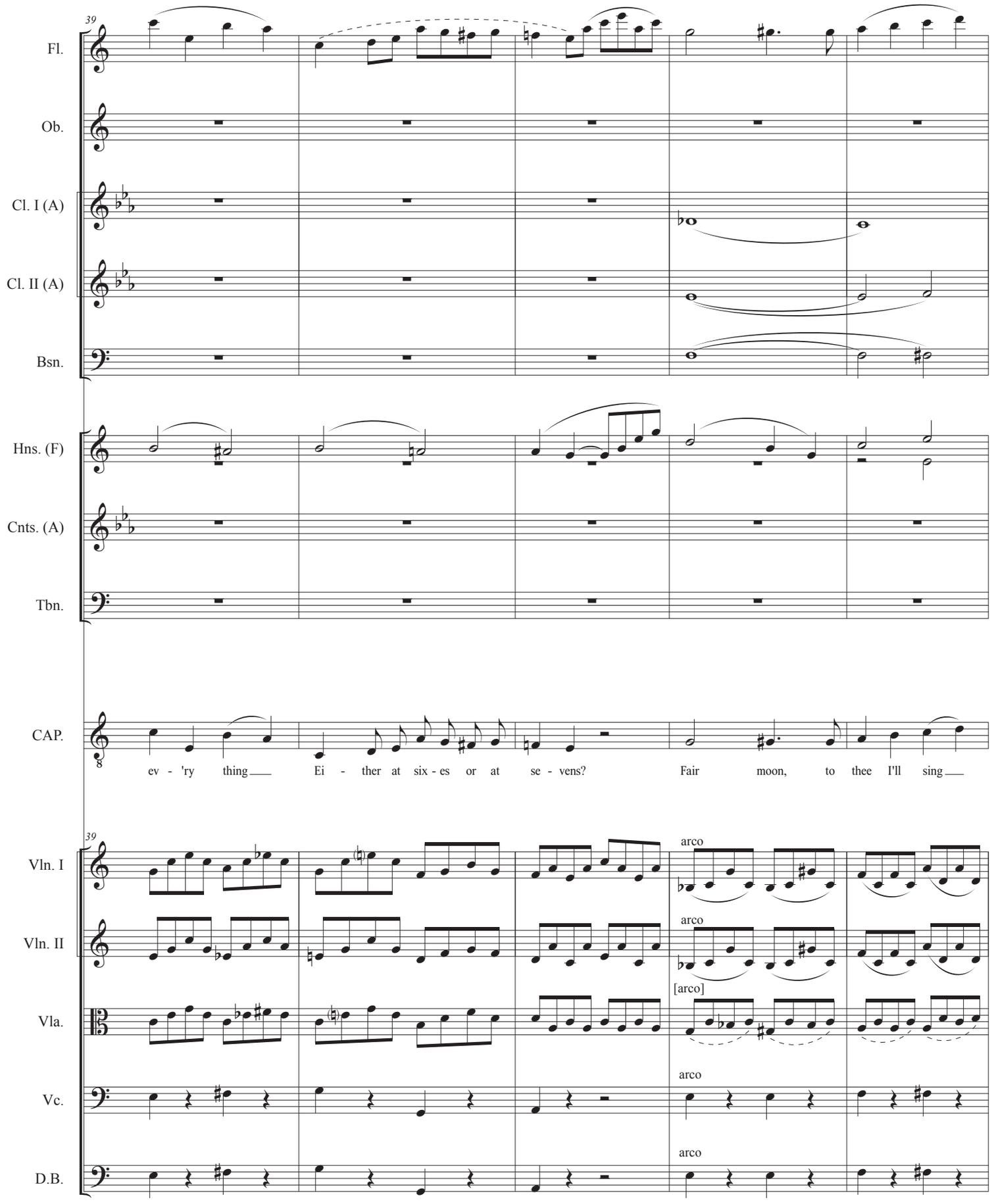
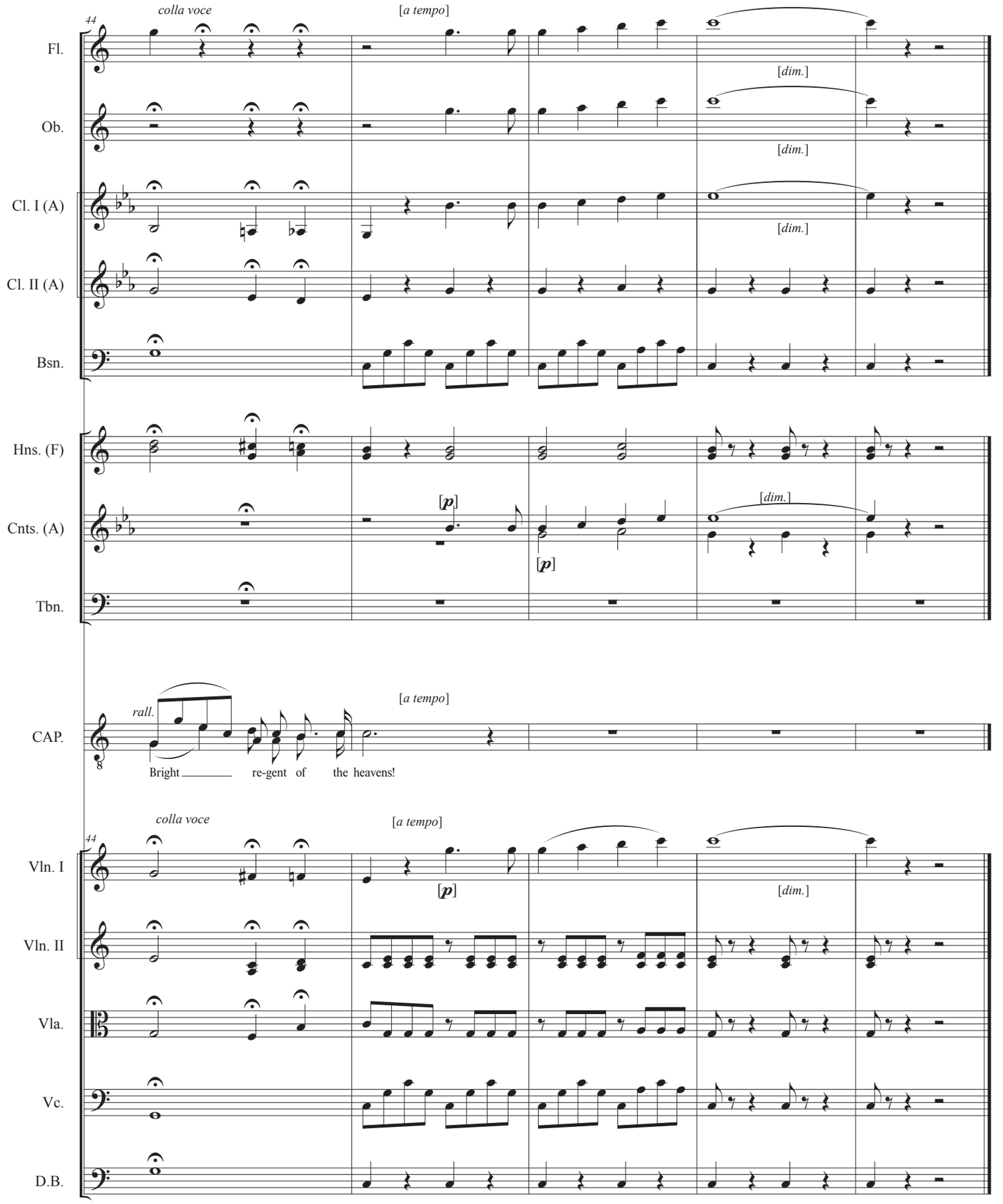

65
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
RALPH
well!
SOP.
Of life, a - las, his leave he's tak - ing, For ah! his faith - ful heart is break - ing. When he is gone, we'll sure - ly
T. & B.
65
Vln. I
Vln. II
Vla.
Vc.
D.B.

[a tempo]
71
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
[a tempo]
71
JOS
RALPH
Be warn'd, my mess - mates all Who love in rank a - bove you- For
SOP.
tell The maid, that as he died, he lov'd her well.
T. & B.
[a tempo]
71
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
p
p
p

78
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f
JOS
Ah! stay your hand! I love you!
Loves you!
(Puts pistol to his head. All the sailors stop their ears.)
RALPH
Jo - seph-ine I fall!
Loves me?
SOP.
Ah! stay your hand! she loves you!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

Allegro vivace
86
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
Allegro vivace
JOS
HEBE
RALPH
Oh joy, oh rap - ture un - for - seen, The cloud - ed sky is now ser - ene, the
SOP.
T. & B.
Yes! Yes! Ah yes! she loves you!
Allegro vivace
Vln. I
Vln. II
Vla.
Vc.
D.B.

95
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
God of day- the orb of love, Has hung his en - sign high a - bove, The sky is all a - blaze. I'll
HEBE
God of day- the orb of love, Has hung his en - sign high a - bove, The sky is all a - blaze. He'll
RALPH
God of day- the orb of love, Has hung his en - sign high a - bove, The sky is all a - blaze. With woo - ing words and lov - ing song, I'll
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

103
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
chase the lag - ging hours a - long, And if he finds the mai - den coy, He'll mur - mur forth de - co - rous joy In drea -
chase the lag - ging hours a - long, And if he finds the mad - den coy, He'll mur - mur forth de - co - rous joy In drea -
chase the lag - ging hours a - long, And if I find the mai - den coy, I'll mur - mur forth de - co - rous joy In drea -

110
Fl.
to Piccolo
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p stacc.]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
110
JOS
- - my roun - de - lays!
HEBE
- - my roun - de - lays!
RALPH
- - my roun - de - lays!
DEAD.
He thinks he's won his Jo - se - phine, But tho' the sky seems now ser - ene, A frown-ing thun - der-bolt a -
SOP.
T. & B.
110
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
D.B.
pizz.

[to Flute]
119
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
DEAD.
bove May end their ill - as-sort-ed love Which now is all a - blaze. Our cap-tain, ere a day is gone Will be ex-treme-ly down up-on The
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

rall.
a tempo
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
cresc.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
rall.
a tempo
128
JOS
HEBE
RALPH
DEAD.
Oh joy, oh rap - ture un - for - seen, The
Oh joy, oh rap - ture un - for - seen, The
Oh joy, oh rap - ture un - for - seen, The
wic - ked men who art em - ploy To make his Jo - se - phine less coy, In ma - ny va - rious ways. Our cap - tain
SOP.
T. & B.
rall.
a tempo
128
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.

136
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
DEAD.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
[cresc.]
cresc.
cloud - ed sky is now ser - ene, The God of day, the orb of love, Has hung his en - sign high a - bove, The sky
cloud - ed sky is now ser - ene, The God of day, the orb of love, Has hung his en - sign high a - bove, The sky
cloud - ed sky is now ser - ene, The God of day, the orb of love, Has hung his en - sign high a - bove, The sky
soon, un - less I'm wrong, Will be ex - treme - ly down up - on The wic - ked men who art em - ploy, Will be ex - treme - ly down up -

143
rall.
a tempo
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
DEAD.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
is all a - - - blaze, is all a - blaze, is
on The wic - ked men, will be ex - treme - ly down up - on the men In ma - ny va - rious ways, In ma - ny va - rious ways,

149
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
DEAD.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]
all a - blaze, The sky is all, is all a - blaze.
This ve - ry night,
all a - blaze, The sky is all, is all a - blaze!
With
all a - blaze, The sky is all, is all a - blaze!
Our cap-tain soon will be ex-treme-ly down up-on the wic-ked men in ma-ny va-rious ways!
p
[pp stacc.]
pizz.

156
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[pp stacc.]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
156
JOS
With - out a light,
A cler - gy - man
HEBE
ba - ted breath,
As still as death
RALPH
p
And muf - fled oar,
We'll steal a - shore,
Shall make us one
BOAT.
At
SOP.
T. & B.
156
Vln. I
Vln. II
Vla.
arco
[pp stacc.]
Vc.
pizz.
D.B.
pizz.

163
Fl.
[p] stacc.
Ob.
[p] stacc.
Cl. I (B♭)
p [stacc.]
Cl. II (B♭)
p [stacc.]
Bsn.
[p stacc.]
Hns. (F)
[p stacc.]
Cnts. (B♭)
Tbn.
Timp.
[p]
163
JOS
And then we can
This ve - ry night,
With -
HEBE
With ba - ted breath
RALPH
Re - turn, for none
And muf - fled oar
BOAT.
half - past ten,
Can part them then!
SOP.
This ve - ry night , With ba - ted breath And muf - fled oar With -
T. & B.
pizz.
163
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
D.B.

170
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
170
JOS
out a light
A cler - gy - man
And then we can
HEBE
As still as death
At half - past ten,
RALPH
We'll steal a - shore.
Shall make us one
Re -
BOAT.
At half - past ten,
SOP.
out a light As still as death We'll steal a - shore. A cler - gy - man Shall make them one At half - past ten, And then we can Re -
T. & B.
170
Vln. I
Vln. II
Vla.
Vc.
D.B.

177
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
[p]
Tbn.
[p]
Timp.
177
JOS
This ve - ry night, With ba - ted breath And muf - fled oar, With - out a light, As still as death We'll steal a - shore. A cler - gy -
HEBE
Can part them then! This ve - ry night, With ba - ted breath And muf - fled oar- With -
RALPH
turn, for none This ve - ry night, With ba - ted breah And muf - fled oar- With -
BOAT.
Can part them then! This ve - ry night, With ba - ted breath And muf - fled oar- With -
MATE
SOP.
turn, for none Can part them then! This ve - ry night, with ba - ted breath And muf - fled oar, With - out a light, As still as death We'll steal a - shore. A cler - gy -
T. & B.
This ve - ry night, With ba - ted breath And muf - fled oar- With - 0 -
177
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
D.B.

181
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
man Shall make us one At half - past ten, And then we can Re - turn for none can part us then! A cler - gy - man Shall make us one At half - past ten, And then we
HEBE
out a light, As still as death We'll steal a - shore. A cler - gy - man Shall make them
RALPH
out a light, As still as death We'll steal a - shore. A cler - gy - man Shall make us
BOAT.
out a light, As still as death We'll steal a - shore. A cler - gy - man Shall make us
MATE
SOP.
man Shall make them one At half - past ten, And then we can Re - turn for none can part them then! A cler - gy - man Shall make them one At half - past ten., And then they
T. & B.
out a light, As still as death We'll steal a - shore. A cler - gy - man Shall make us
Vln. I
Vln. II
Vla.
Vc.
D.B.

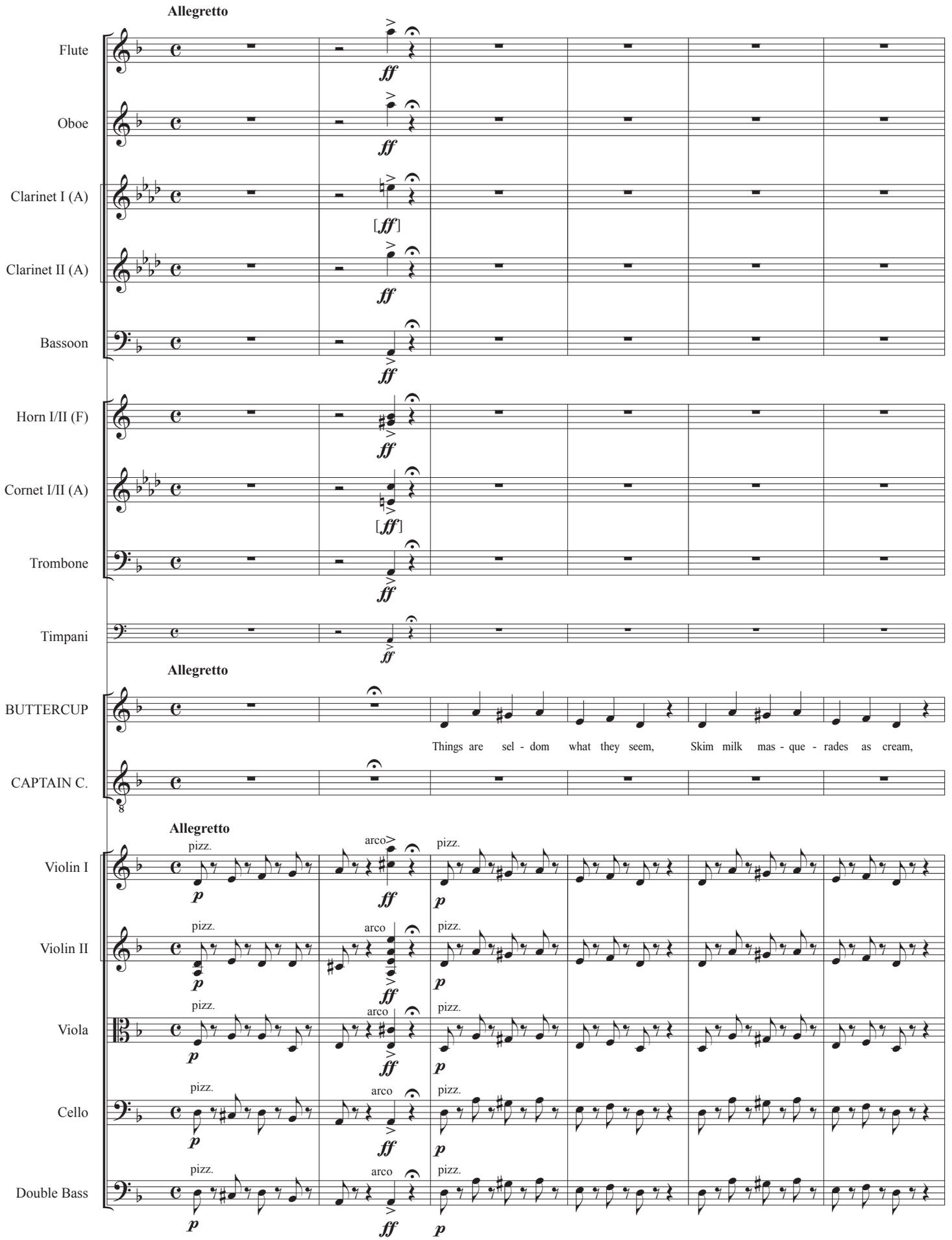
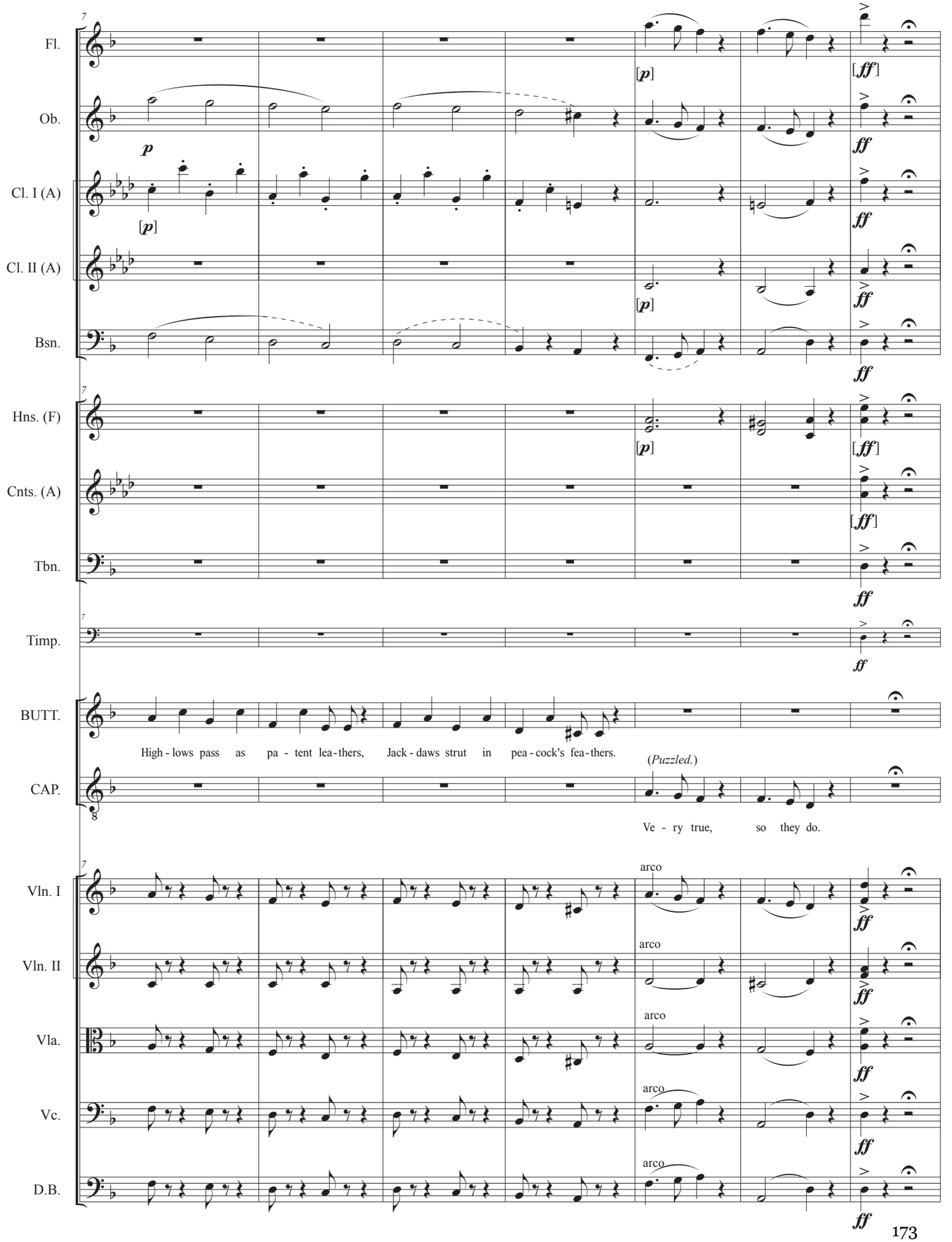
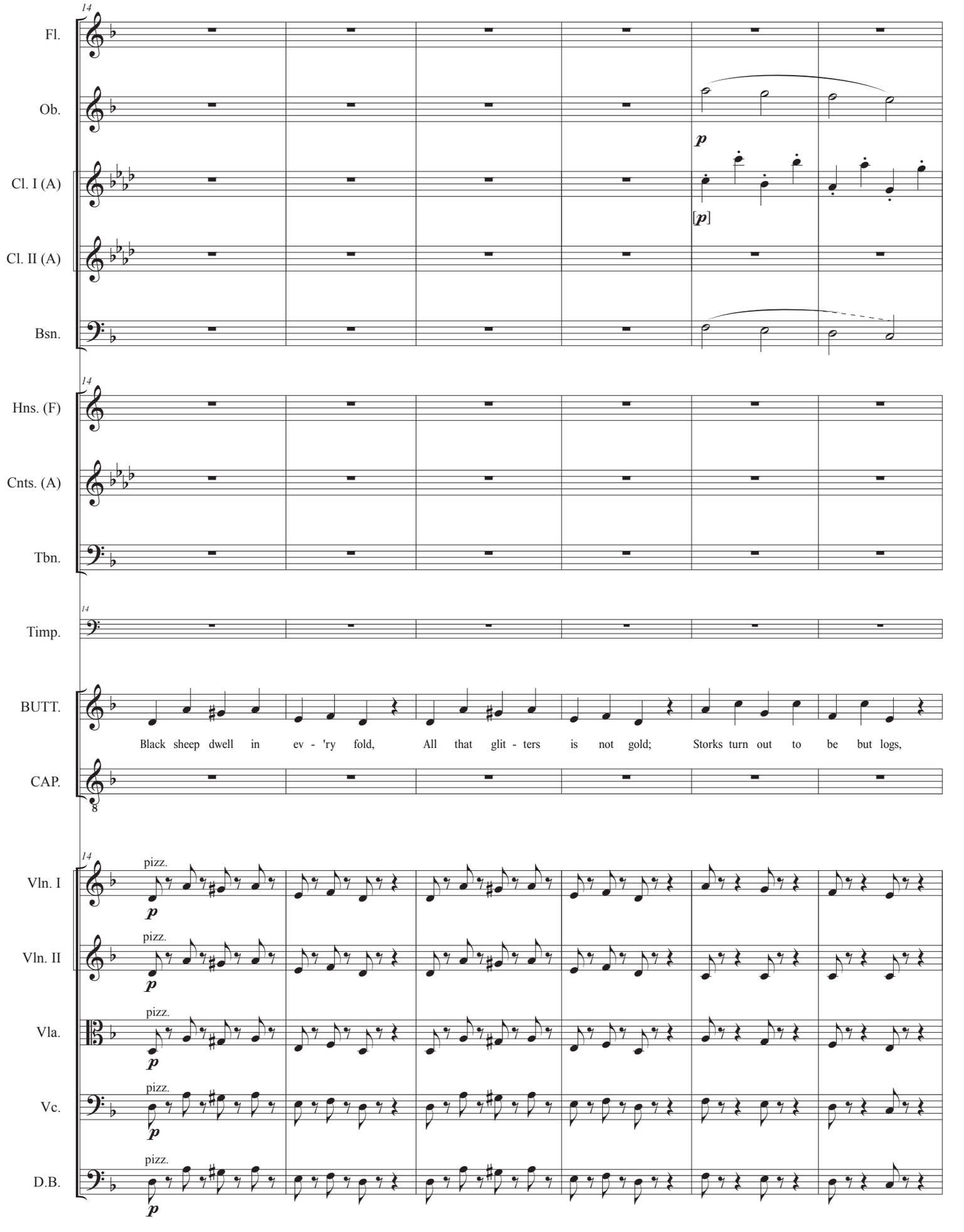
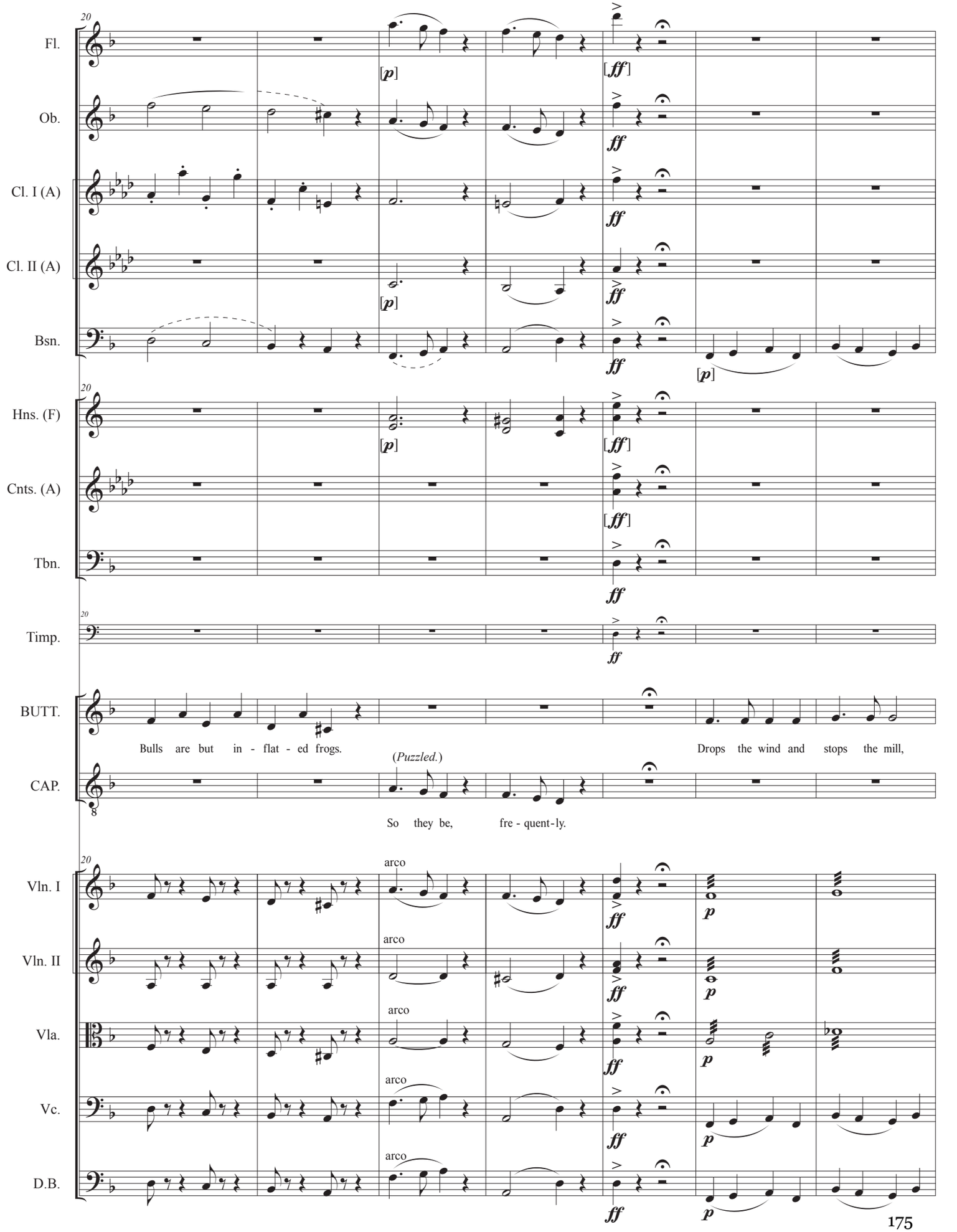
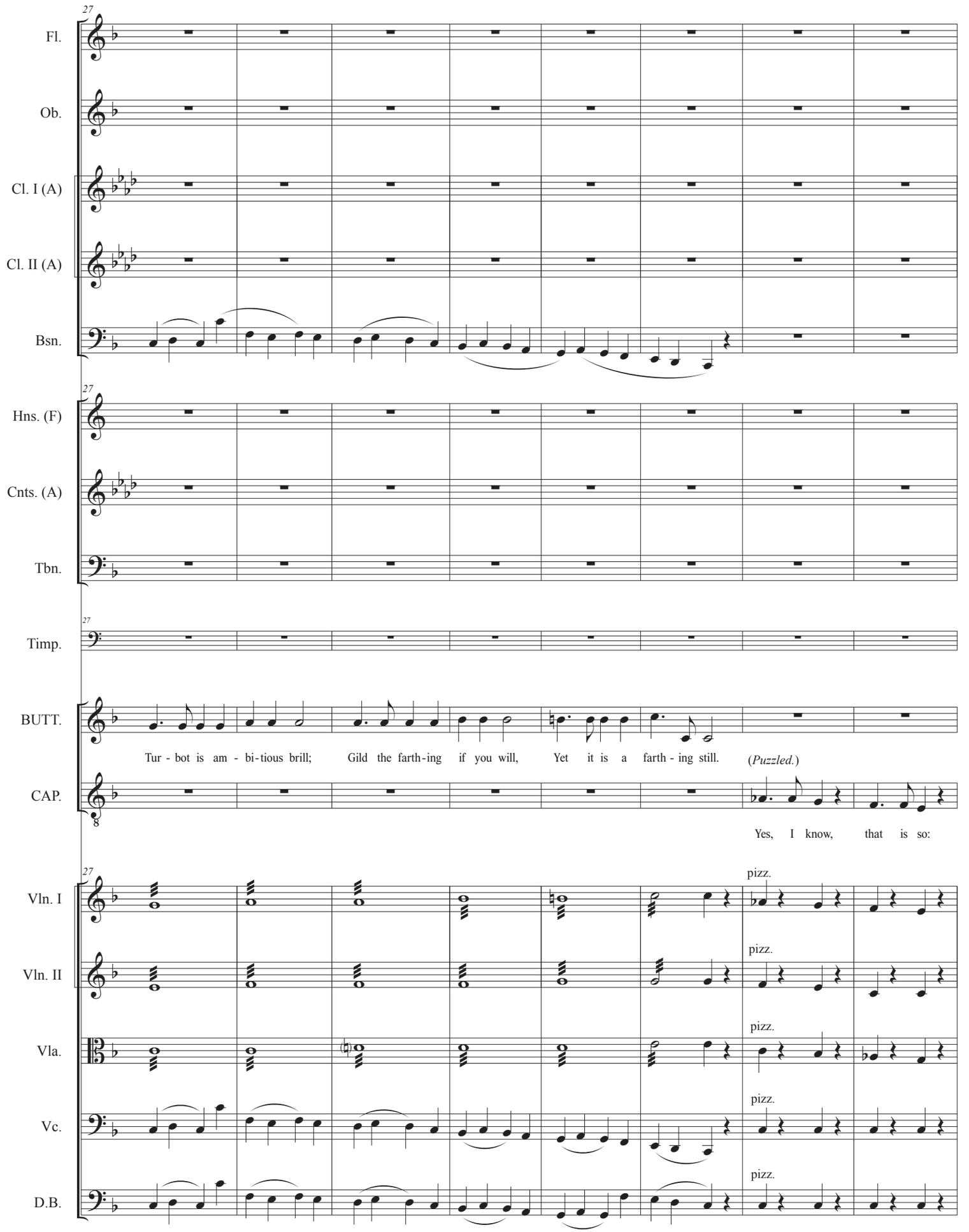
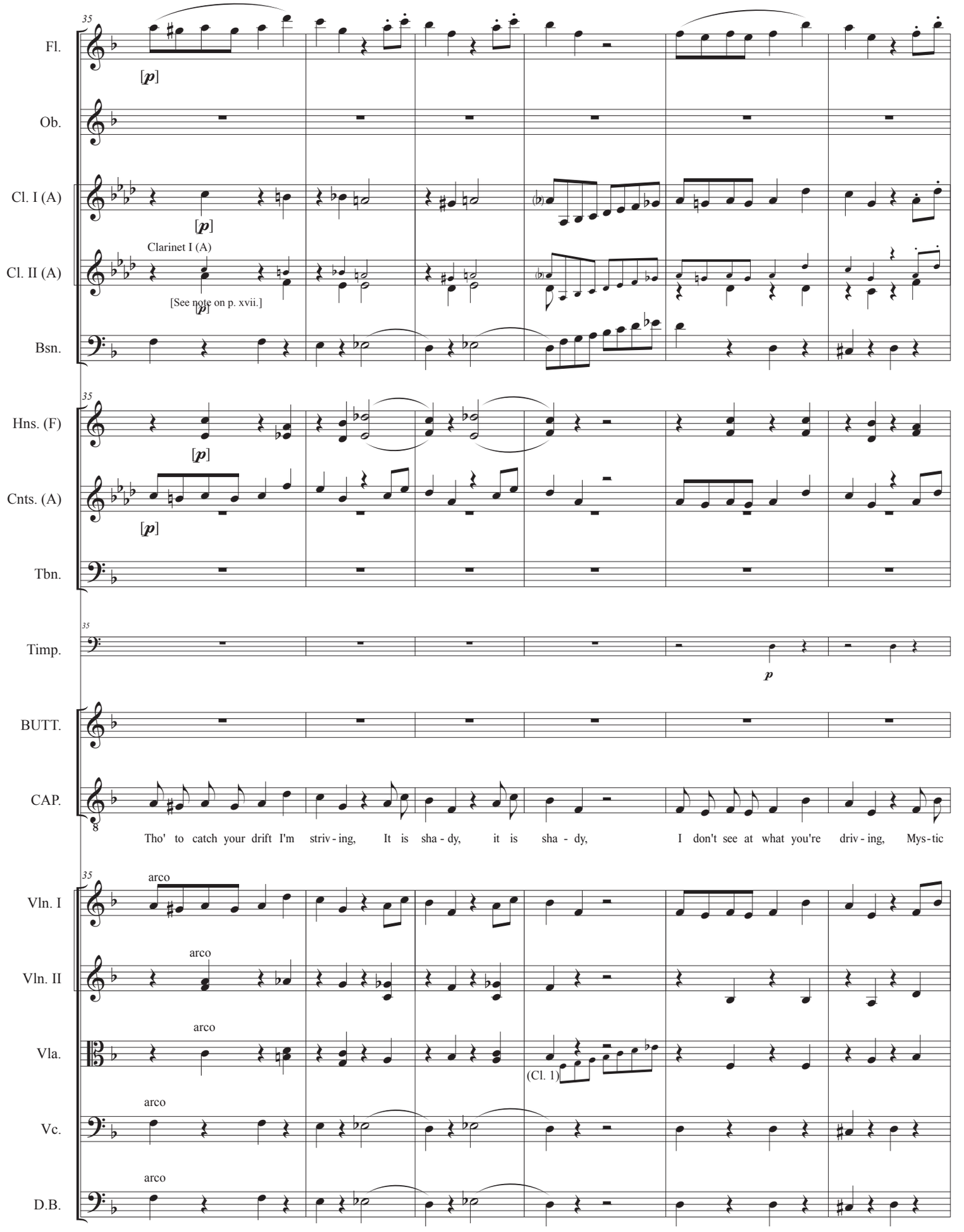
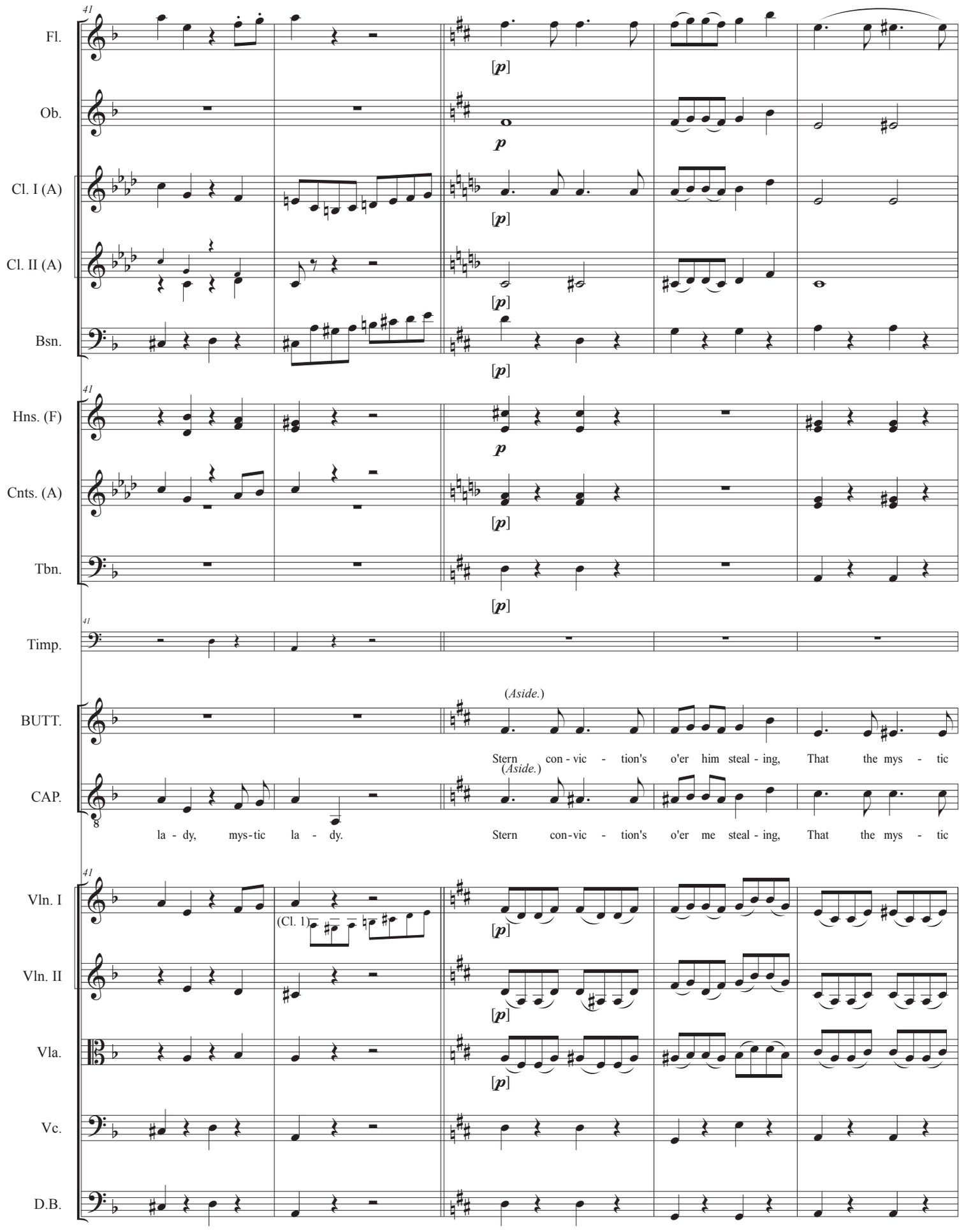
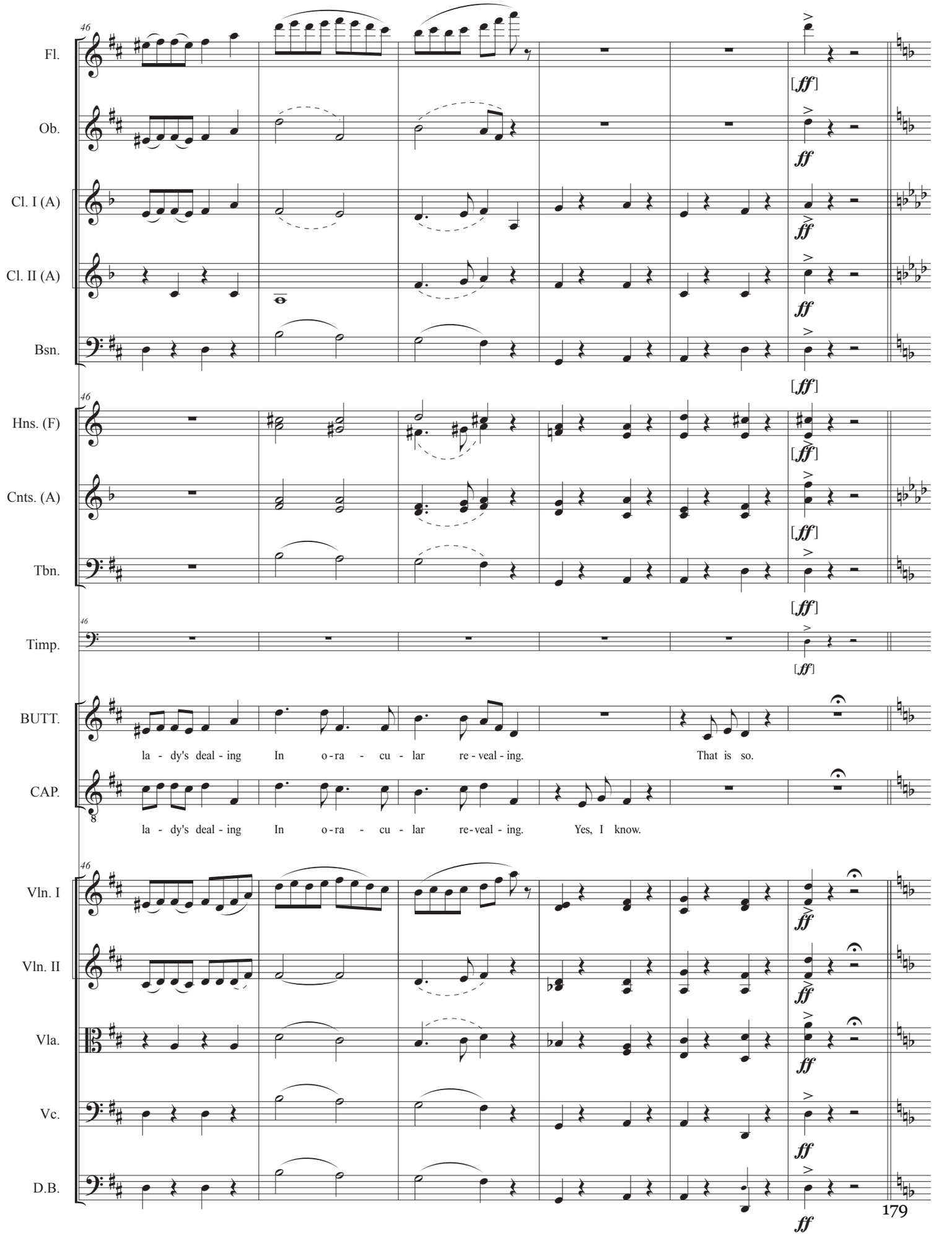
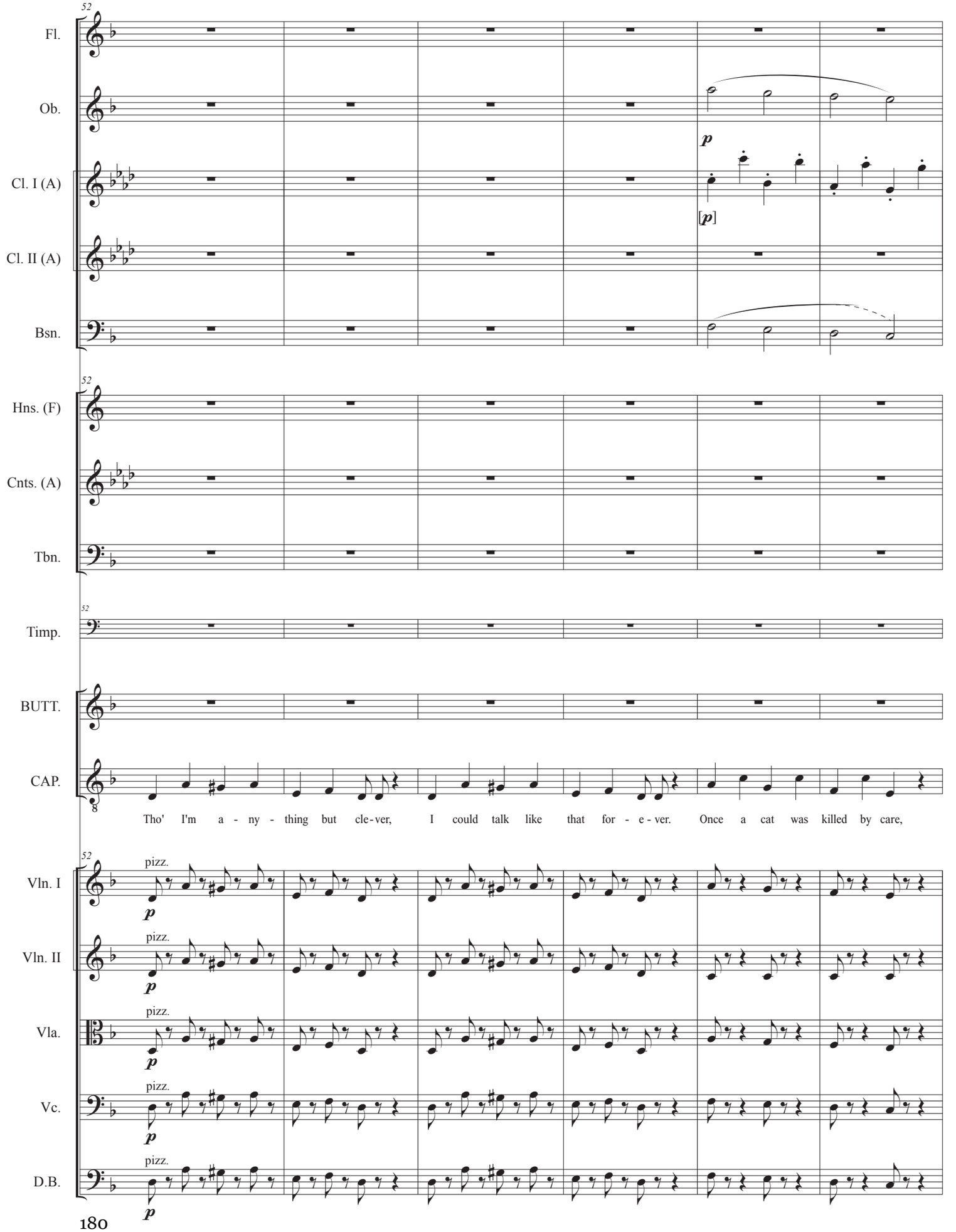
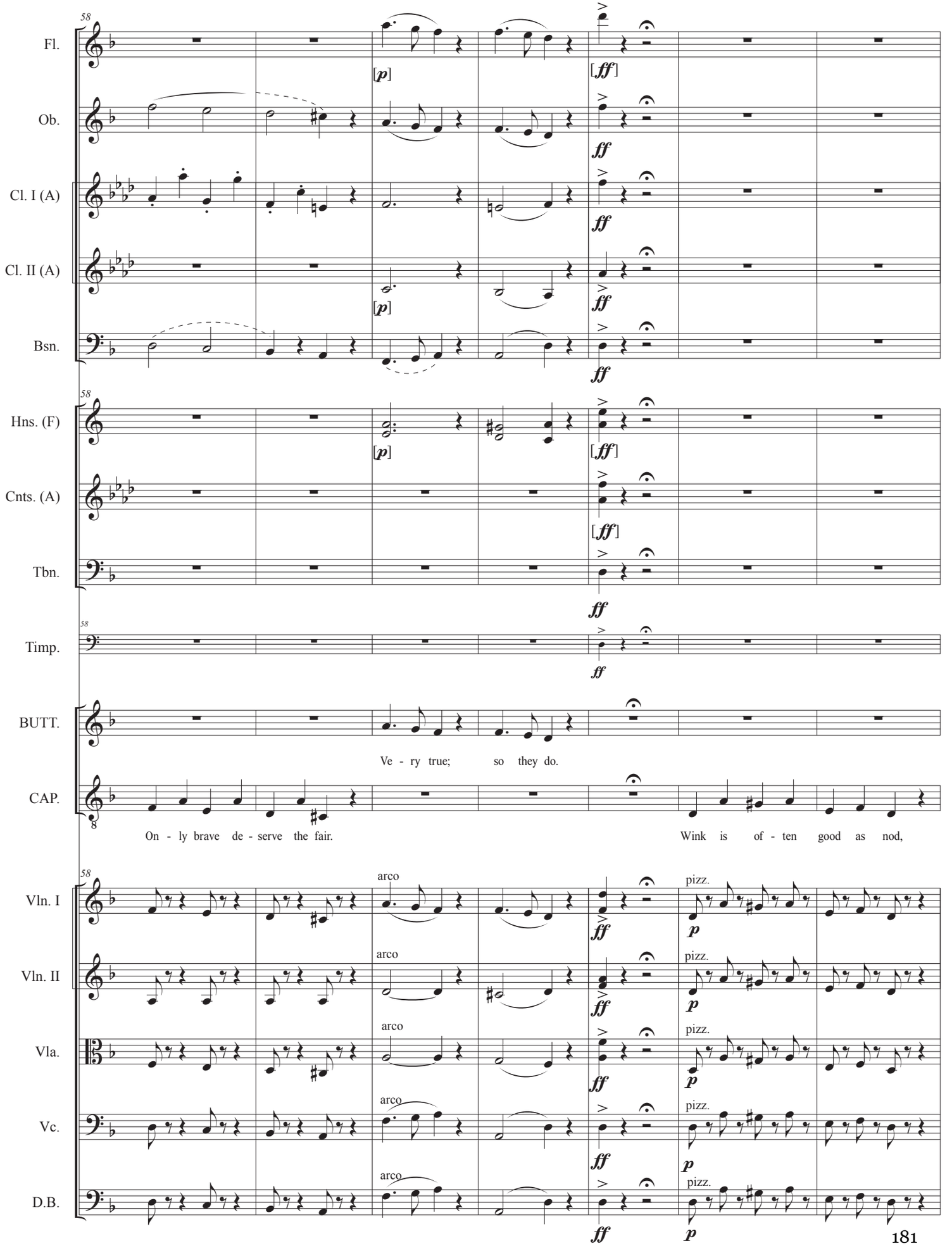
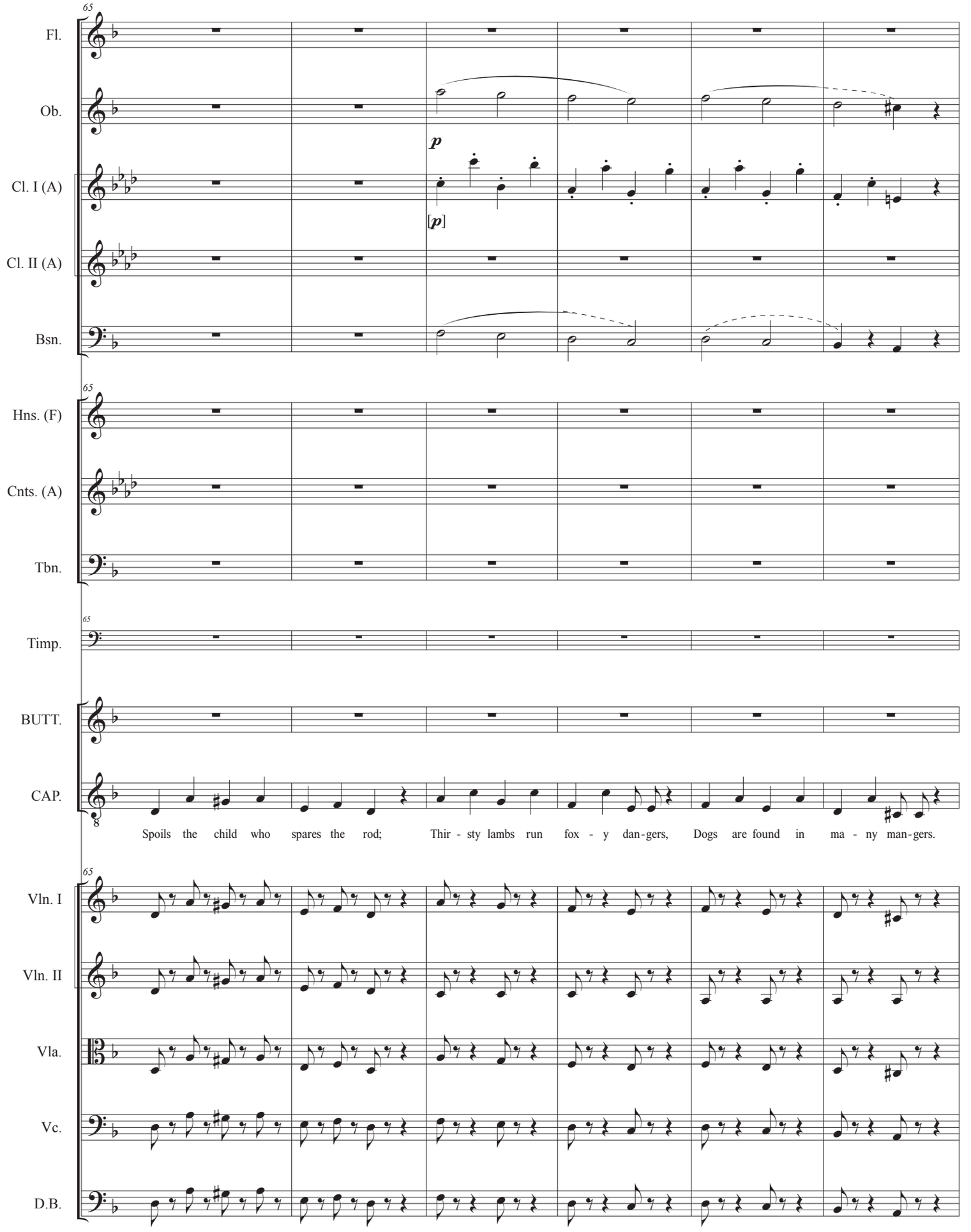
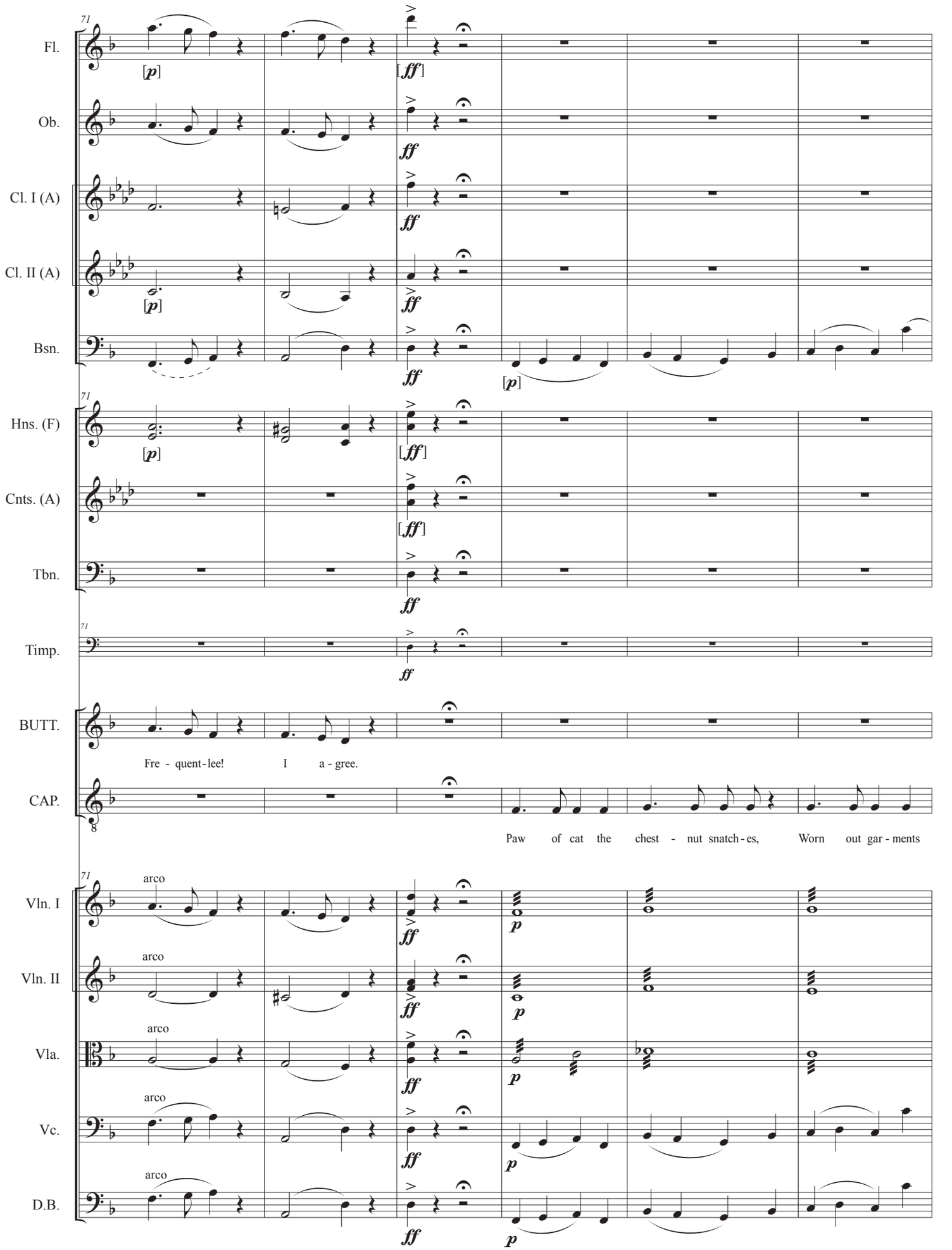
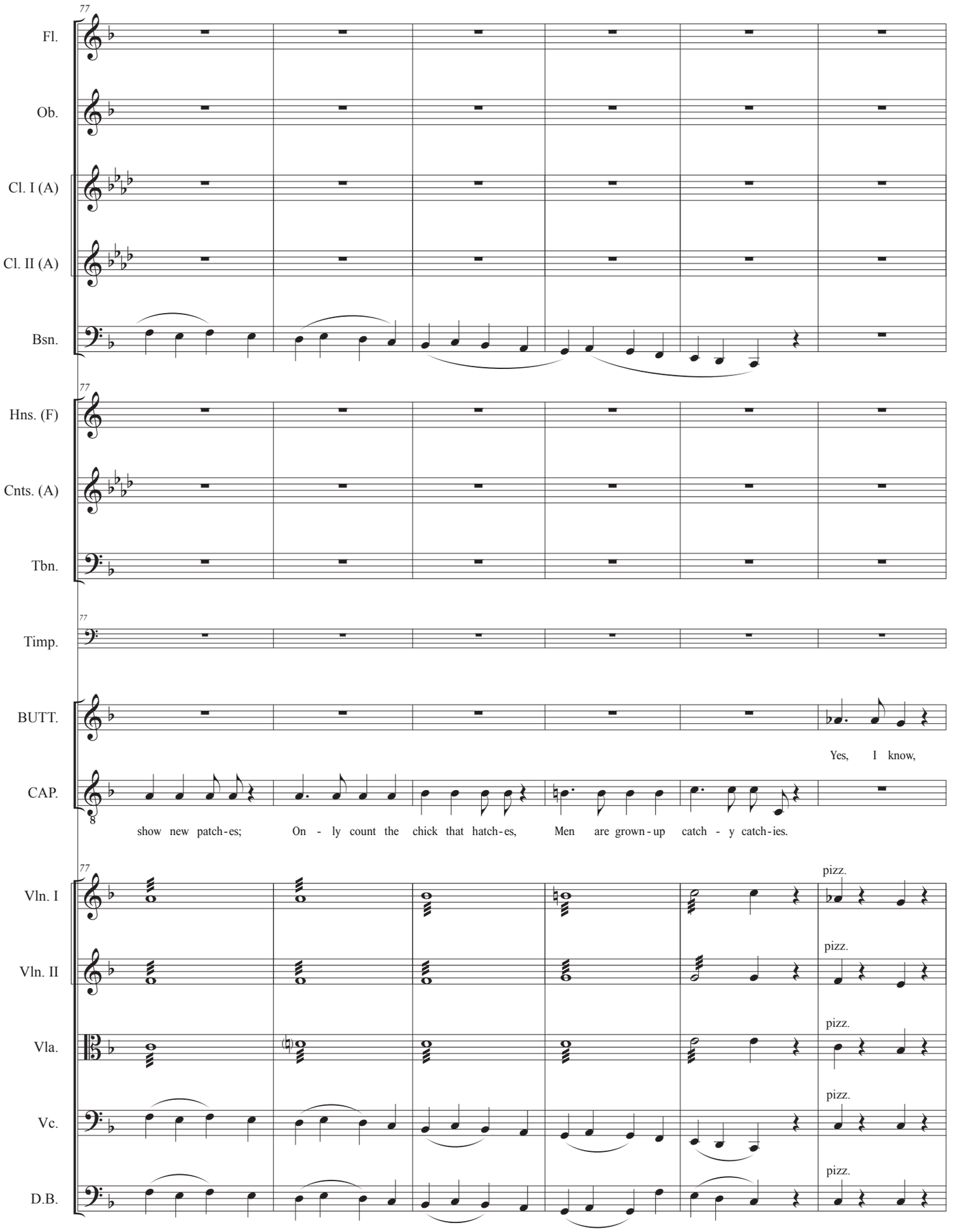
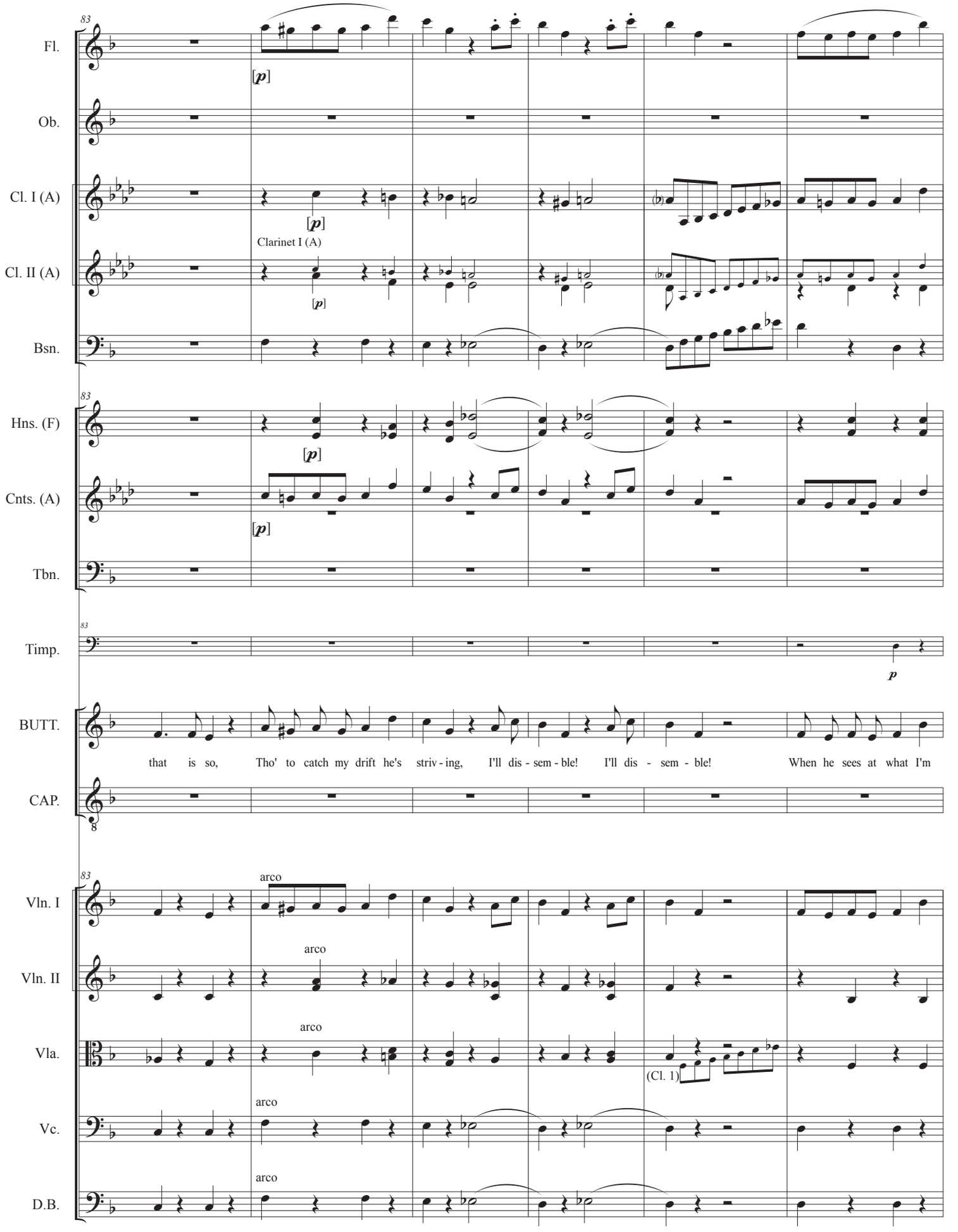
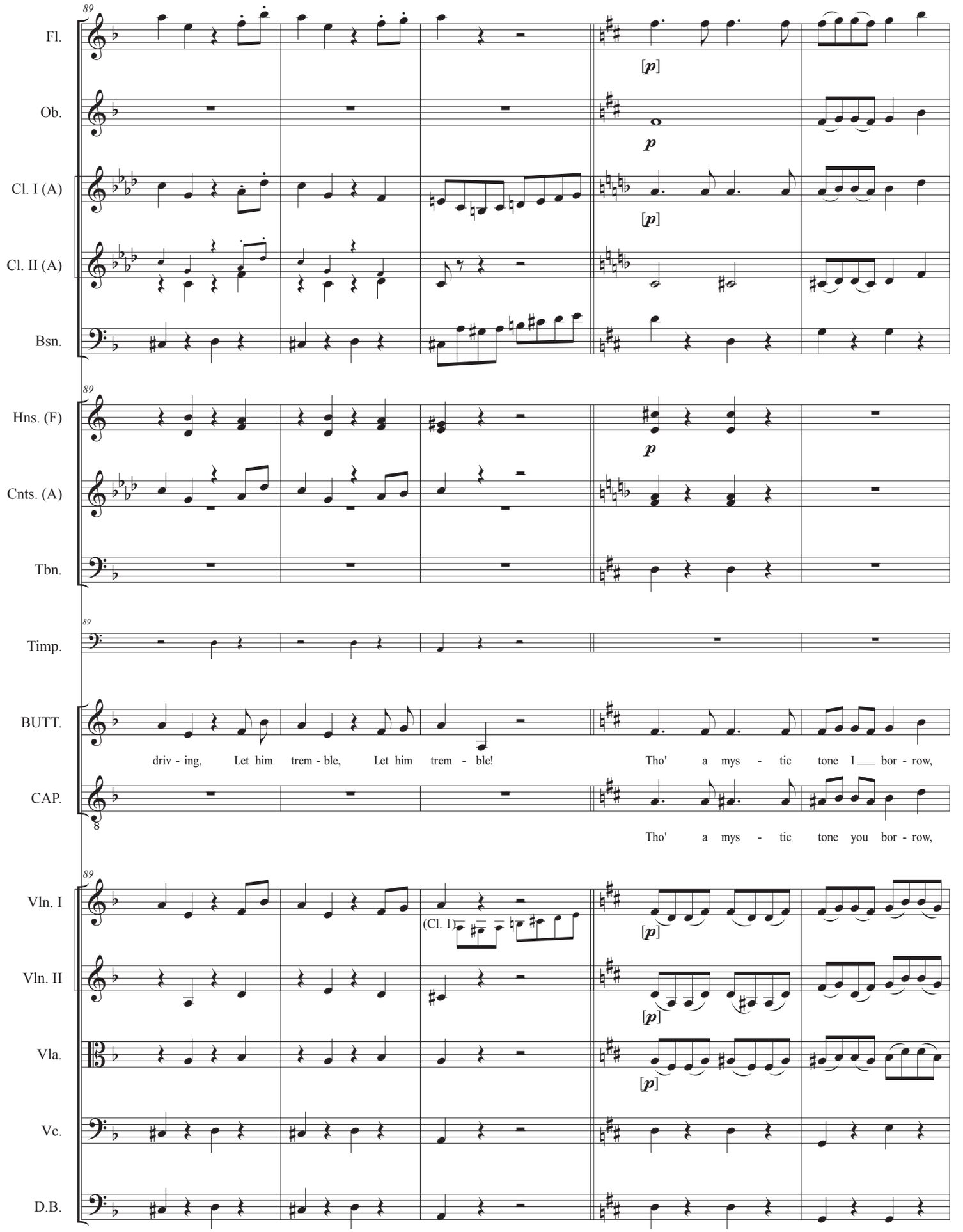
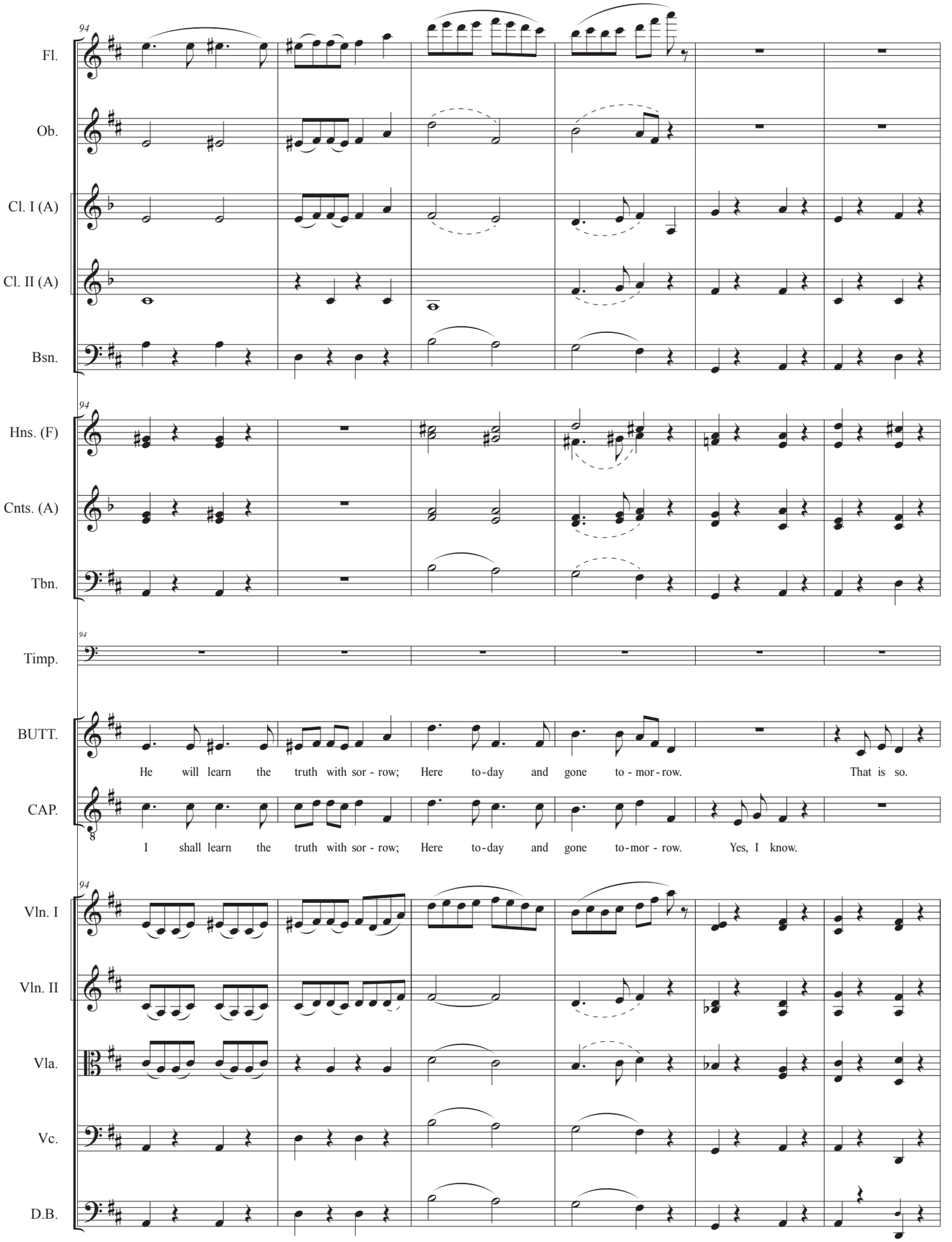
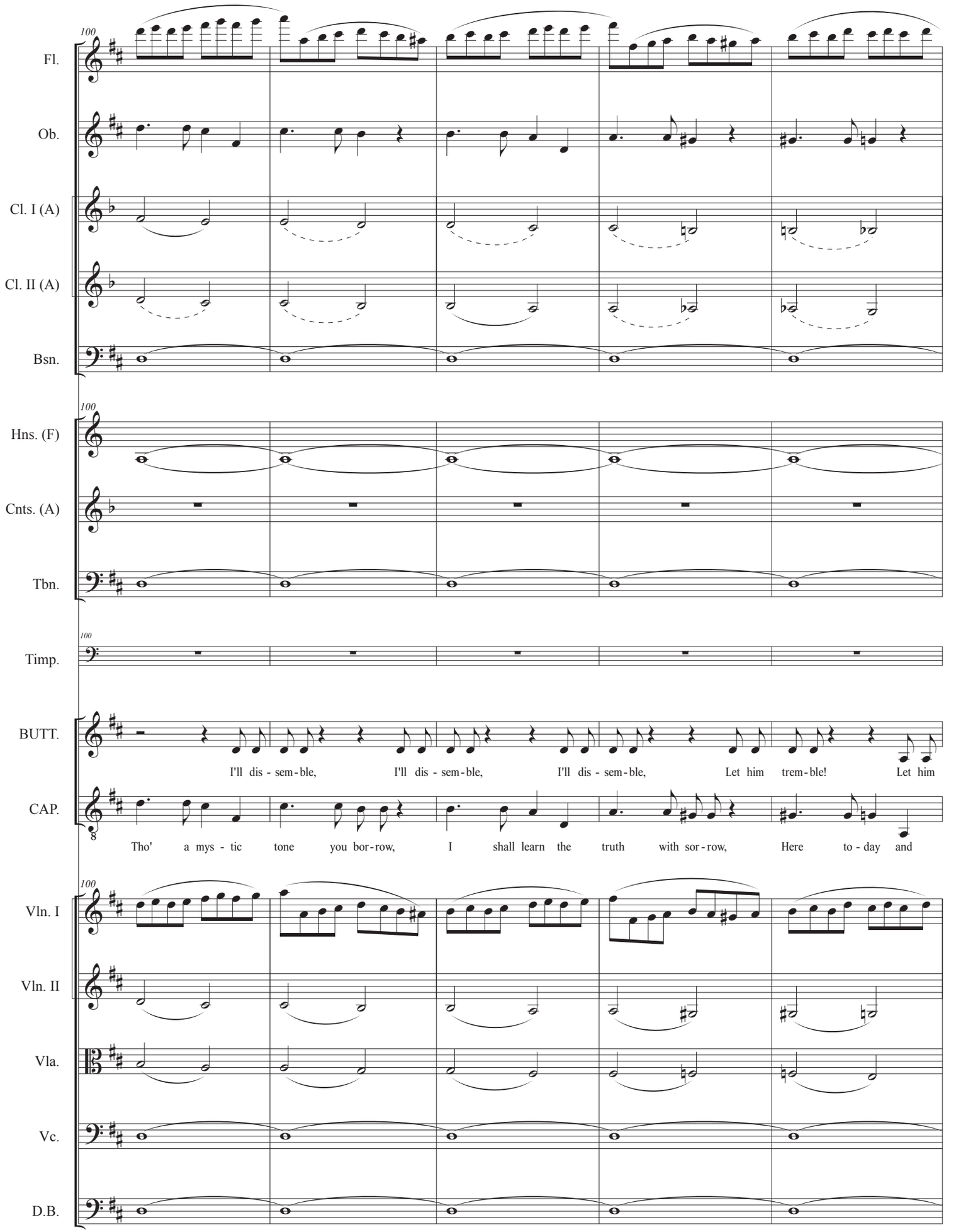
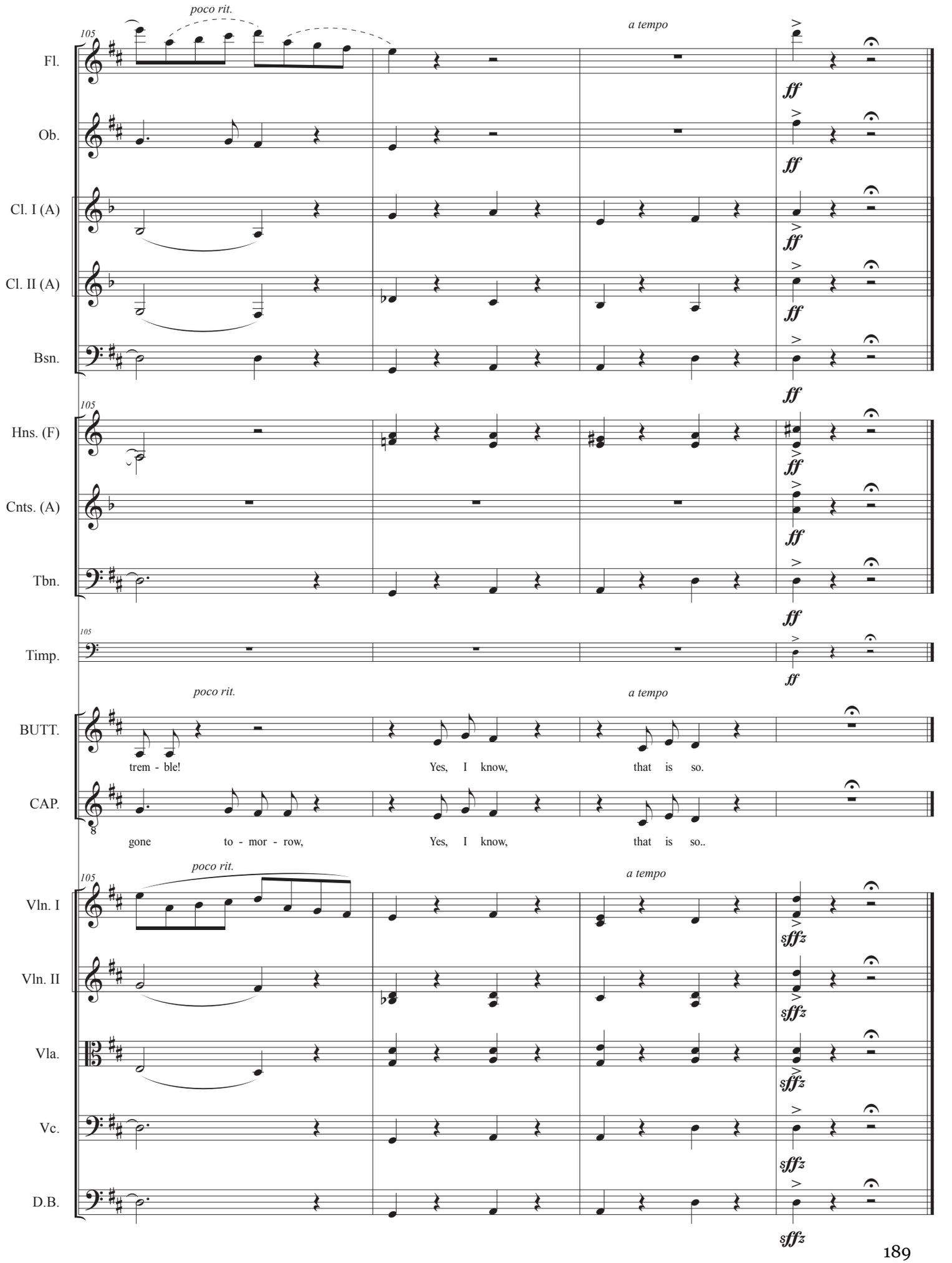

184
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
[cresc.]
ff
[ff]
f
can Re - turn, for none can part us then! This ve - ry night, With ba - ted breath and muf - fled oar- With - out a light, as still as death We'll steal a - shore. A cler - gy -
one At half - past ten. This ve - ry night, With ba - ted breath and muf - fled oar- With - out a light, as still as death We'll steal a - shore. A cler - gy -
can Re - turn, for none can part them then! This ve - ry night, With ba - ted breath and muf - fled oar- With - out a light, as still as death We'll steal a - shore. A cler - gy -
one At half - past ten.

187
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p stacc.]
[pp]
[p]
fz
ff
man Shall make us one At half - past ten, And then we can Re - turn for none, none, part us then!
man Shall make them one At half - past ten, And then we can Re - turn for none, none, part them then!
man Shall make us one At half - past ten, And then we can Re - turn, for none, none, part us then!
man Shall make them one At half - past ten, And then we can Re - turn, for none, none, none Can part them then!

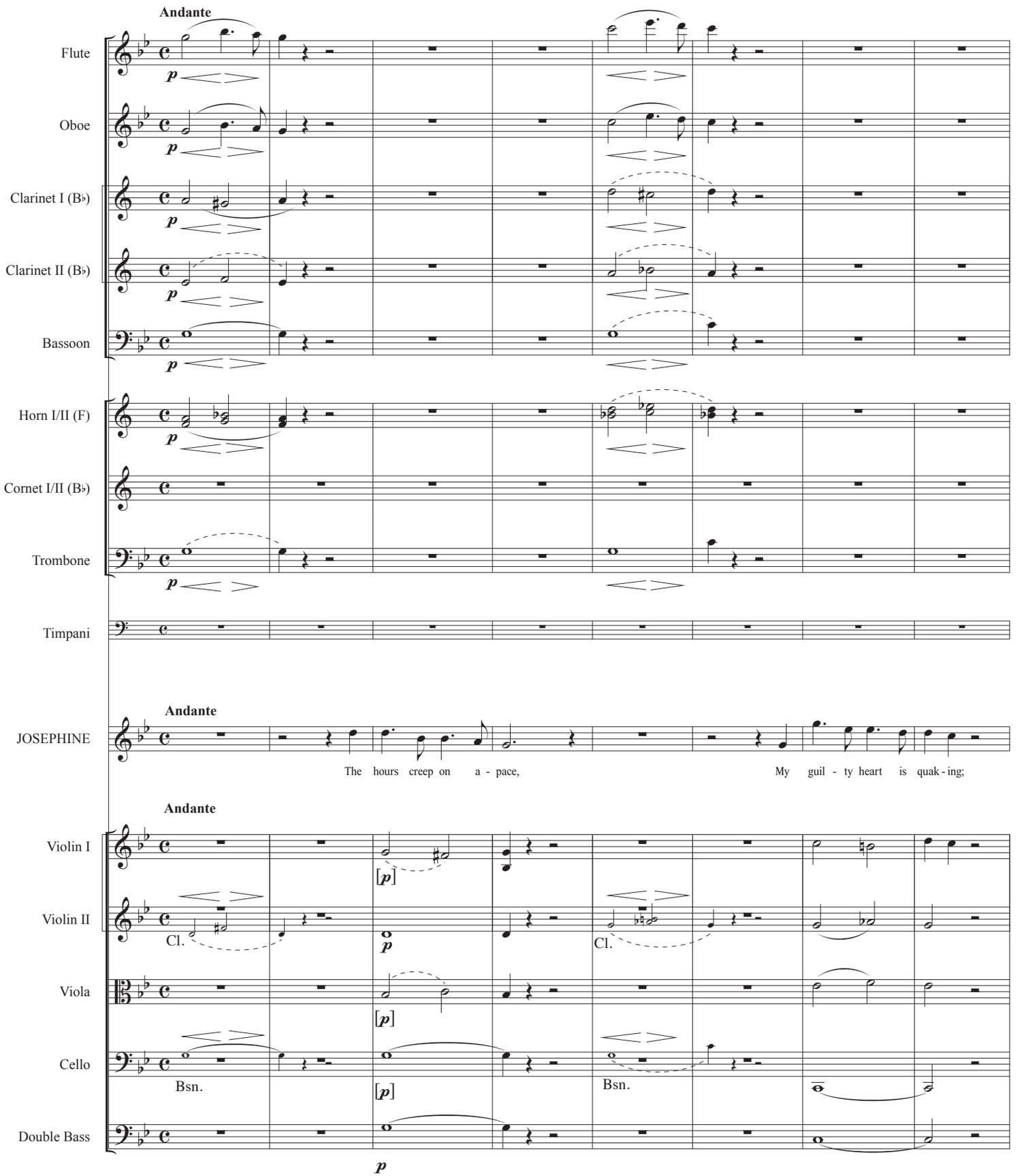
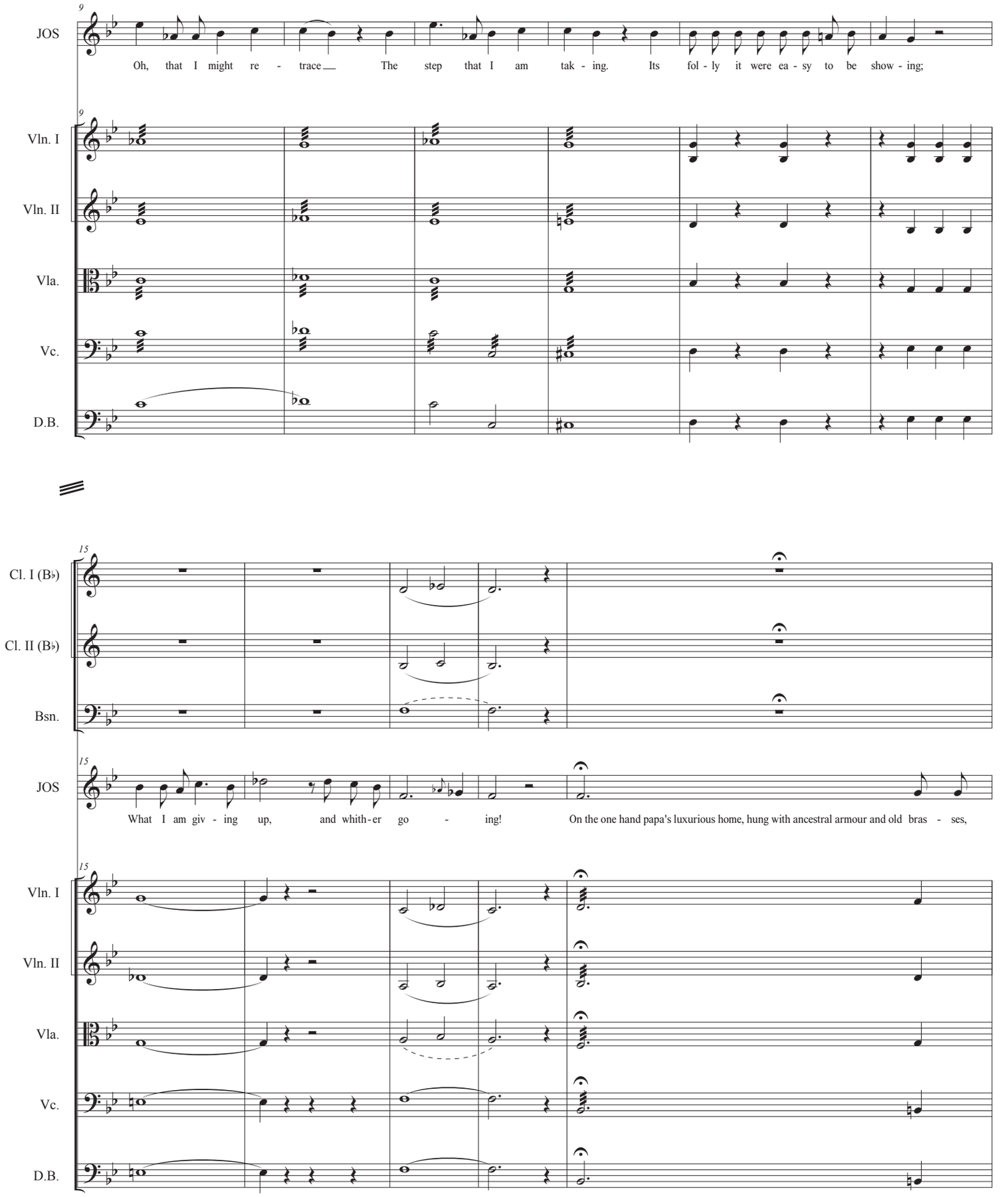
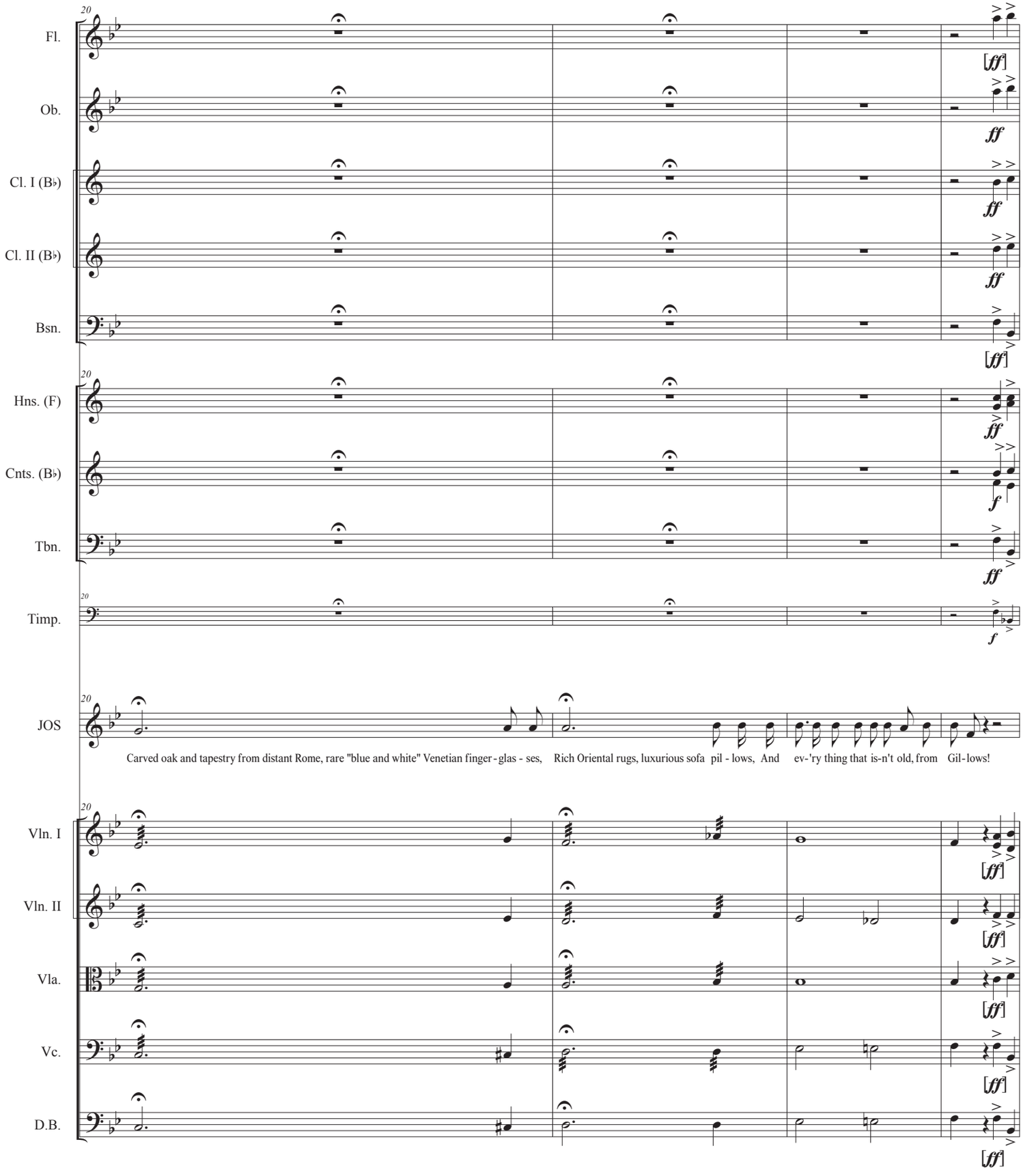
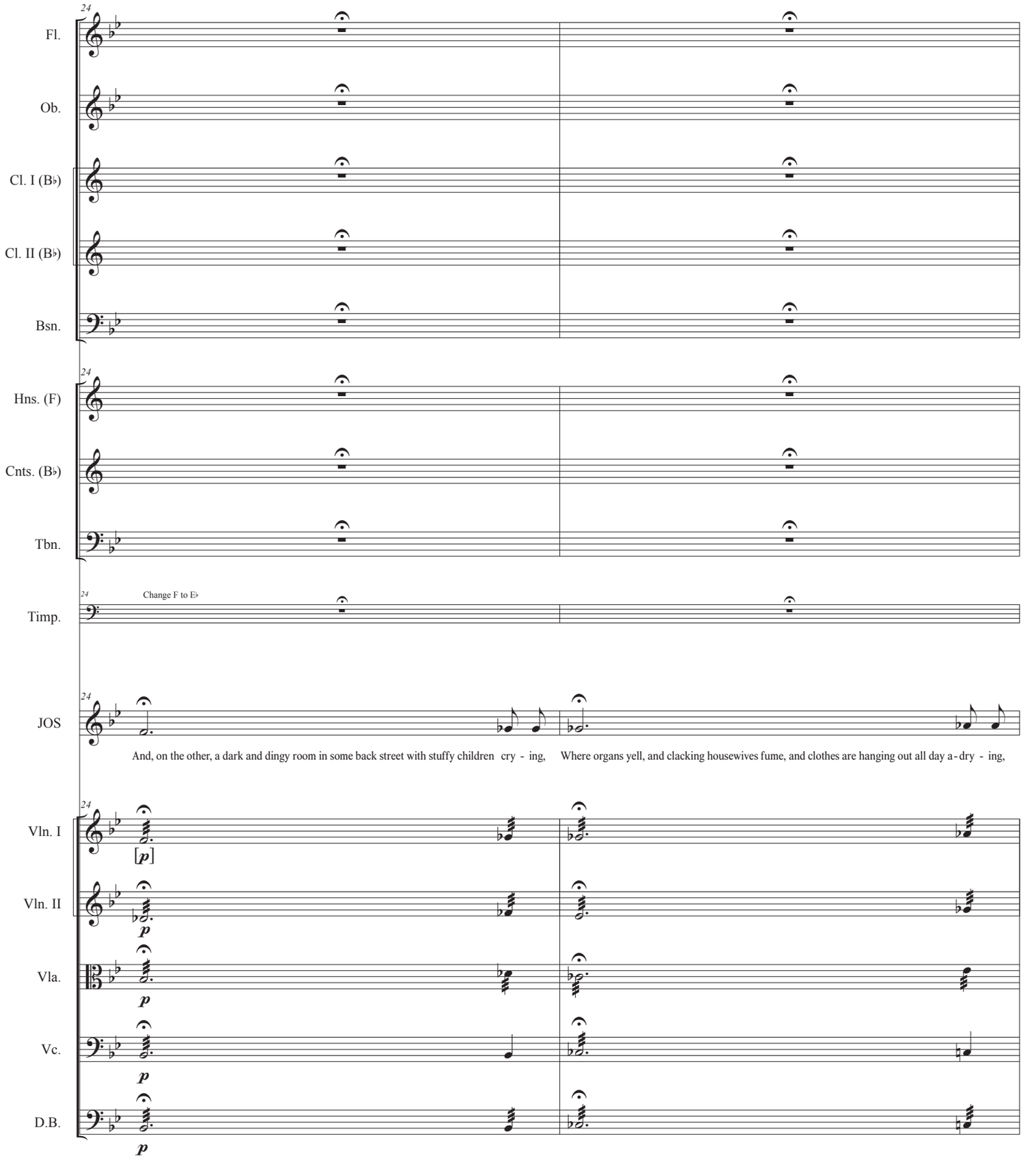
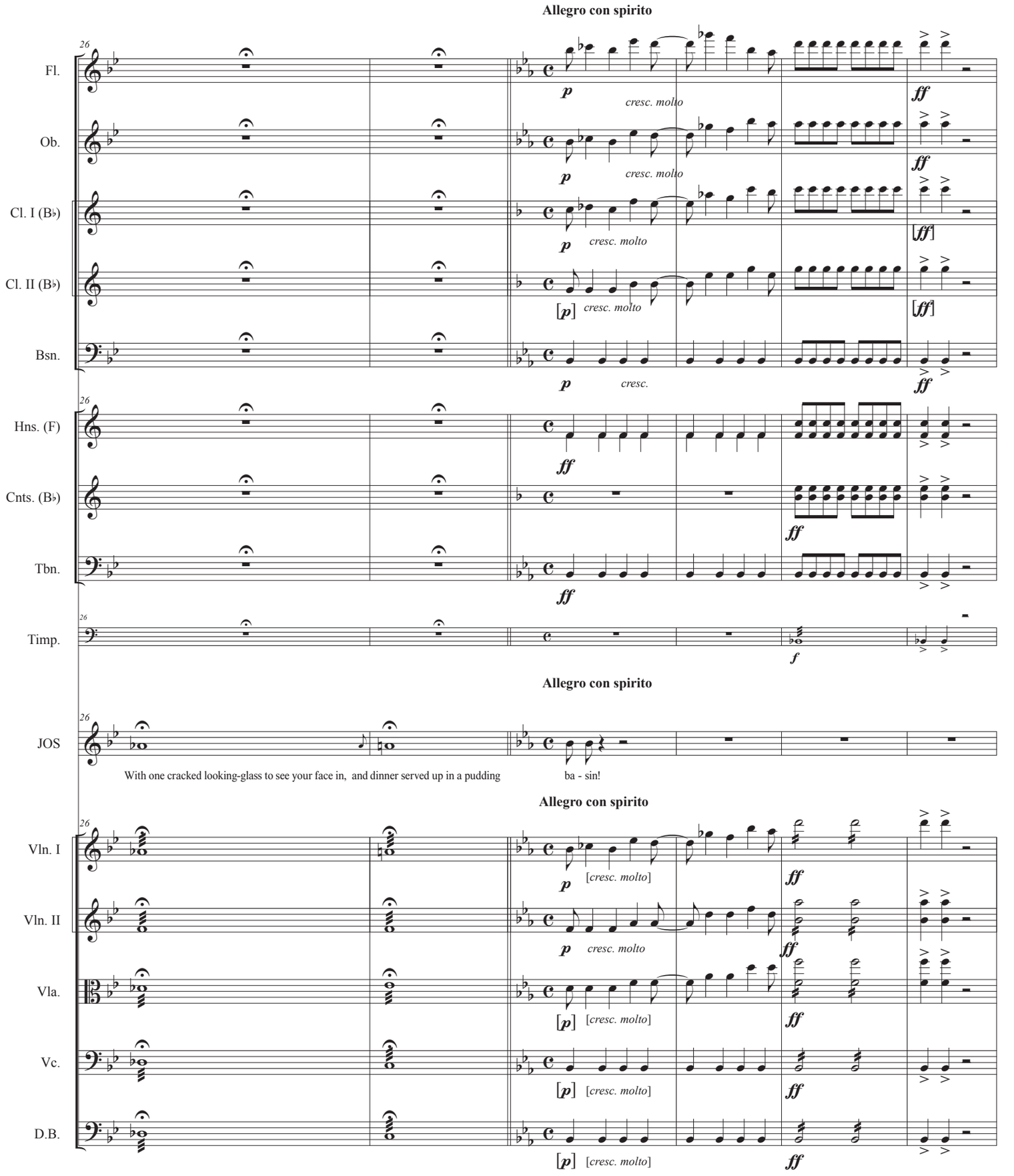
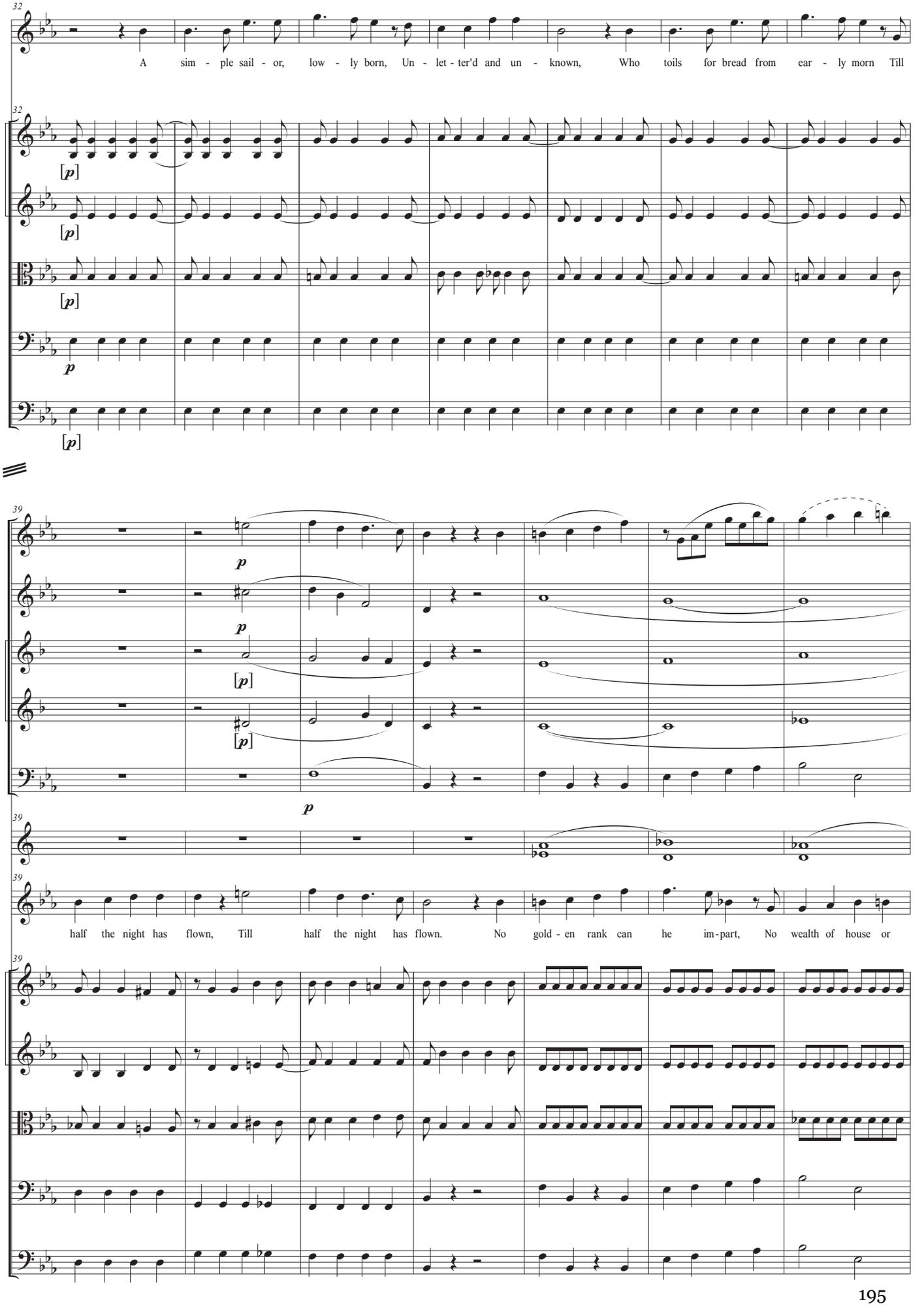
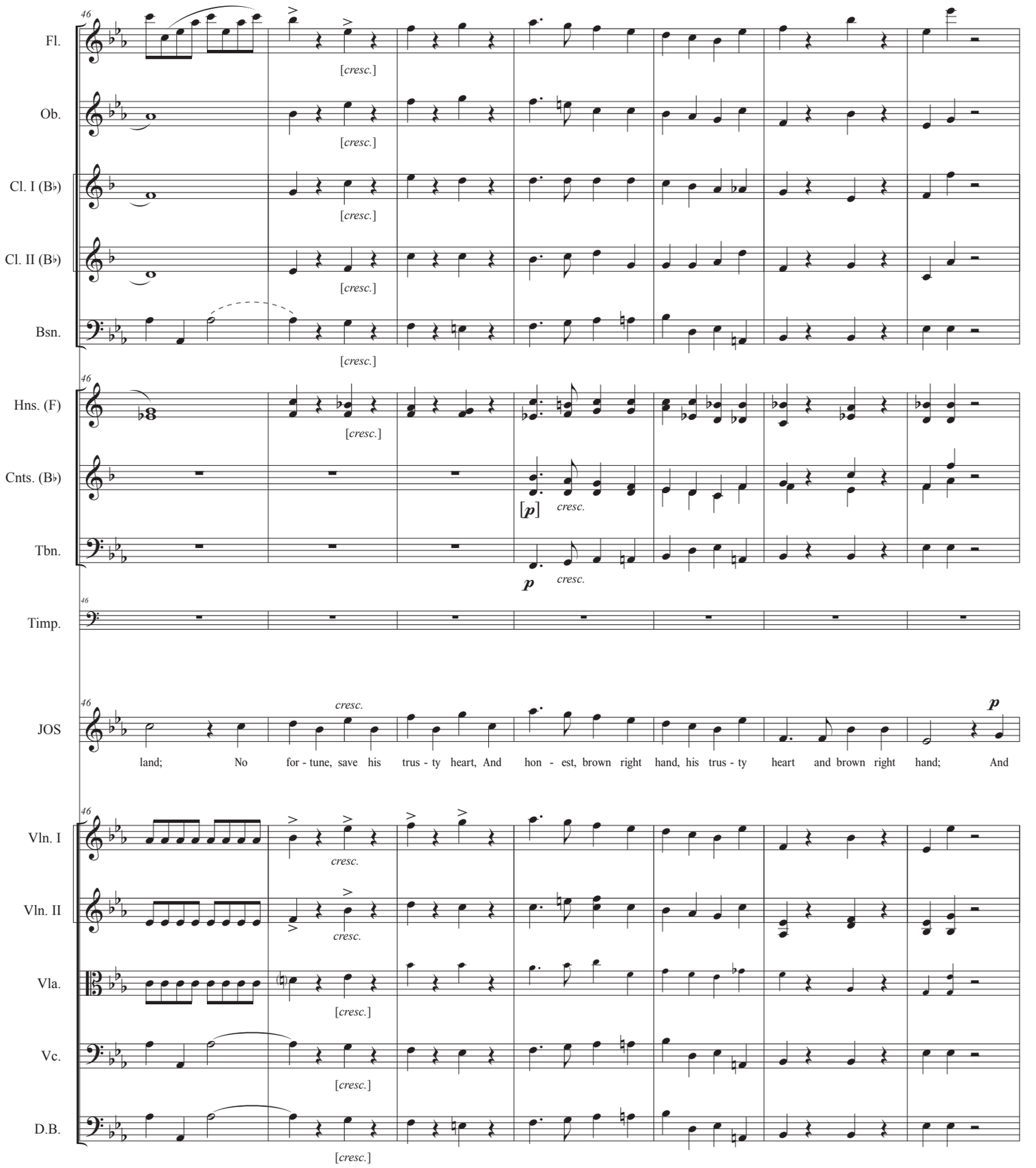
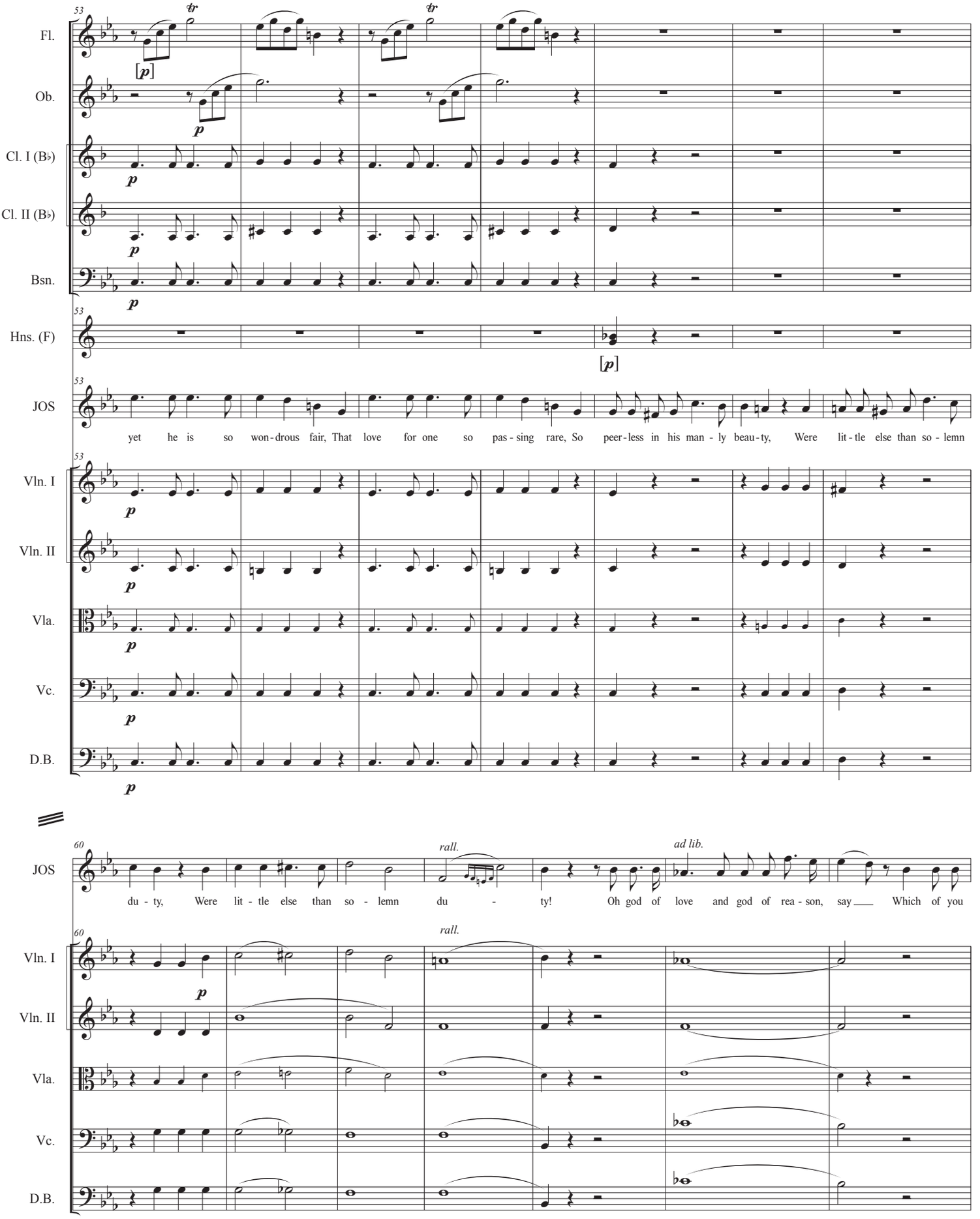
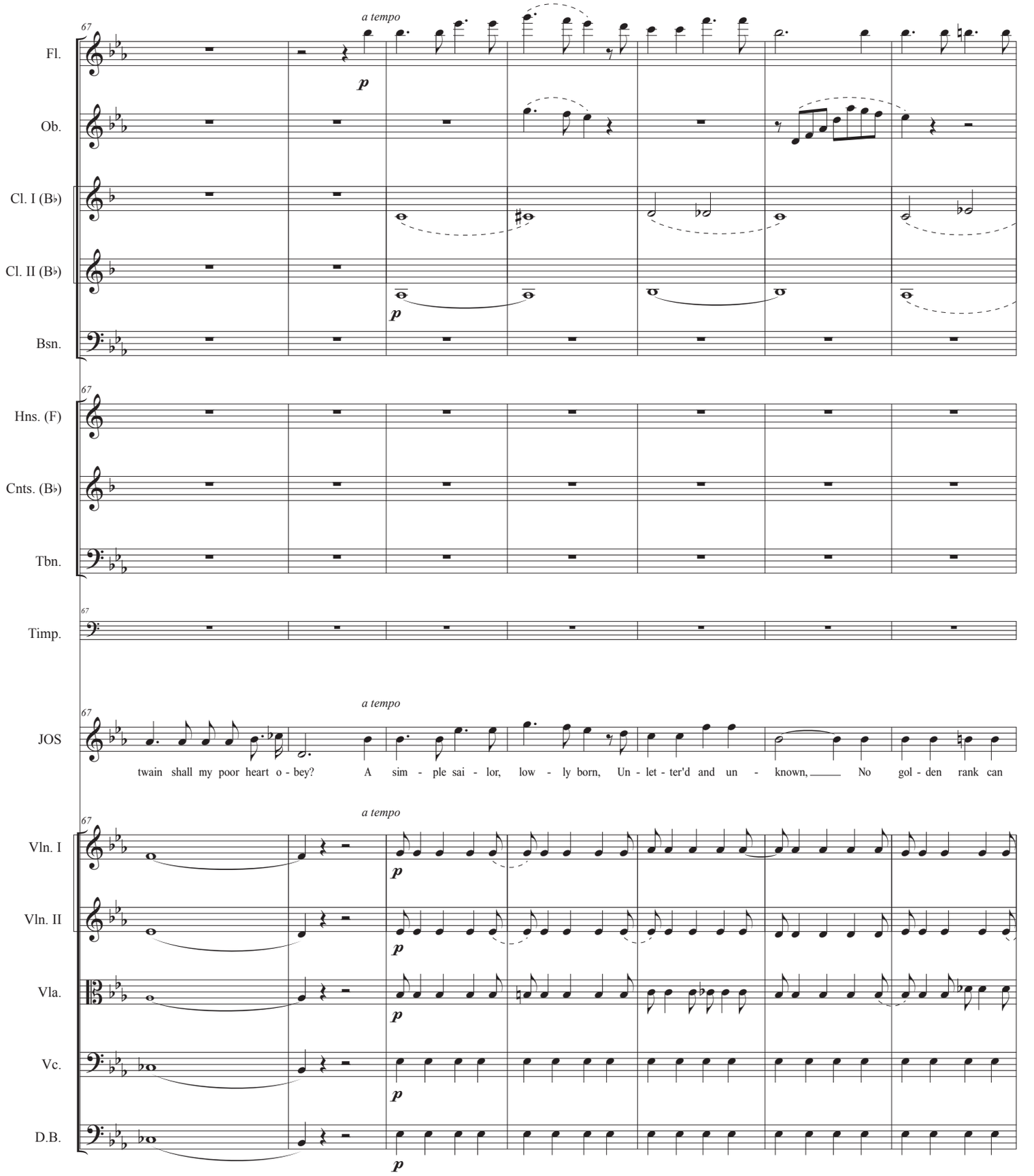
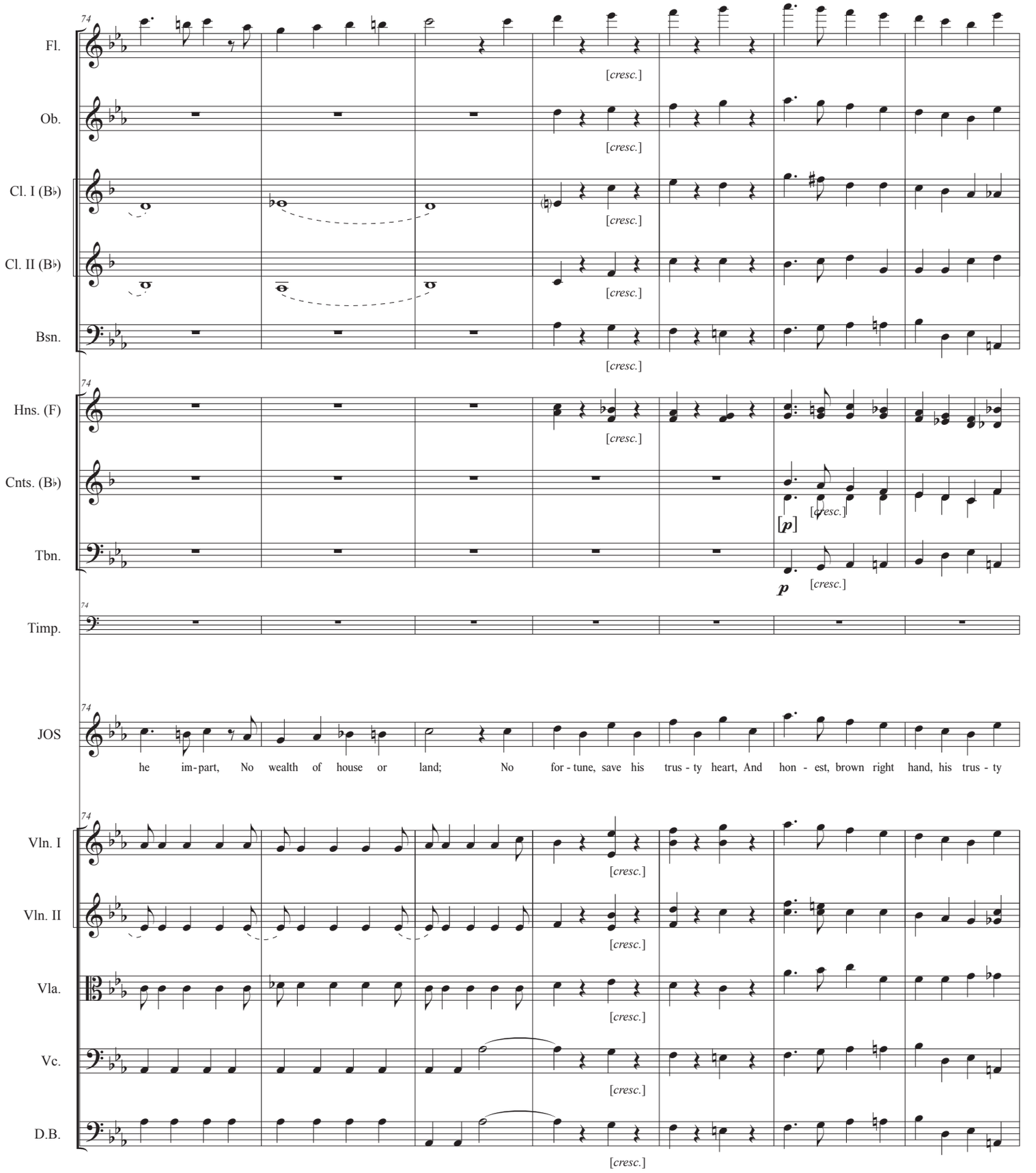
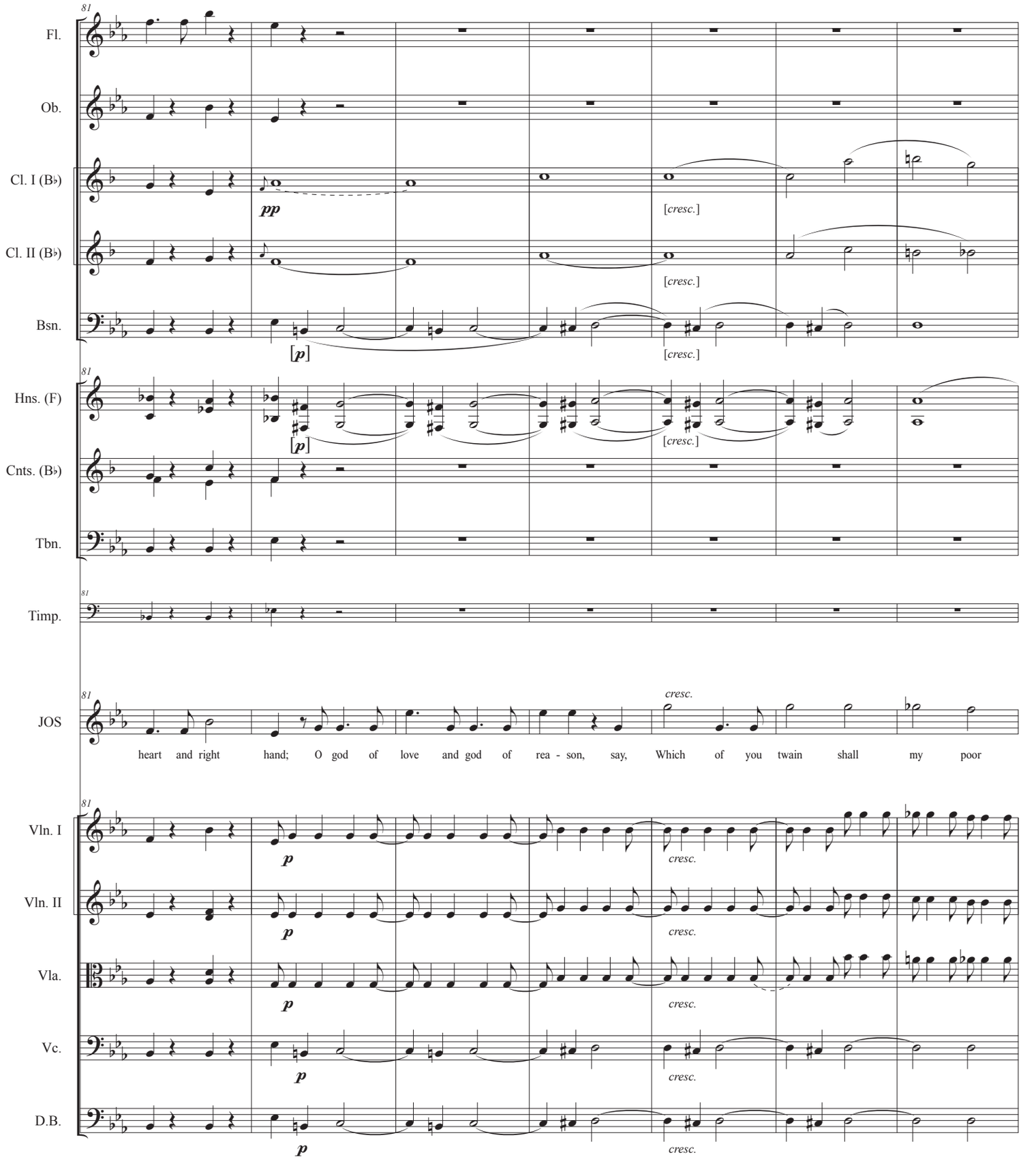
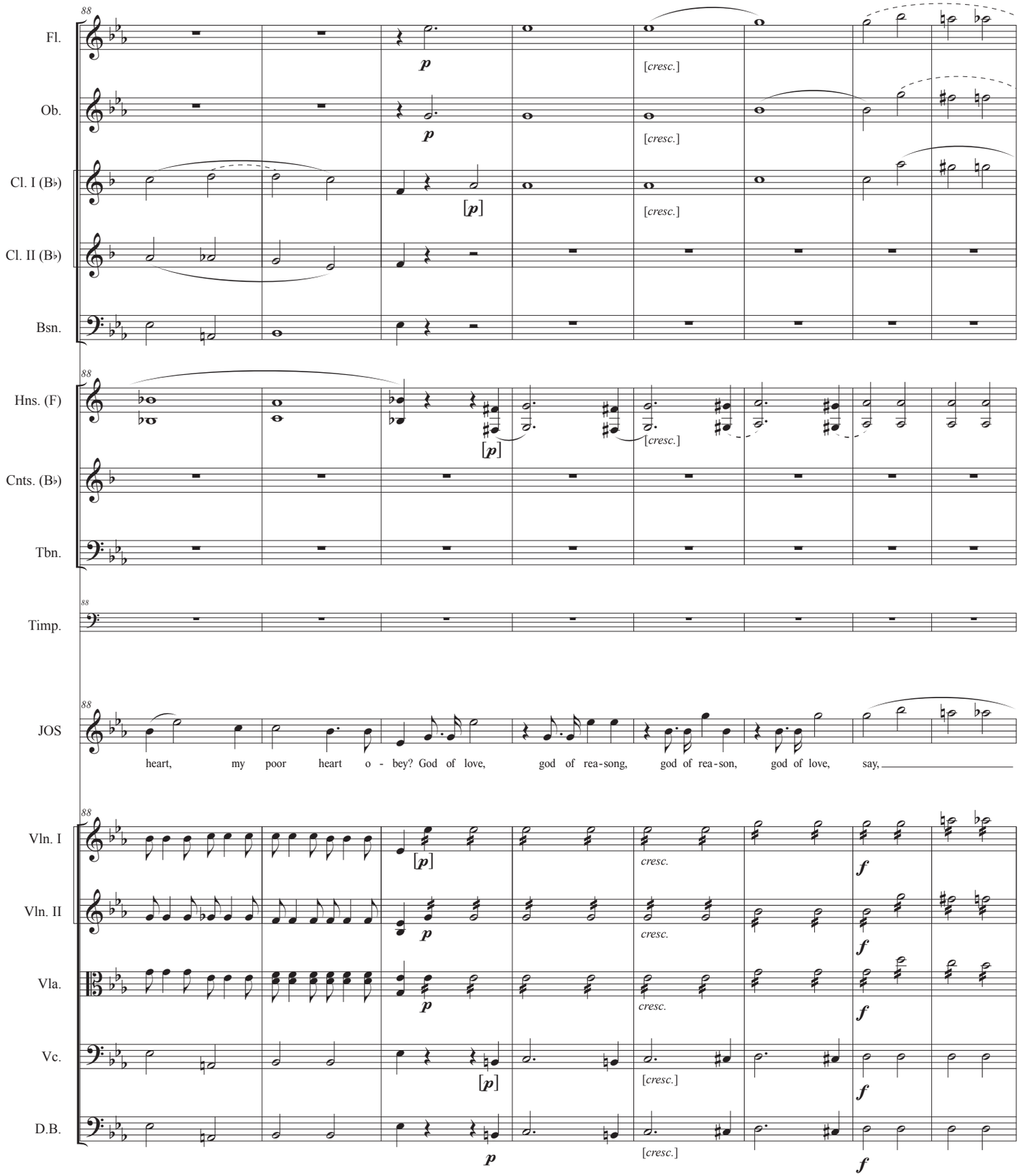
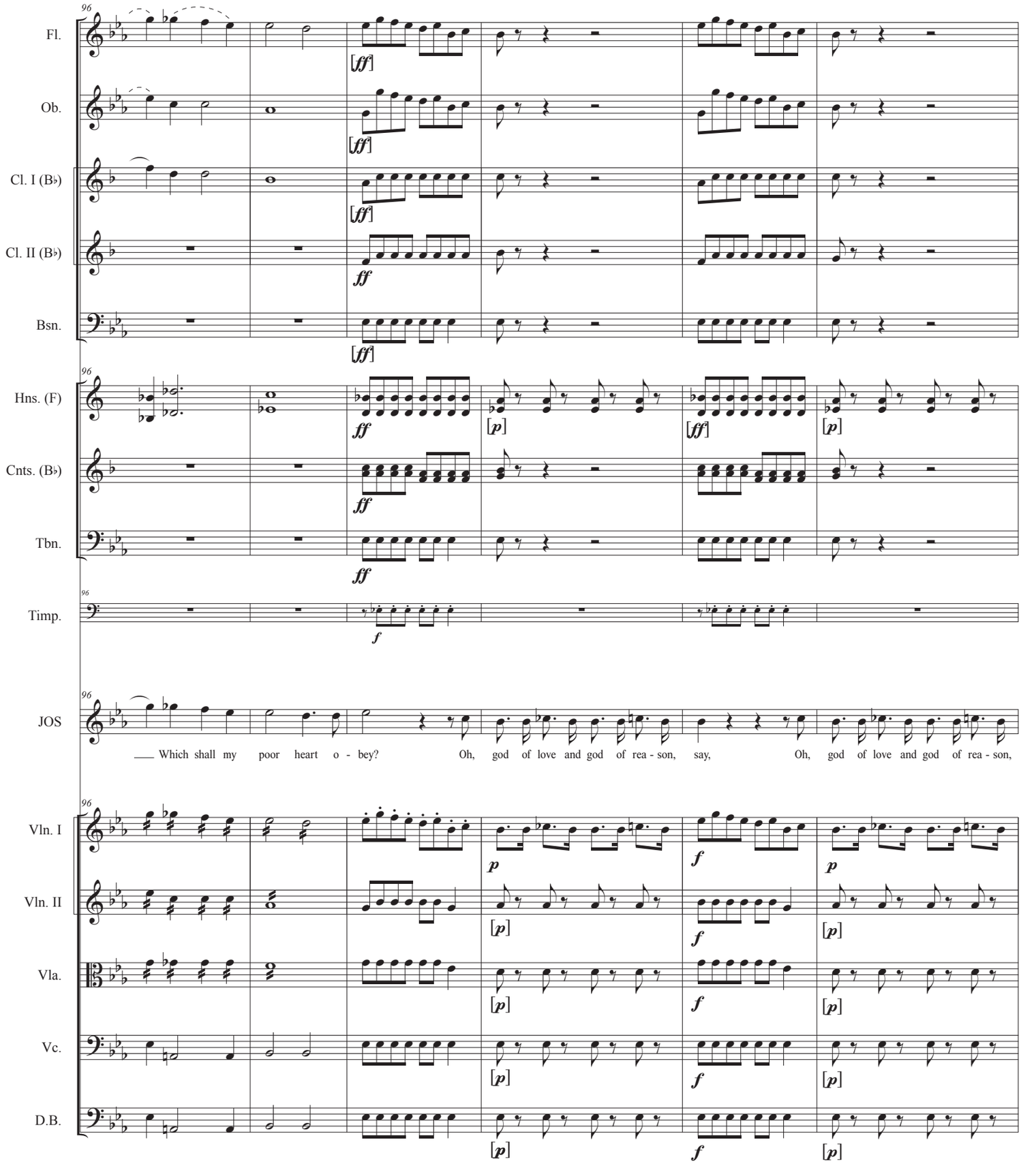
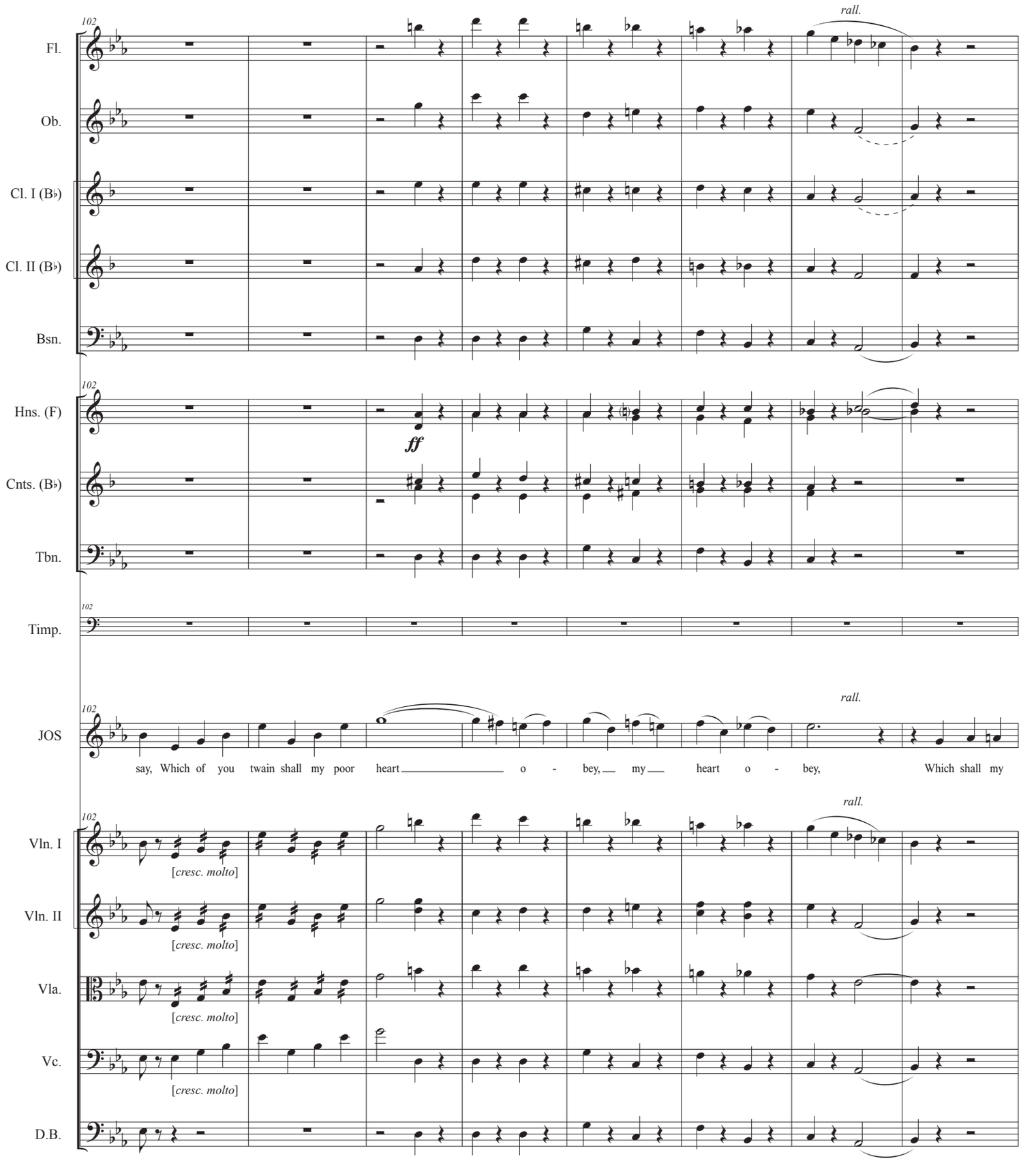
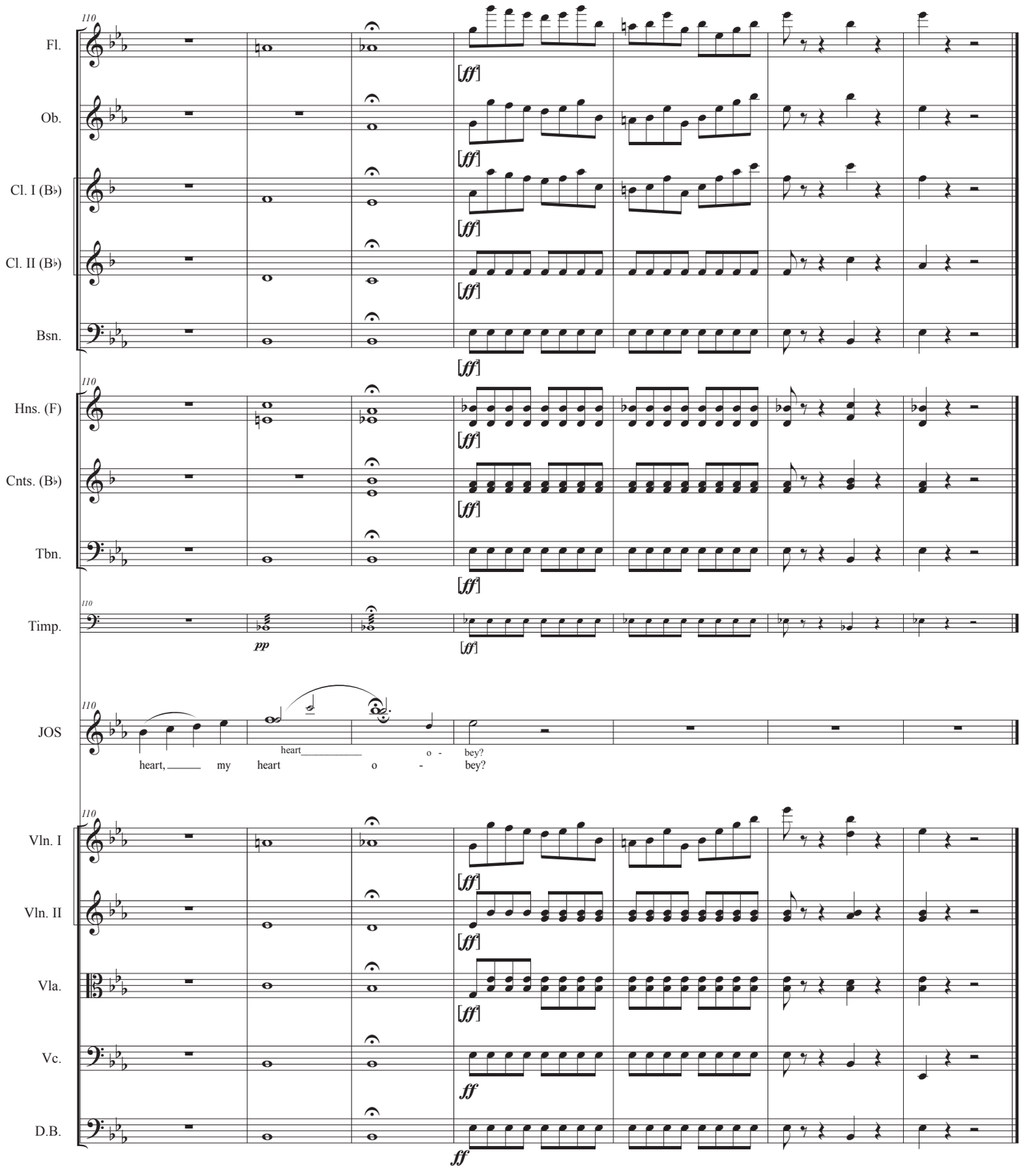

192
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
DEAD.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
to Piccolo
to Drum
For -
pp

Moderato
197
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f
Moderato
Recit.
DEAD.
bear, nor car-ry out the scheme you've plann'd. She is a la-dy- you a fore-mast hand! Re - mem-ber she's your gal-lant cap-tain's daugh-ter,
SOP.
T. & B.
Moderato
197
Vln. I
Vln. II
Vla.
Vc.
D.B.
sf

203
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
203
Perc.
[Side] Drum
DEAD.
And you the mean-est slave that crawls the wa - ter!
SOP.
Back, ver - min, back, Nor mock us! Back, ver - min, back, You shock us!
T. & B.
203
Vln. I
Vln. II
Vla.
Vc.
D.B.

Allegro con brio
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
[See note in on p xvi.]
Perc.
Allegro con brio
SOP.
Let's
T. & B.
Allegro con brio
Vln. I
Vln. II
Vla.
Vc.
D.B.

219
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
[ff]
Cnts. (B♭)
Tbn.
Timp.
219
Perc.
to Timp.
SOP.
give three cheers for the sai - lor's bride Who casts all thought of rank a - side- Who gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,
T. & B.
219
Vln. I
Vln. II
Vla.
Vc.
D.B.

227
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f
SOP.
T. & B.
la, la, la,

237
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
la, la, la la, la, la la la, la, la, la la, la, la la, la, la la, la.
la, la, la, la, la, la. Let's give three cheers for the sai - lor's bride Who casts all thought of
la, la, la, la, la, la.

246
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SOP.
rank a - side- Who gives up home and for - tune too, For the hon - est love of a sai - lor true!
T. & B.
246
Vln. I
Vln. II
Vla.
Vc.
D.B.

Vivace
254
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
[p]
JOS
HEBE
SOP.
T. & B.
For a Bri - tish tar is a soar - ing soul, As free as a moun - tain
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

262
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
262
JOS
bird, His en-er-get-ic fist should be rea-dy to re-sist A dic-ta-to-rial word! His eyes should flash with an in-born fire, His brow with scorn be
HEBE
bird, His en-er-get-ic fist should be rea-dy to re-sist A dic-ta-to-rial word! His eyes should flash with an in-born fire, His brow with scorn be
SOP.
bird, His en-er-get-ic fist should be rea-dy to re-sist A dic-ta-to-rial word! His eyes should flash with an in-born fire, His brow with scorn be
T. & B.
262
Vln. I
Vln. II
Vla.
Vc.
D.B.

270
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
wrung; He nev - er should bow down to a dom - i - neer - ing frown, Or the tang of a ty - rant tongue.
His nose should pant and his lip should curl, His
Vln. I
Vln. II
Vla.
Vc.
D.B.

277
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
[cresc.]
f
ff
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
cheeks should flame and his brow should furl, His bo-som should heave an his heart should glow, And his fist be ev-er rea-dy for a knock-down blow.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.

284
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
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

291
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
a2
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
291
JOS
this should be his cus - tom - a - ry at - ti - tude. His eyes should flash, his breast pro - trude, His eyes
HEBE
this should be his cus - tom - a - ry at - ti - tude. His eyes should flash, his breast pro - trude, His eyes
RALPH
this should be his cus - tom - a - ry at - ti - tude. His eyes should flash, his breast pro - trude, His eyes
BOAT.
this should be his cus - tom - a - ry at - ti - tude. His eyes should flash, his breast pro - trude, His eyes
MATE
this should be his cus - tom - a - ry at - ti - tude. His eyes should flash, his breast pro - trude, His eyes
SOP.
this should be his cus - tom - a - ry at - ti - tude, his at - ti - tude, his at - ti - tude,
T. & B.
291
Vln. I
Vln. II
Vla.
Vc.
D.B.

298
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
a2
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
298
JOS
should flash, His eyes should flash, his breast pro - trude, His eyes
HEBE
should flash, His eyes should flash, his breast pro - trude, His eyes
RALPH
should flash, His eyes should flash, his breast pro - trude, His eyes should
BOAT.
should flash. His eyes should flash, his breast pro - trude, His eyes
MATE
should flash. His eyes should flash, his breast pro - trude, His eyes
SOP.
his cus - tom - a - ry at - ti - tude, his at - ti - tude, his at - ti - tude.
T. & B.
298
Vln. I
Vln. II
Vla.
Vc.
D.B.

306
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
ff
306
JOS
should flash, yes, His
HEBE
should flash, yes, His
RALPH
flash, should flash, yes, His
BOAT.
should flash, yes, His
MATE
should flash, yes, His
SOP.
His eyes, his eyes should, yes, His
T. & B.
306
Vln. I
Vln. II
Vla.
Vc.
D.B.

313
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
313
JOS
eyes should flash. His foot should stamp and his throat, his throat should growl, His
HEBE
eyes should flash. His foot should stamp and his throat, his throat should growl, His
RALPH
eyes should flash. His foot should stamp and his throat, his throat should growl, His
BOAT.
eyes should flash. His foot should stamp and his throat, his throat should growl, His
MATE
eyes should flash. His foot should stamp and his throat, his throat should growl, His
SOP.
eyes should flash, His foot should stamp and his throat, his throat should growl, His
T. & B.
313
Vln. I
Vln. II
Vla.
Vc.
D.B.

Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
HEBE
RALPH
BOAT.
MATE
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
hair should twirl and his face, his face should scowl; And this
hair should twirl and his face, his face should scowl; And this
hair should twirl and his face, his face should scowl; And this
hair should twirl and his face, his face should scowl; And this
hair should twirl and his face, his face should scowl; And this
hair should twirl and his face should scowl; His eyes should flash, His breast pro - trude, And this should be his cus - tom - a - ry at

328
Picc.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
328
JOS
his at - - - - - ti - tude.
HEBE
his at - - - - - ti - tude.
RALPH
his at - - - - - ti - tude.
BOAT.
his at - - - - - ti - tude.
MATE
his at - - - - - ti
SOP.
- - - - - - - ti tude.
T. & B.
328
Vln. I
Vln. II
Vla.
Vc.
D.B.

End of Act I — Curtain

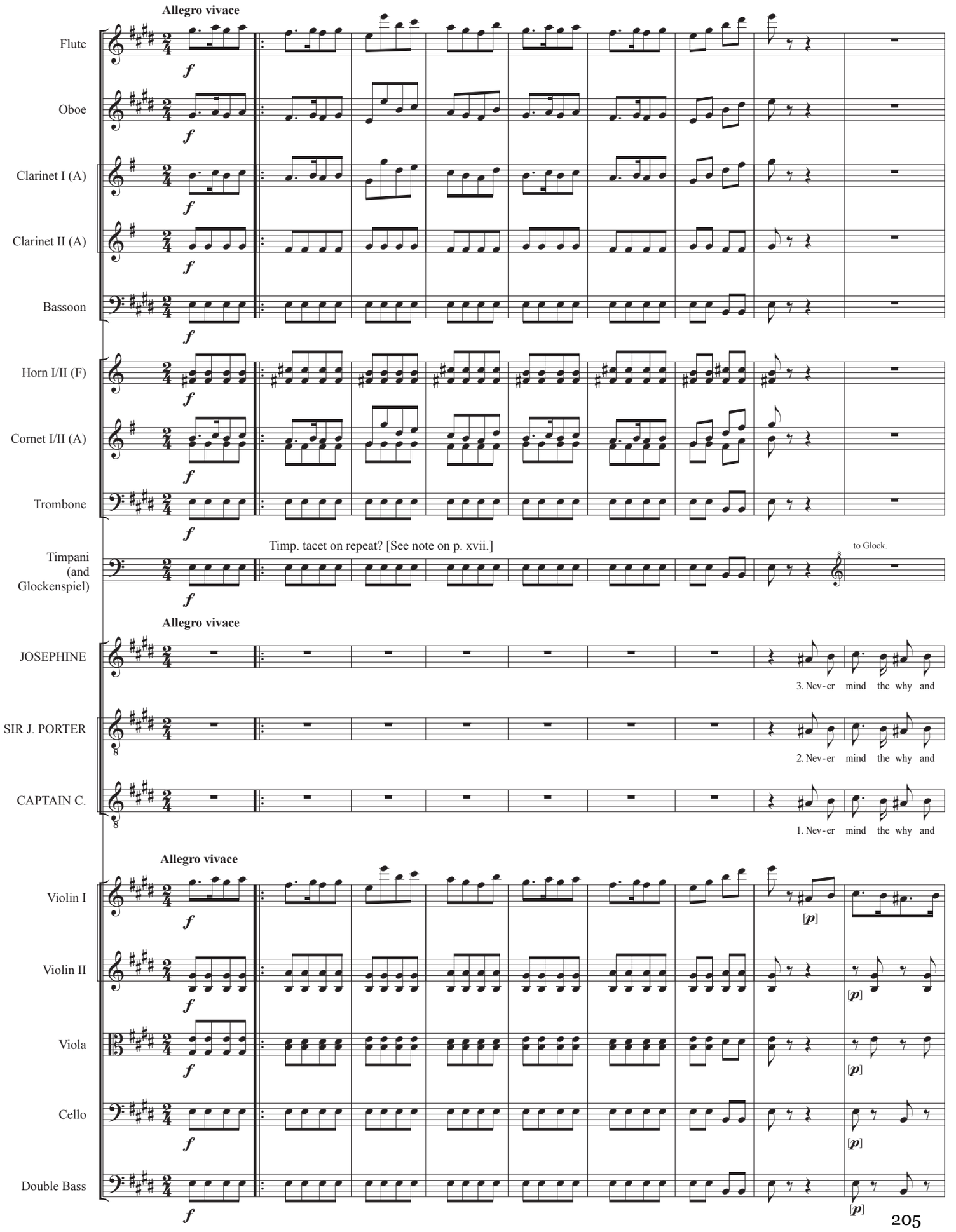
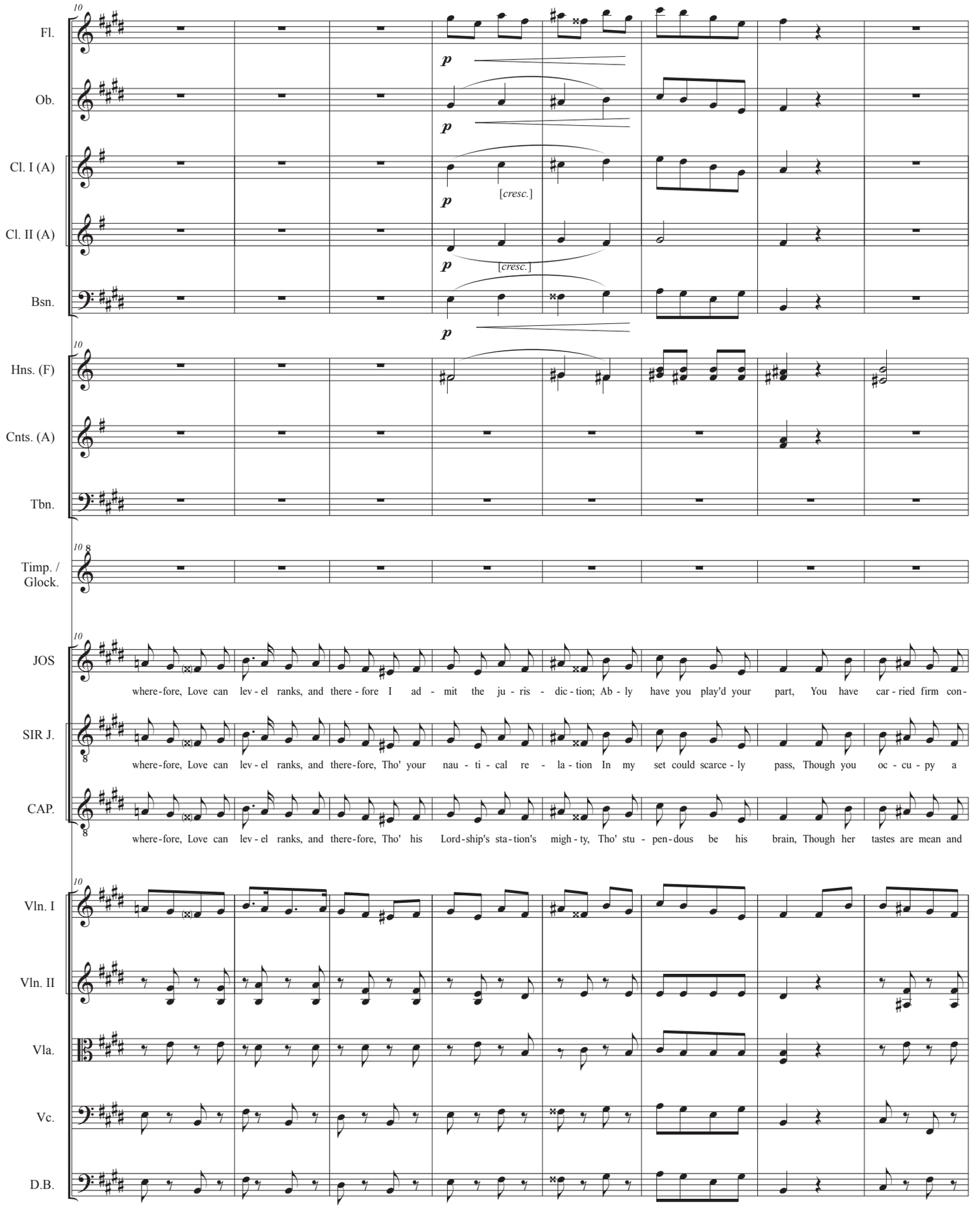
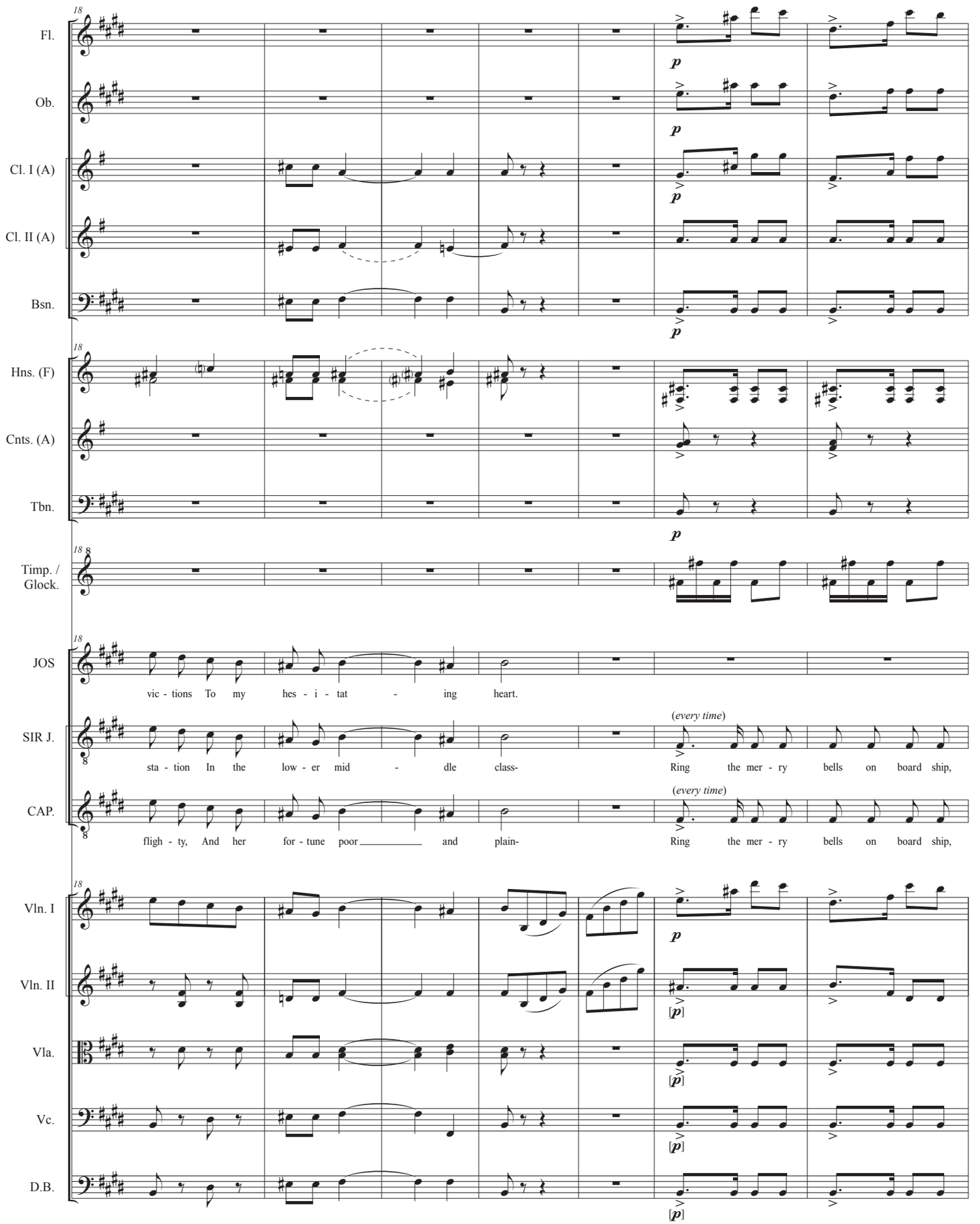
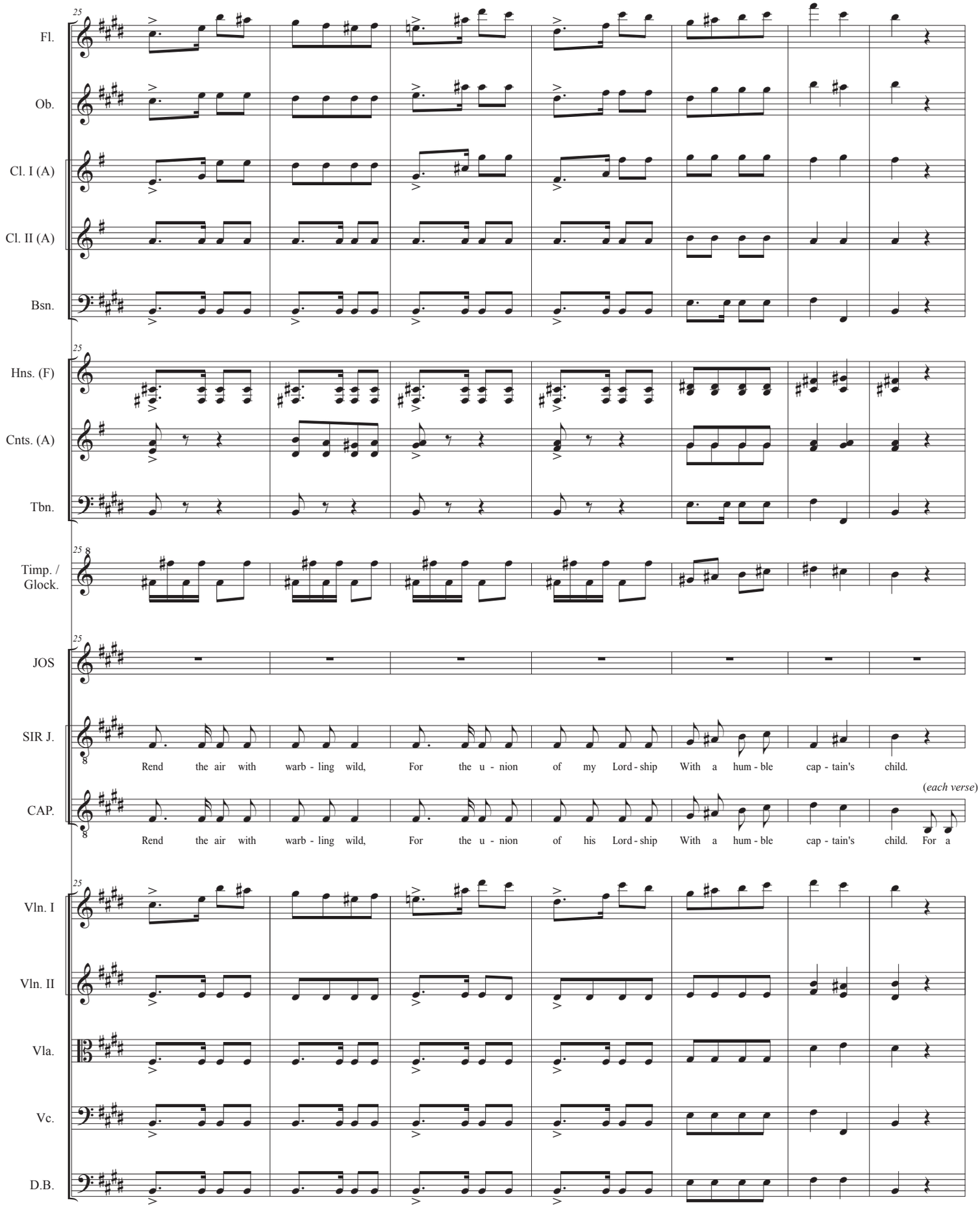
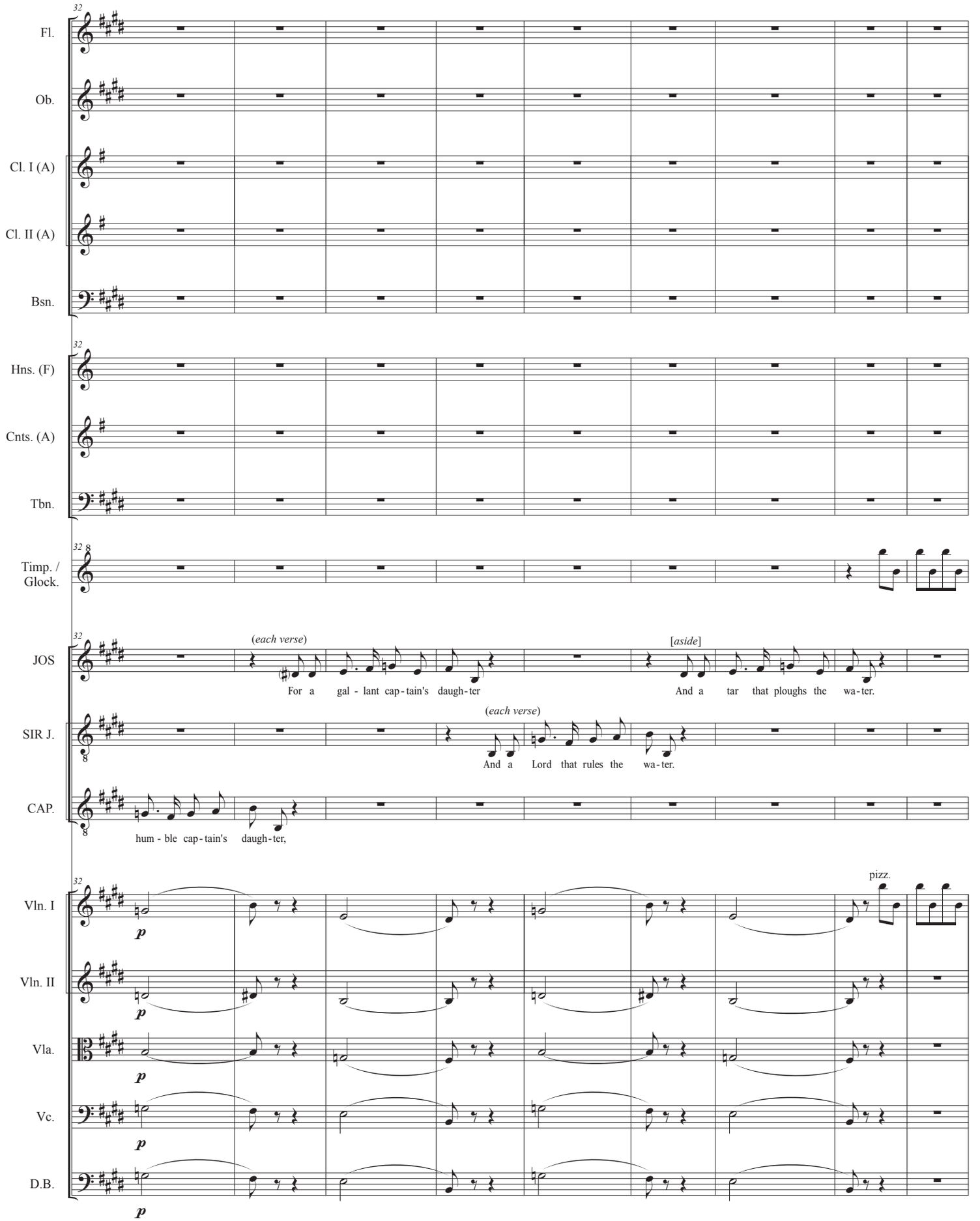
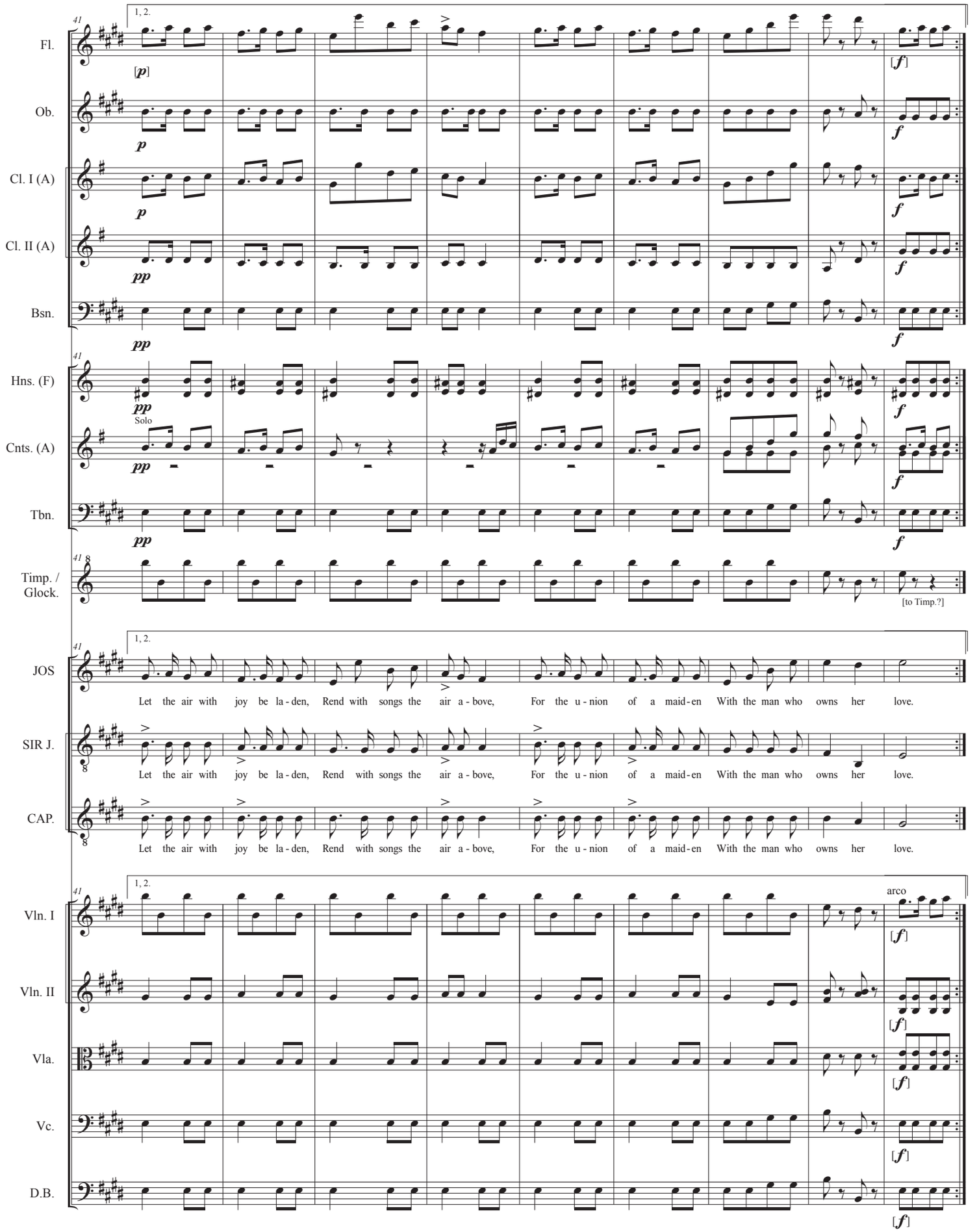
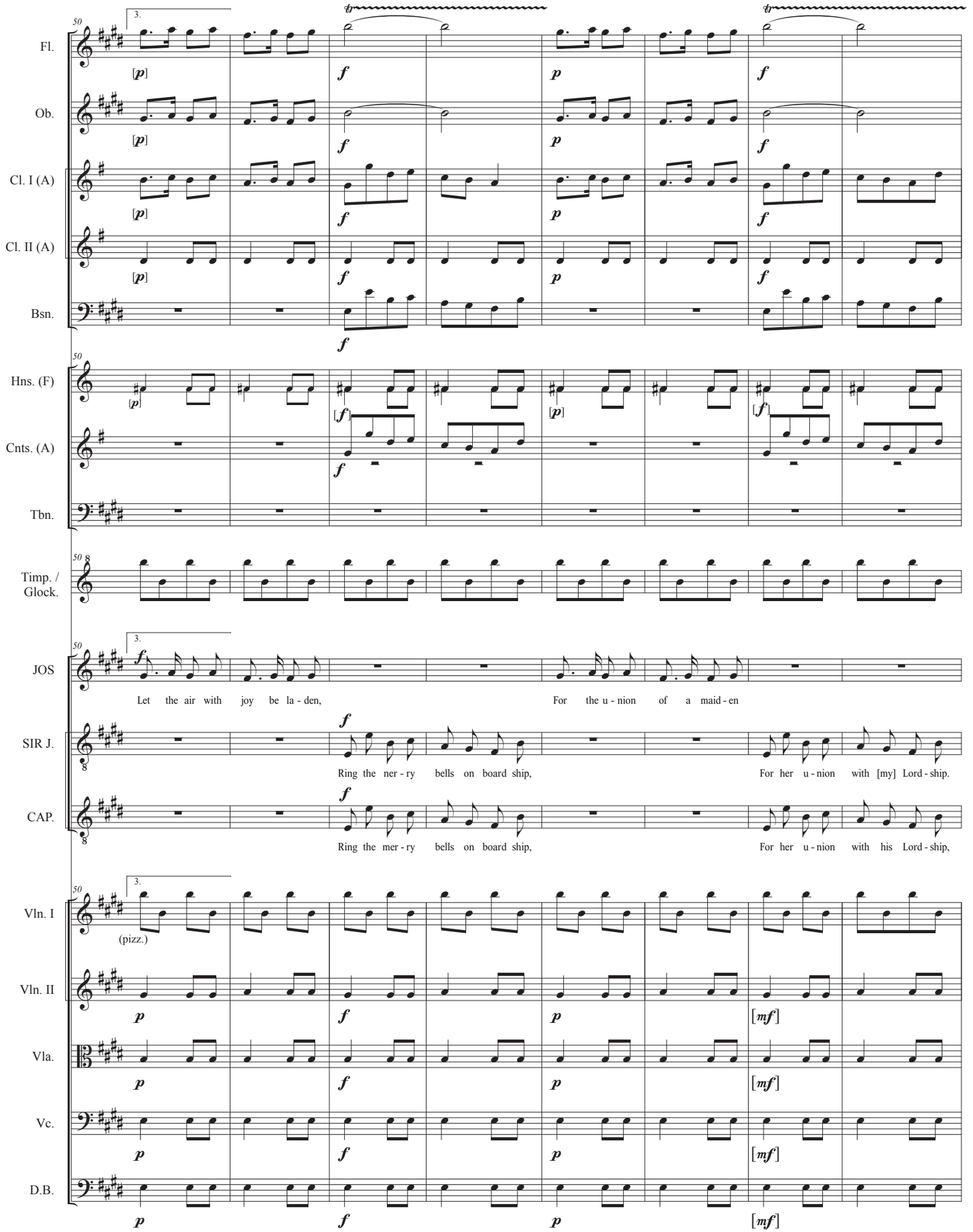
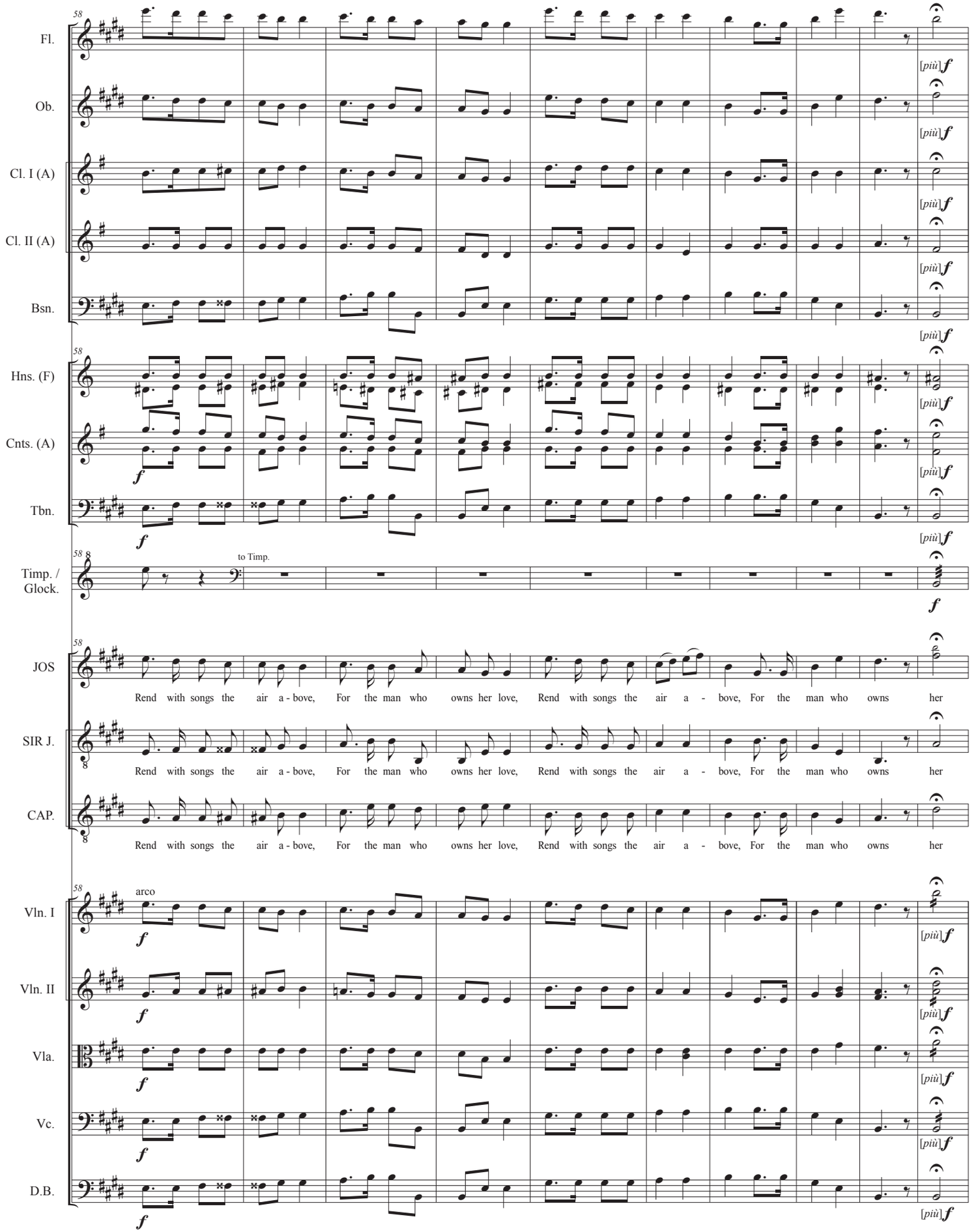
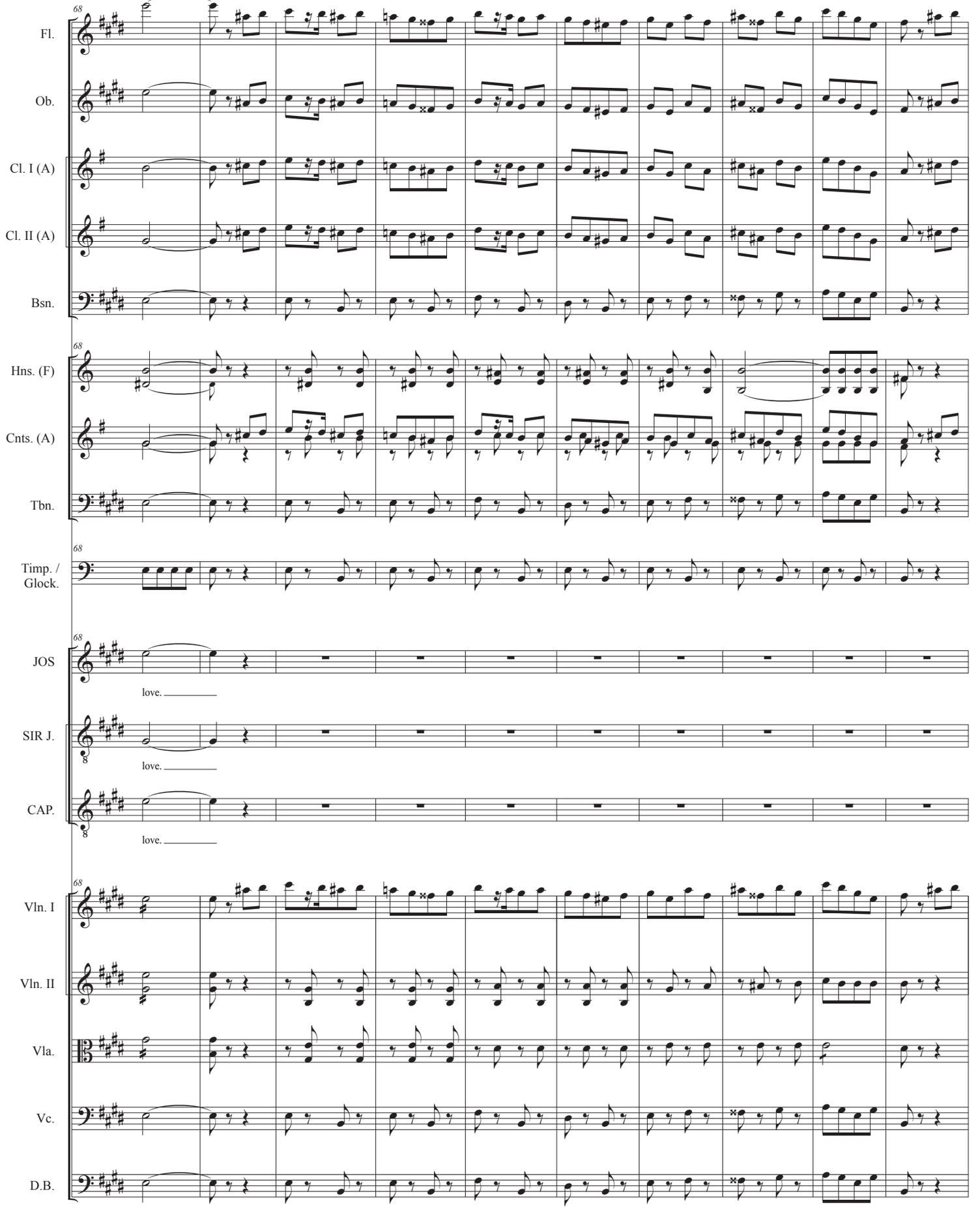
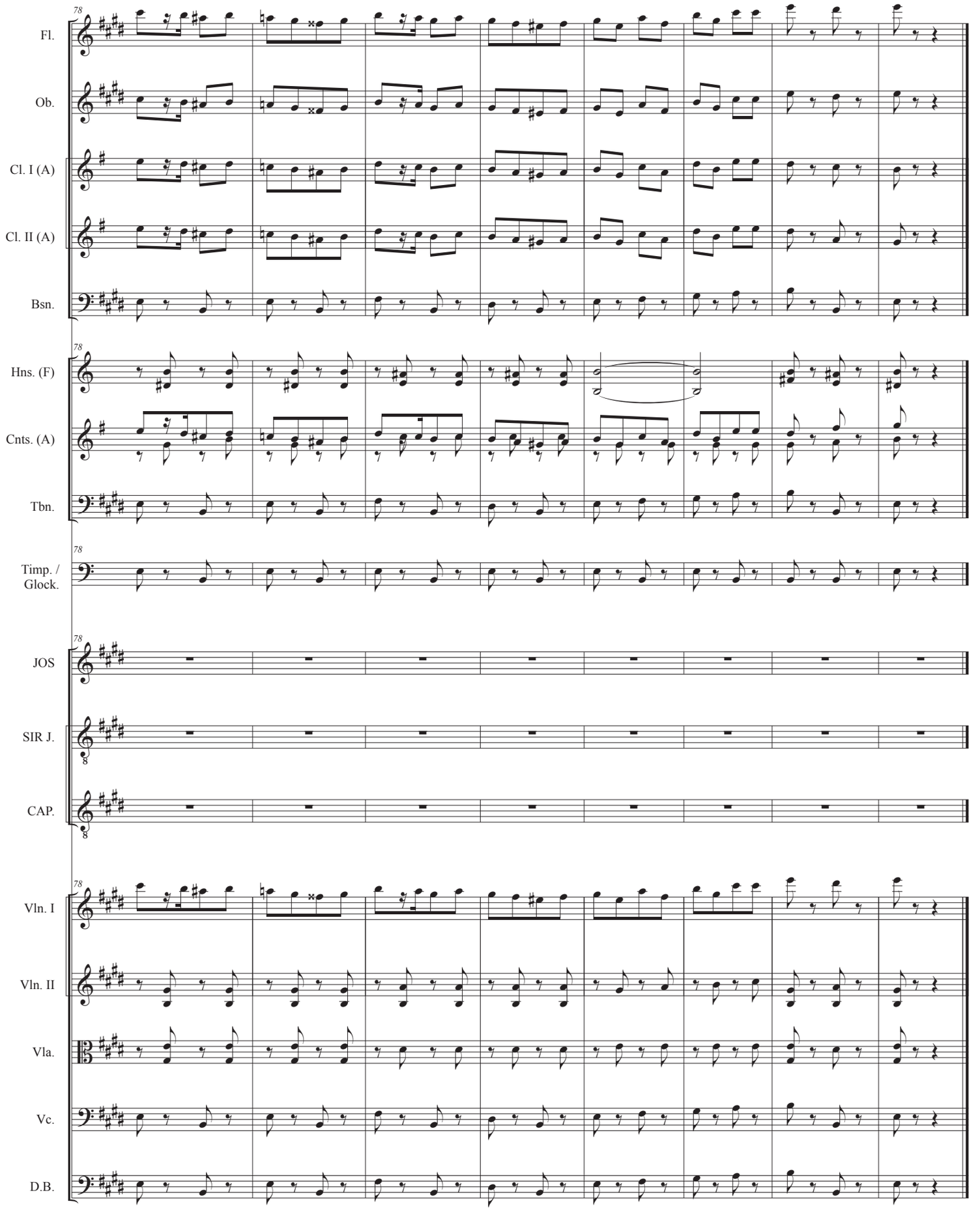
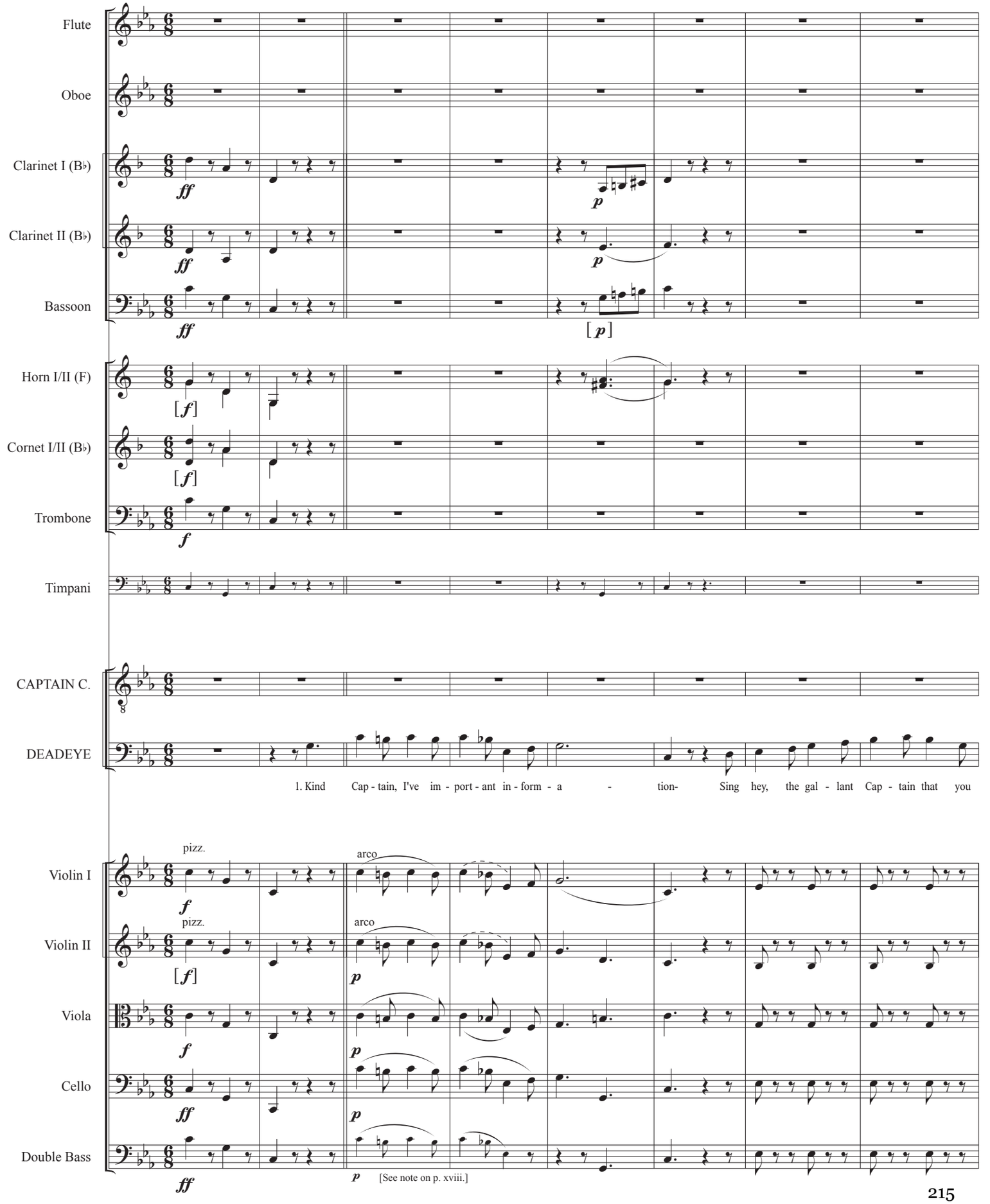
INTRODUCTION: ACT II

II
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
II
Hns. (F)
I.
Cnts. (A)
Tbn.
II
Perc.
II
Vln. I
Vln. II
Vla.
Vc.
D.B.

21
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
21
Hns. (F)
Cnts. (A)
Tbn.
21
Triangle
Perc.
21
Vln. I
Vln. II
Vla.
Vc.
D.B.

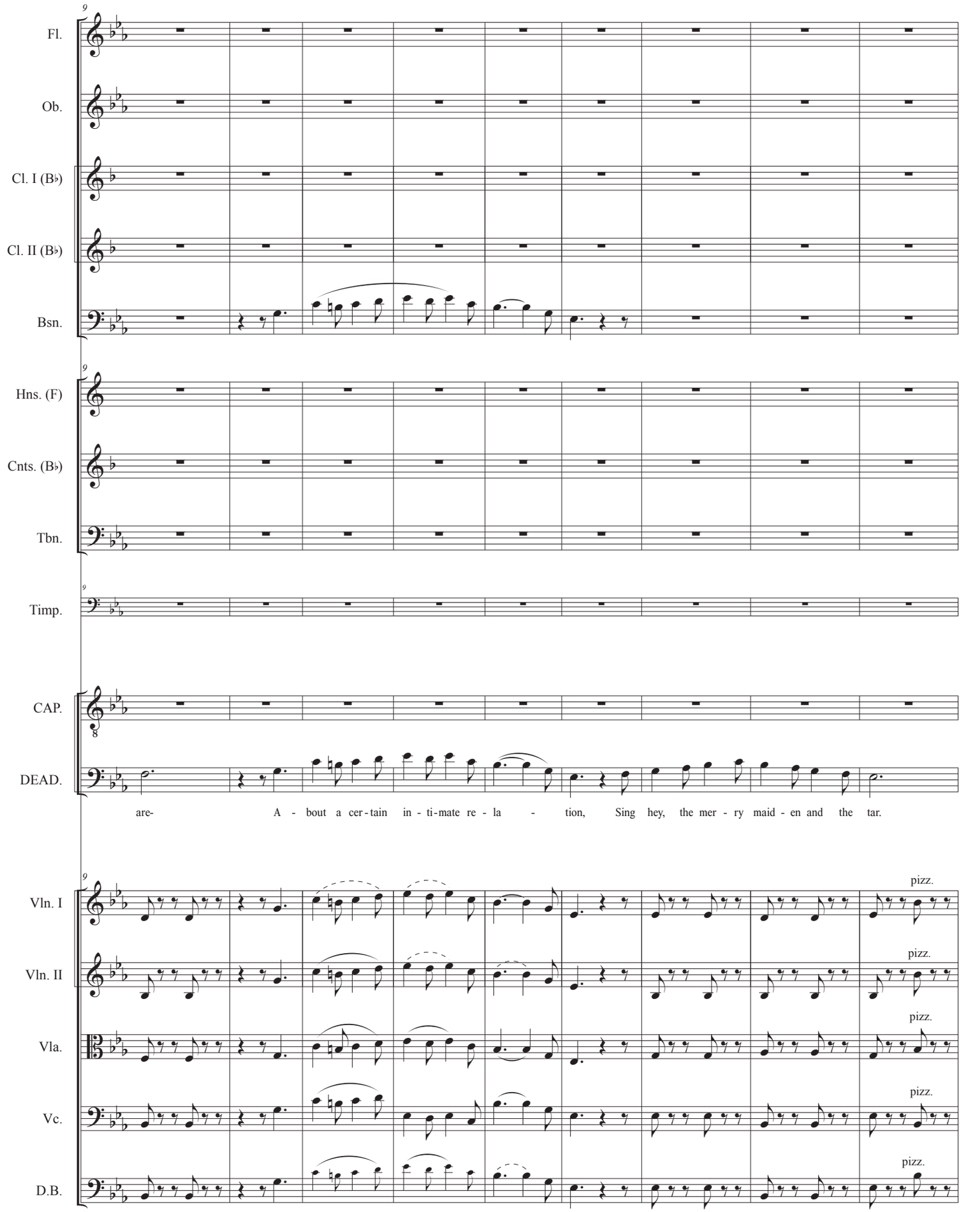
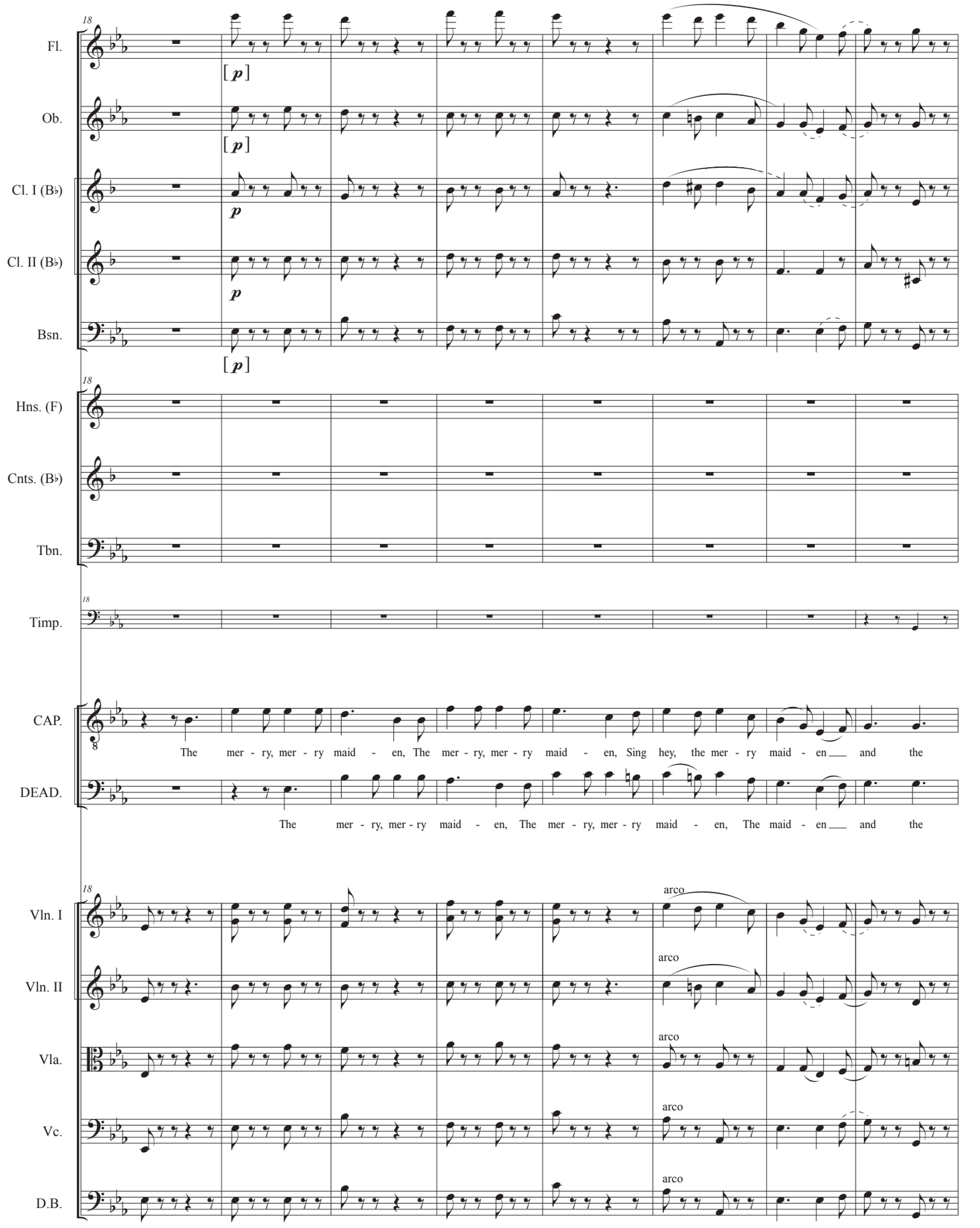
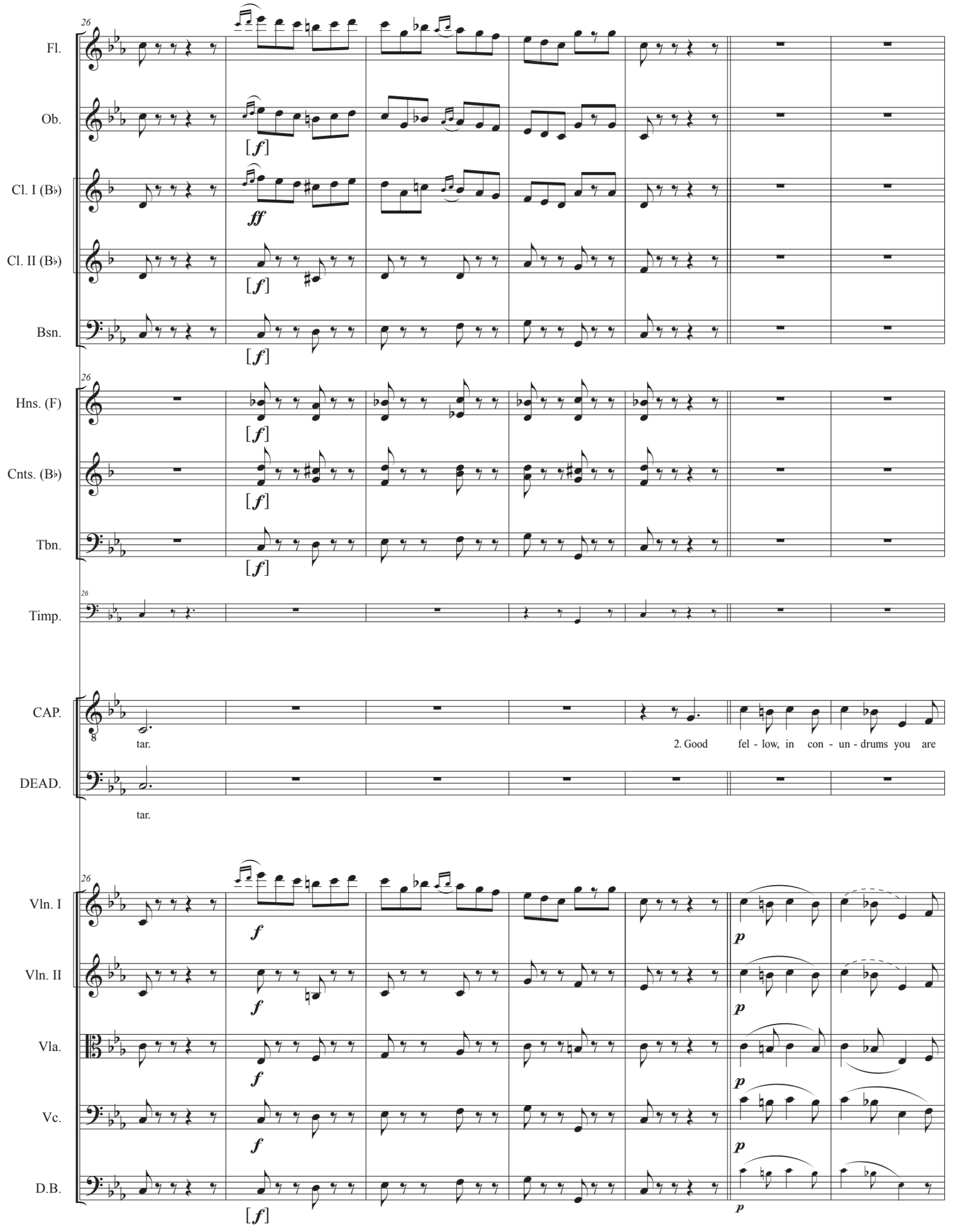
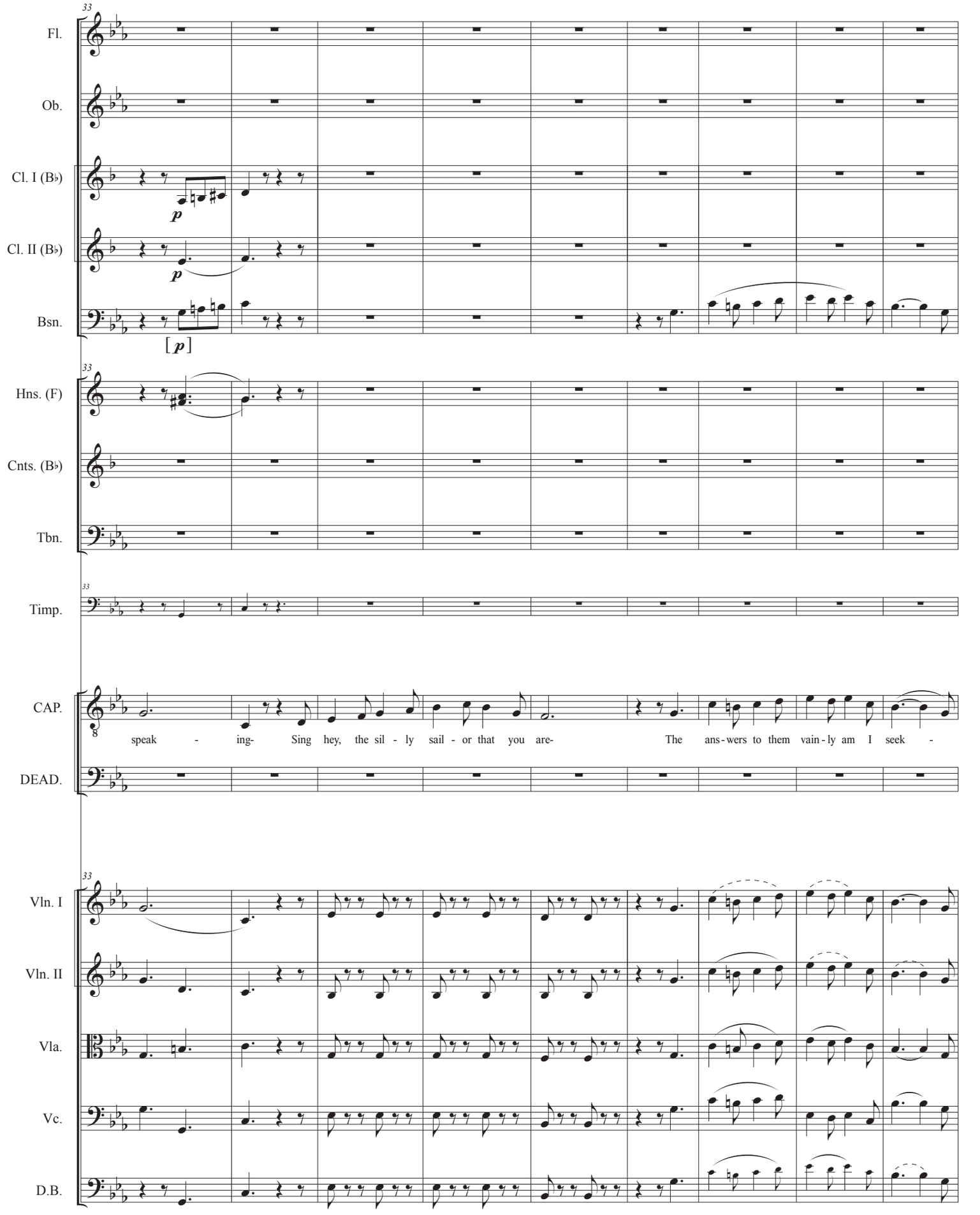
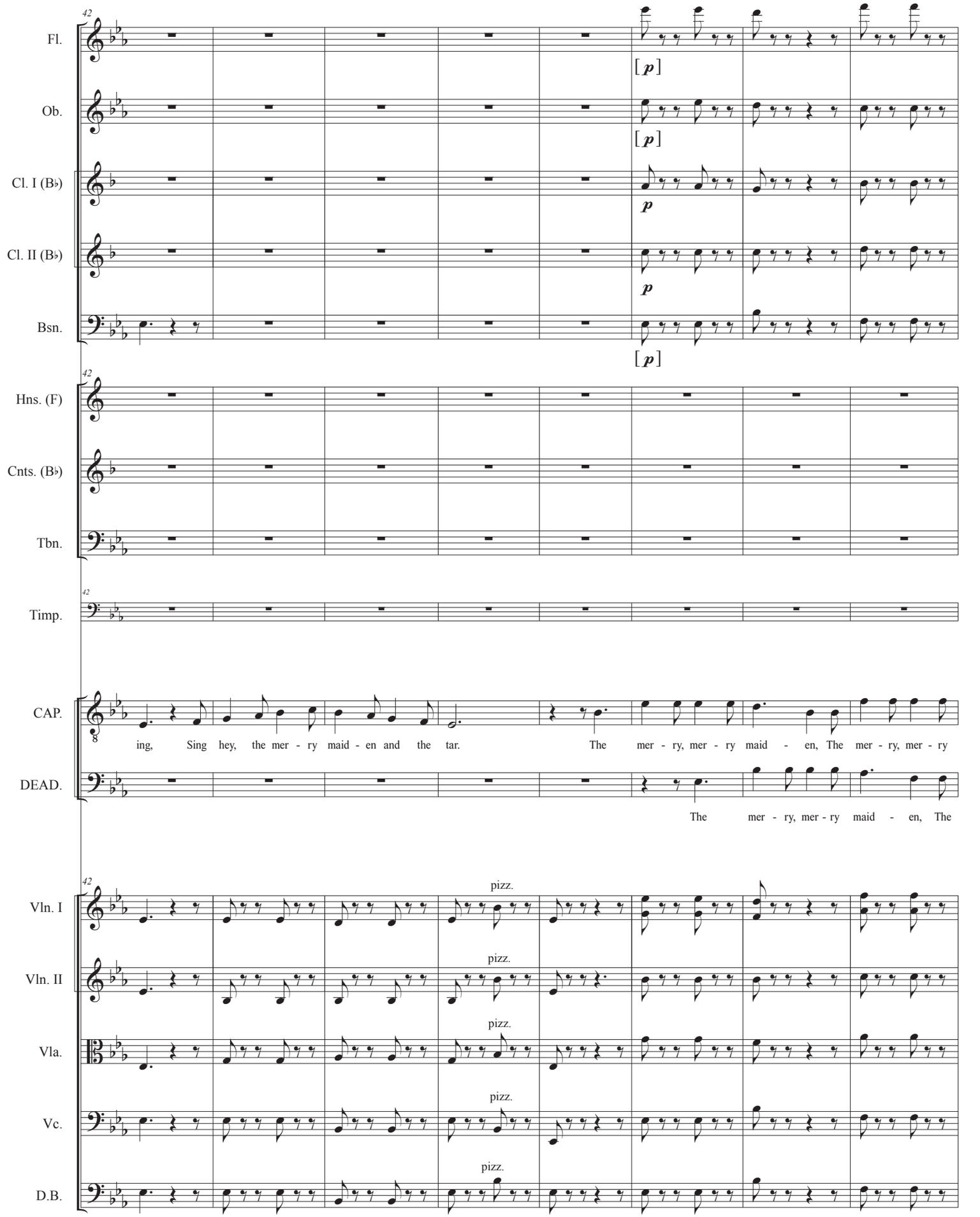
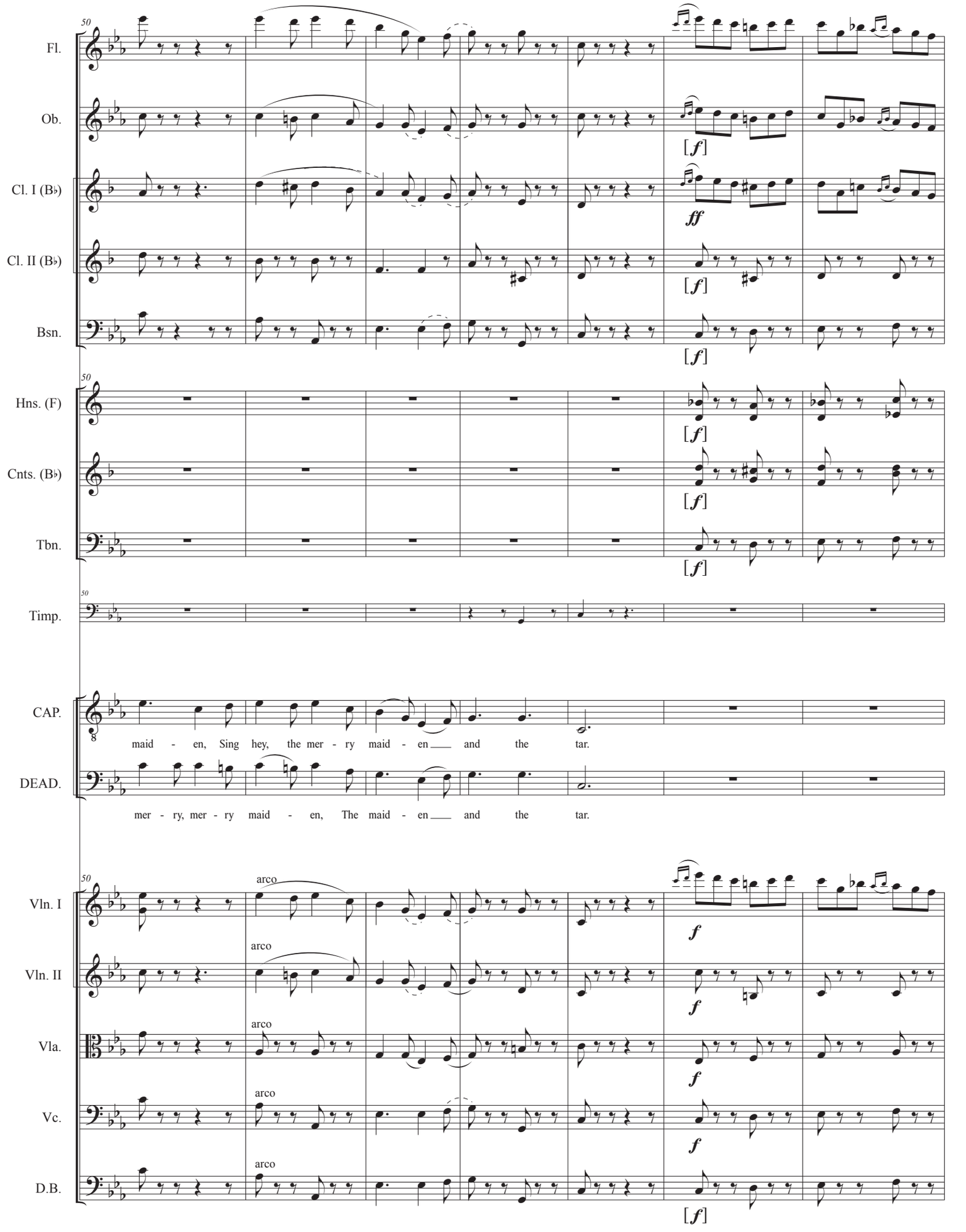
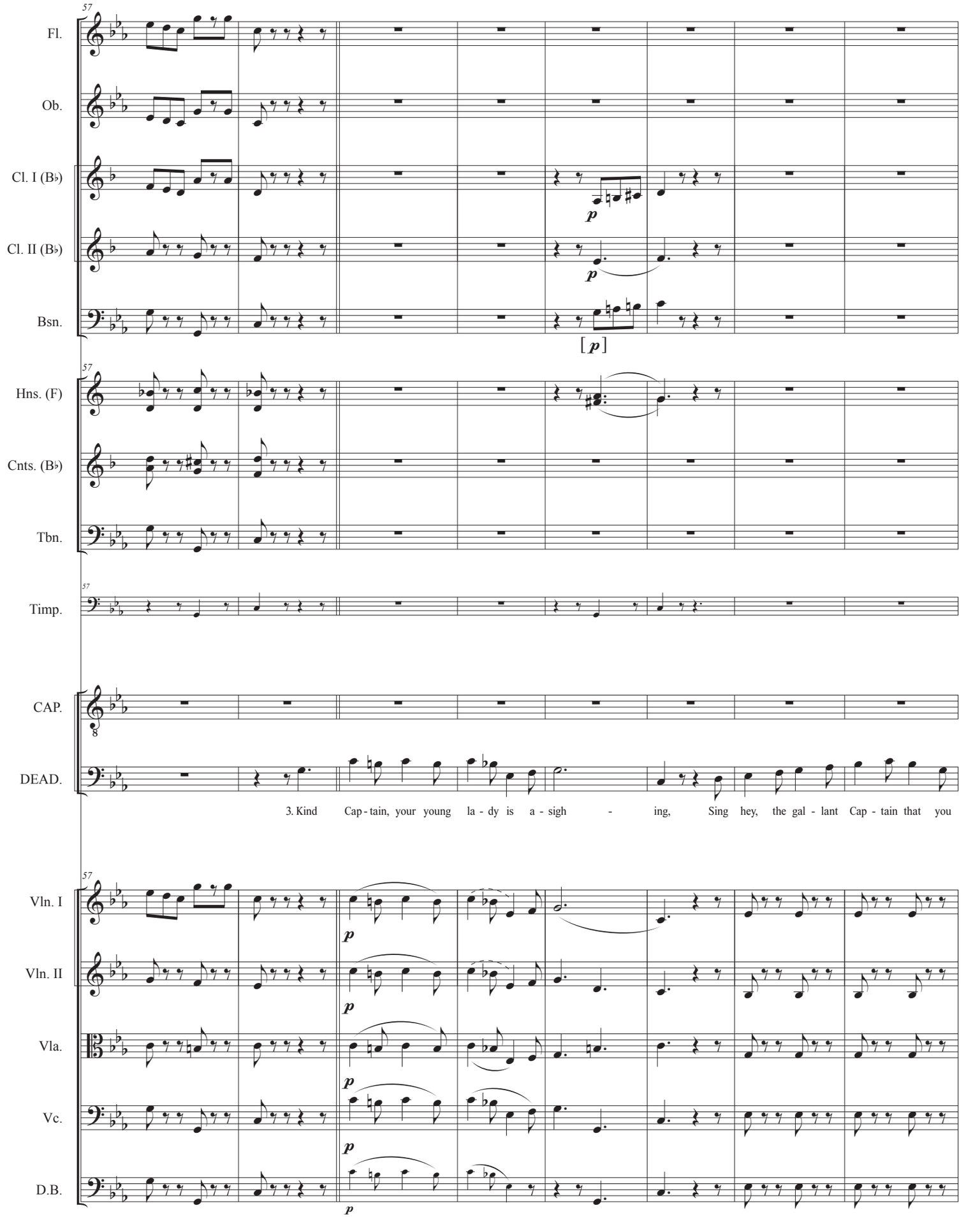
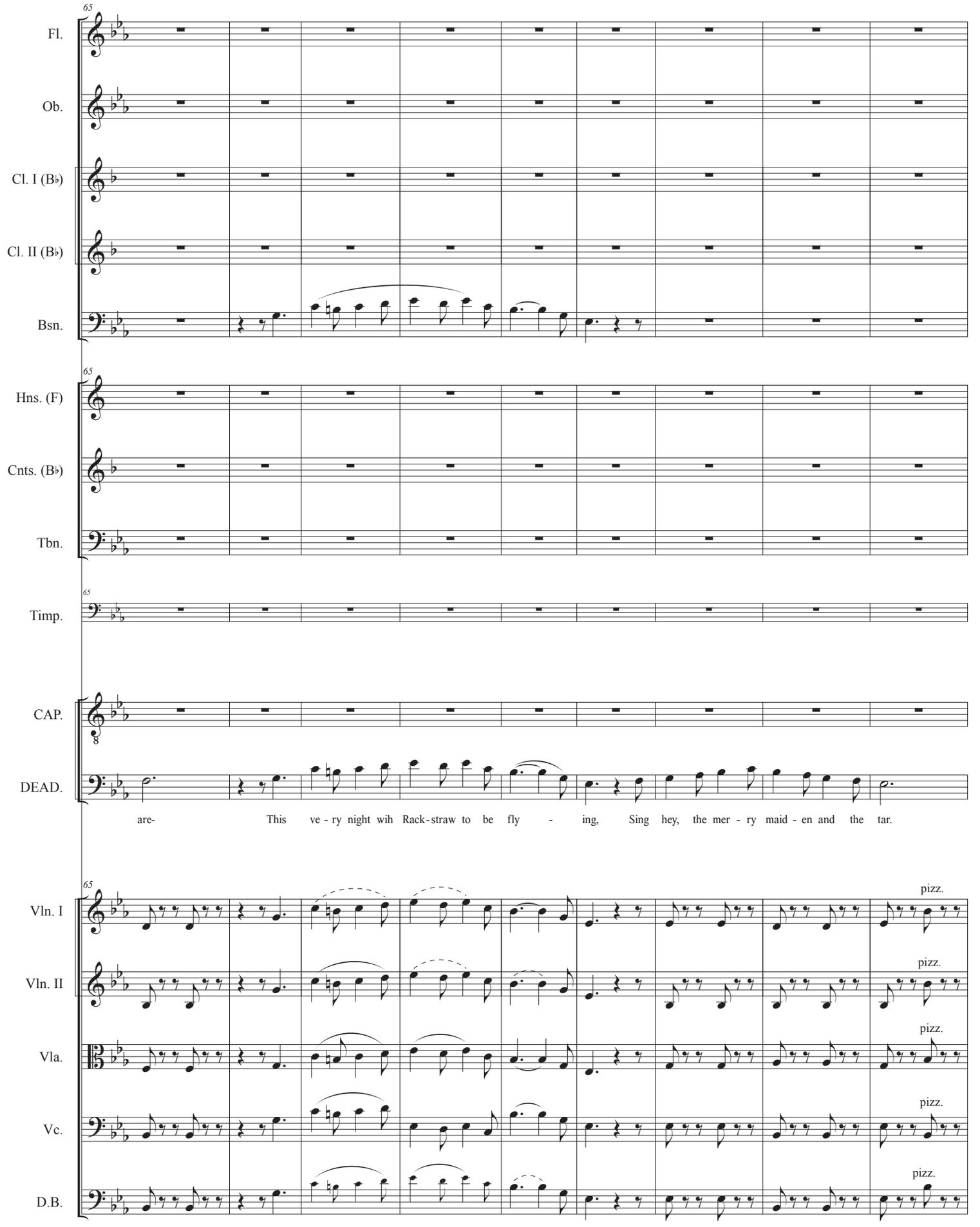
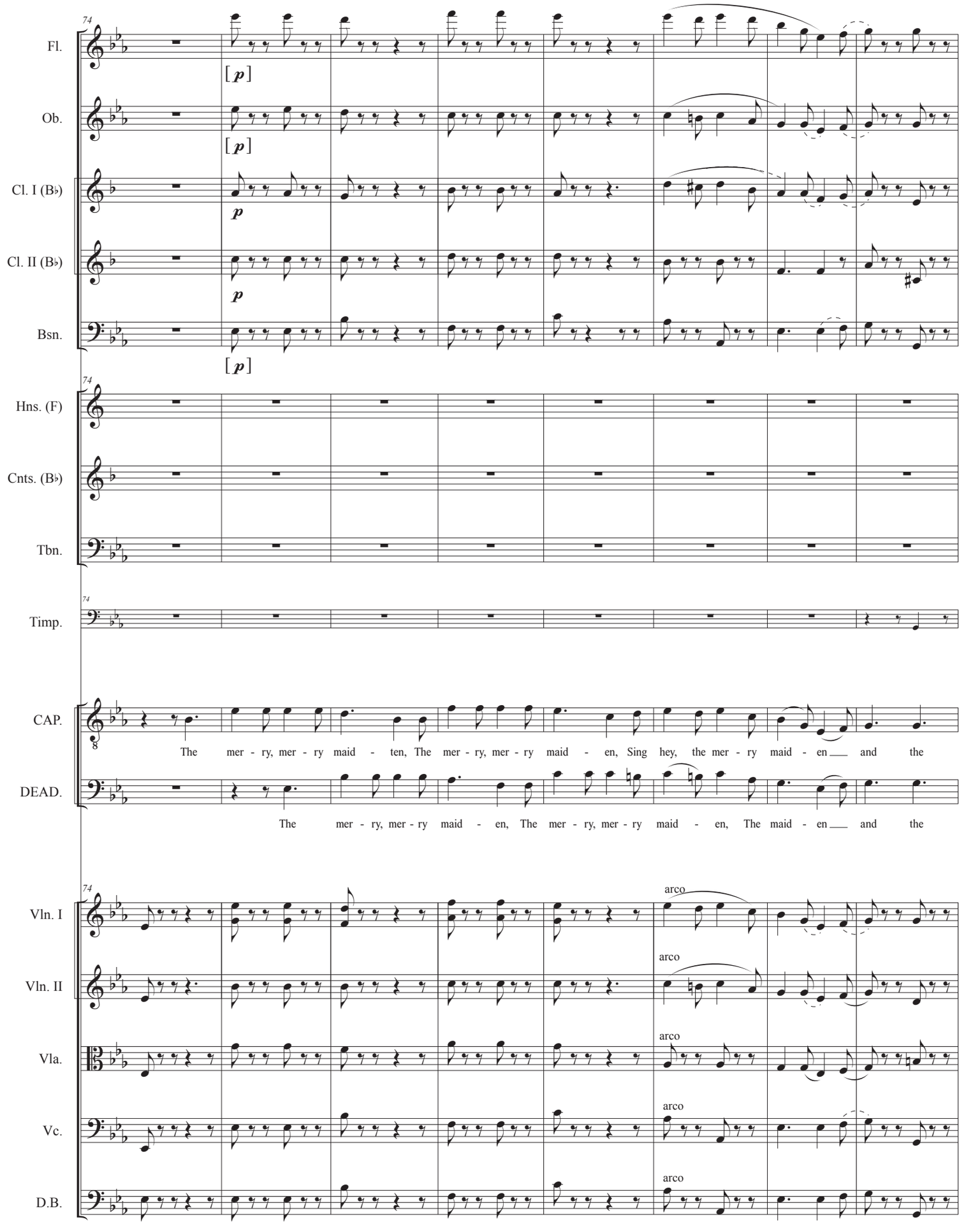
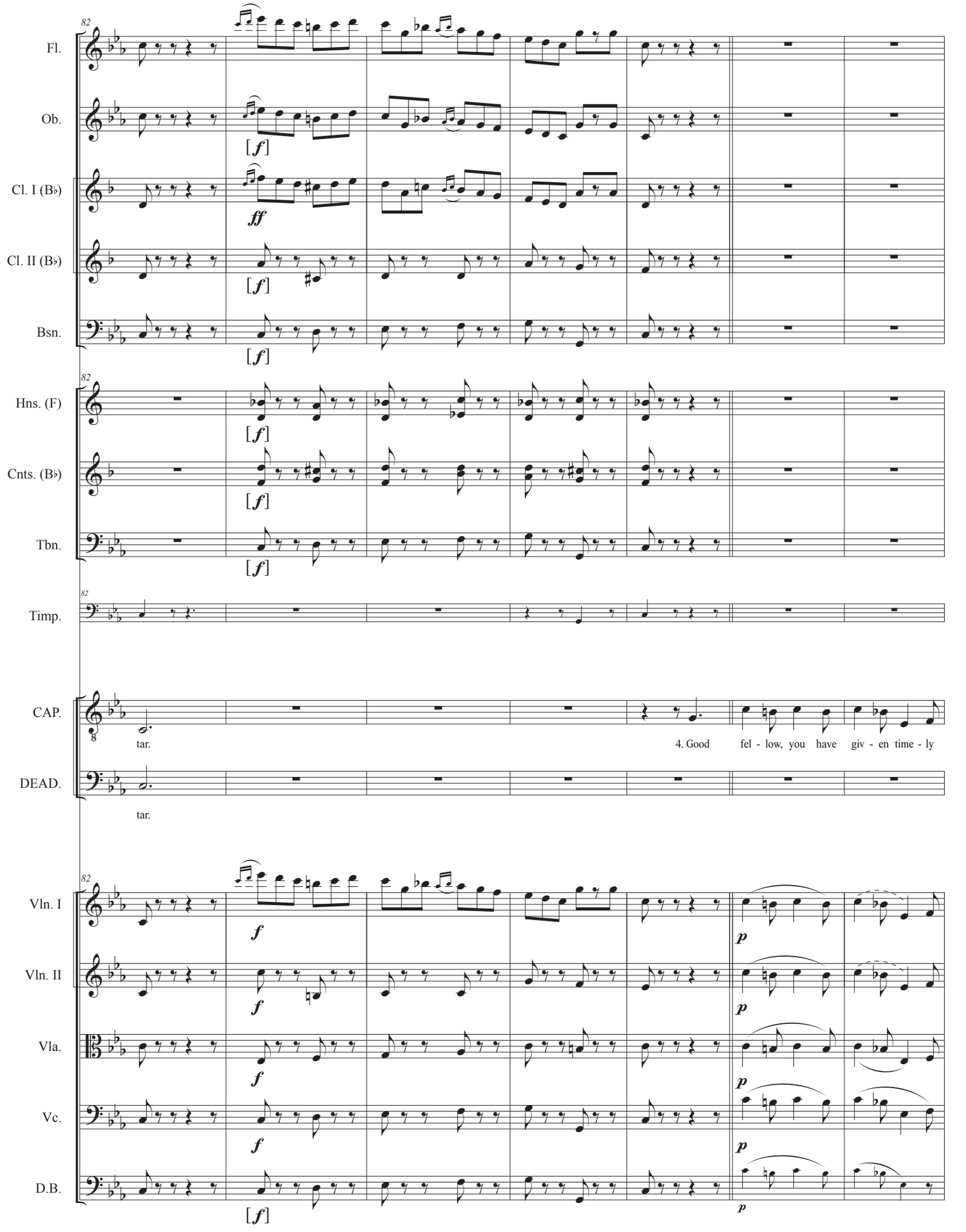
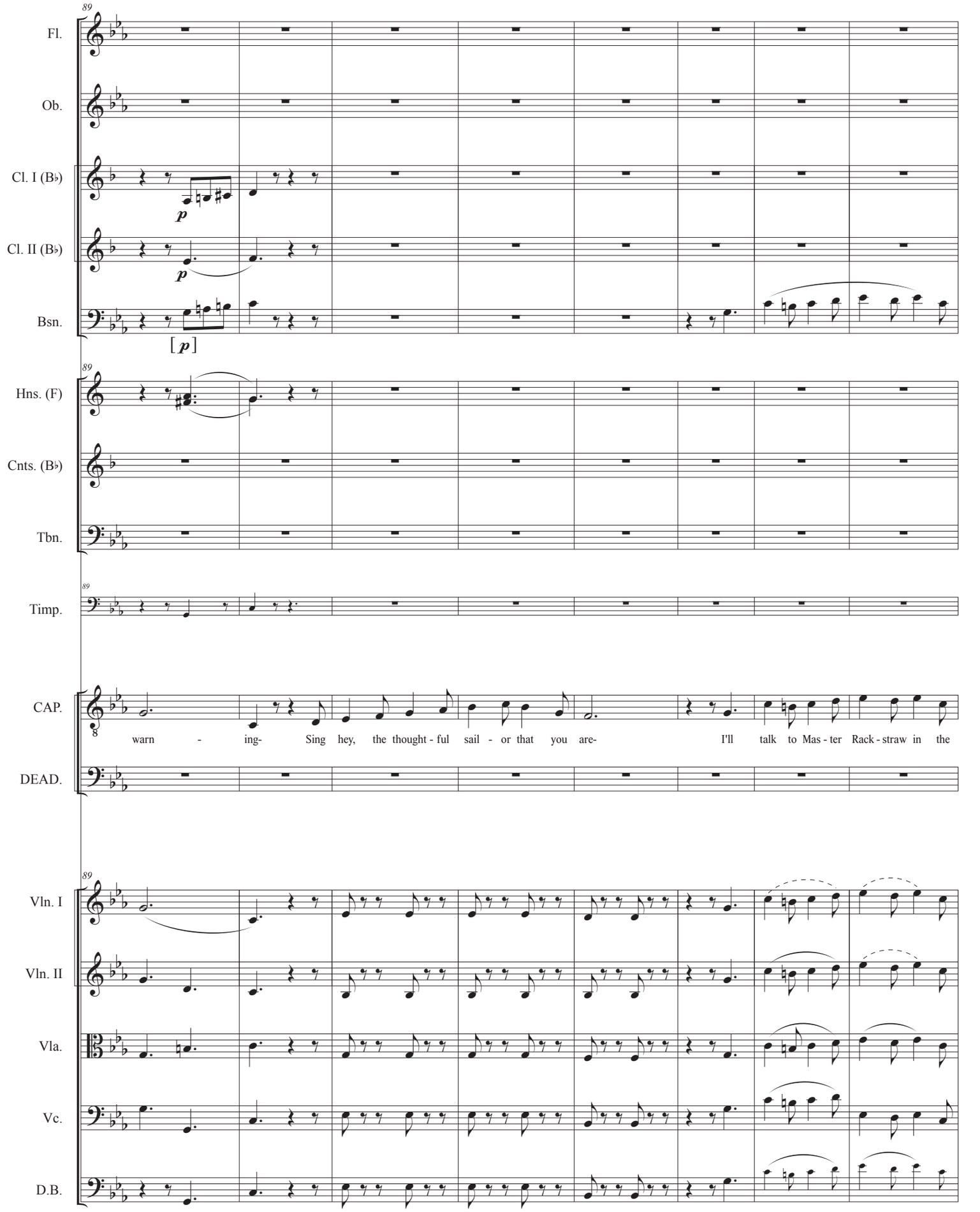
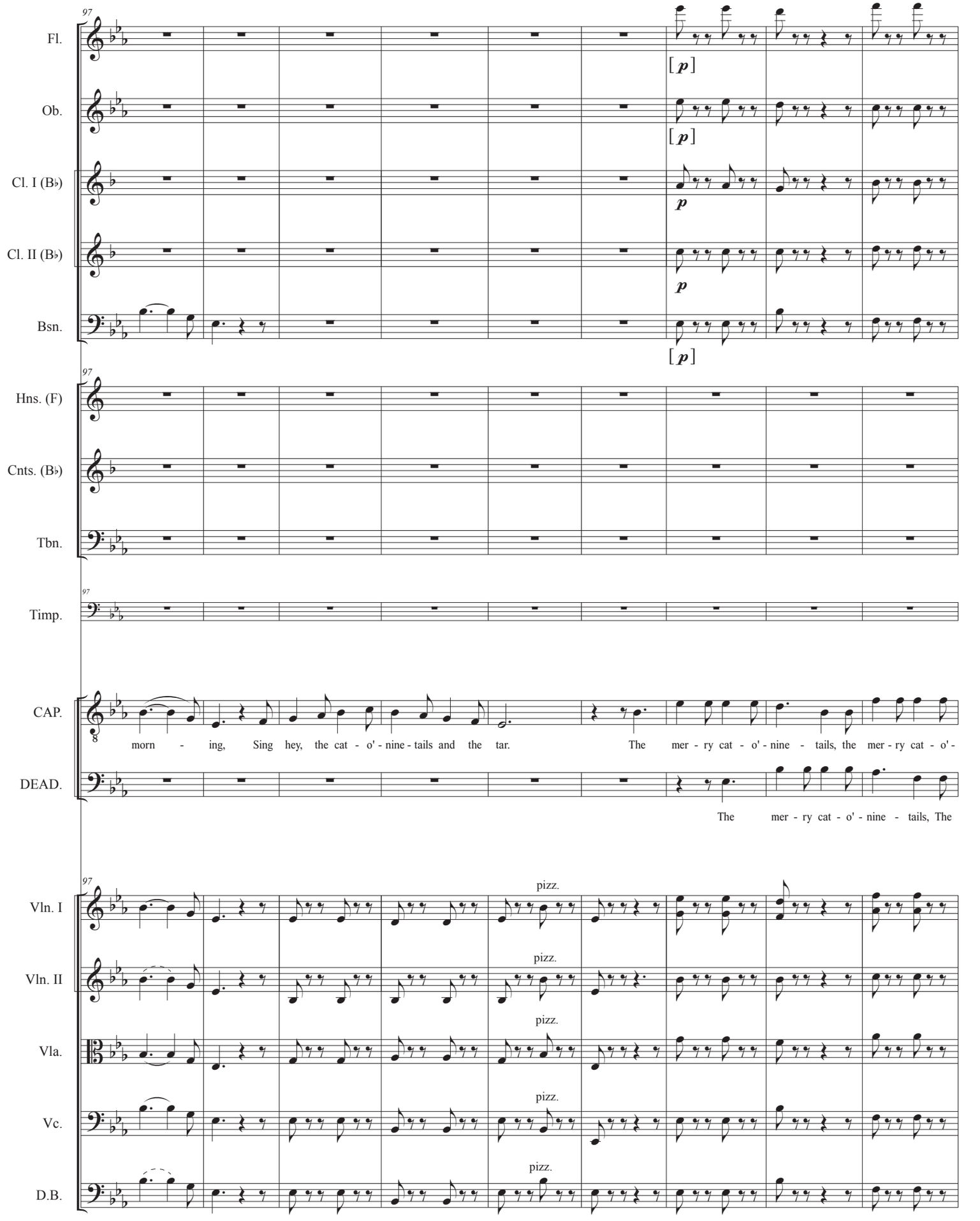
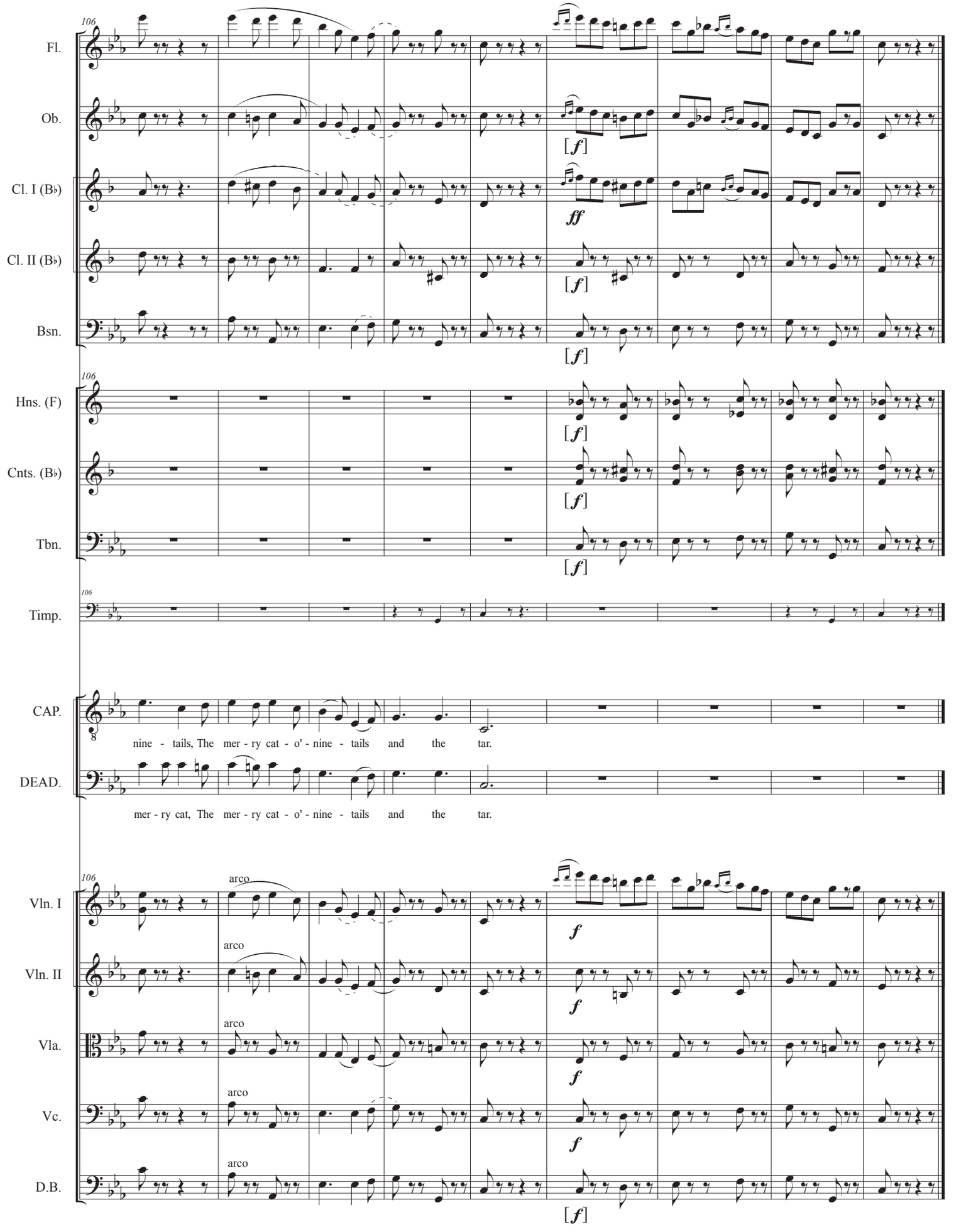
30
rall.
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
30
Hns. (F)
Cnts. (A)
Tbn.
30
Perc.
(to Timpani)
30
rall.
Vln. I
Vln. II
Vla.
Vc.
D.B.

39
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
39
Hns. (F)
Cnts. (A)
Tbn.
39
Timp.
39
Vln. I
Vln. II
Vla.
Vc.
D.B.

[rall.]
46
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
46
Hns. (F)
I.
Cnts. (A)
Tbn.
46
Timp.
[rall.]
46
Vln. I
Vln. II
Vla.
Vc.
D.B.

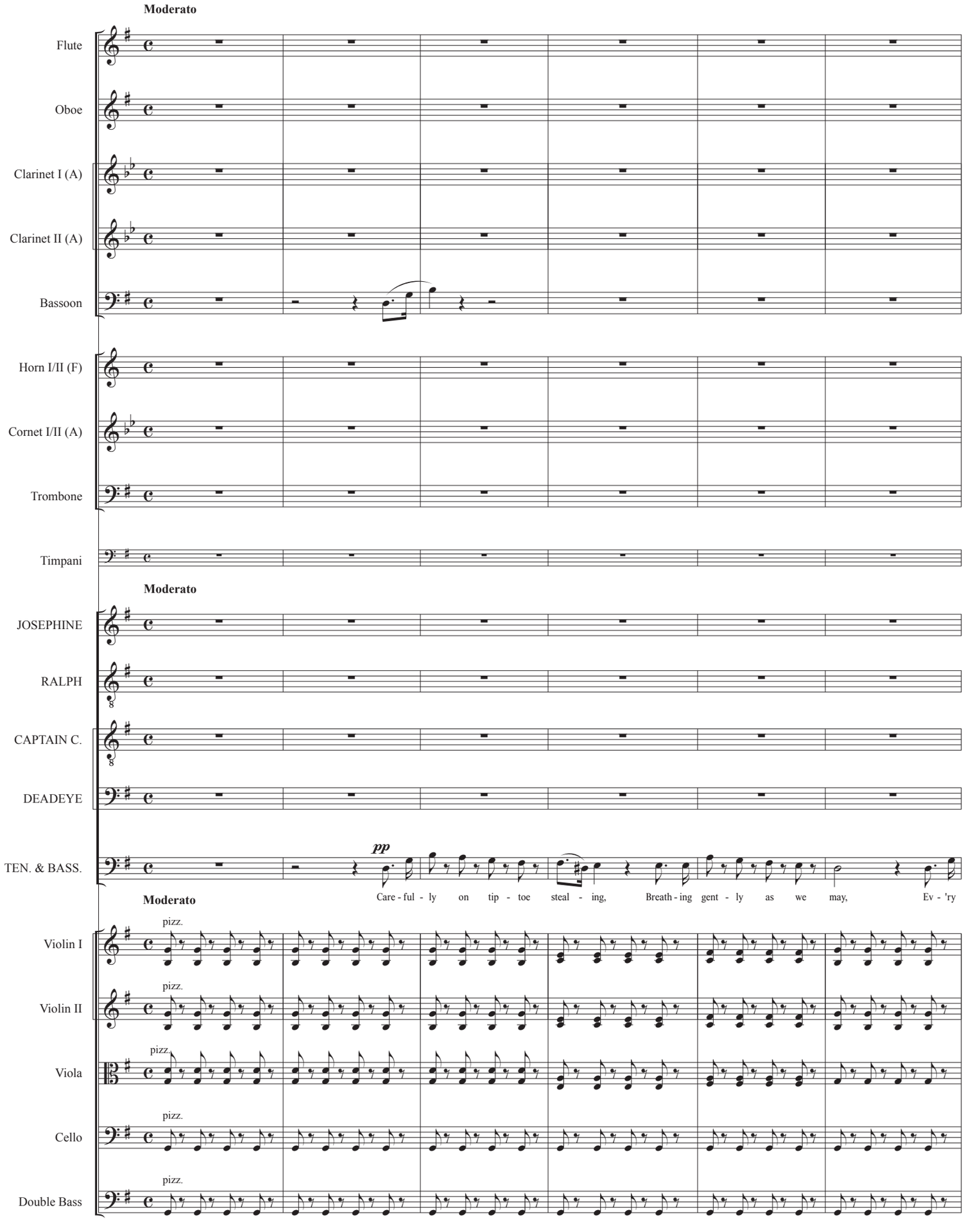
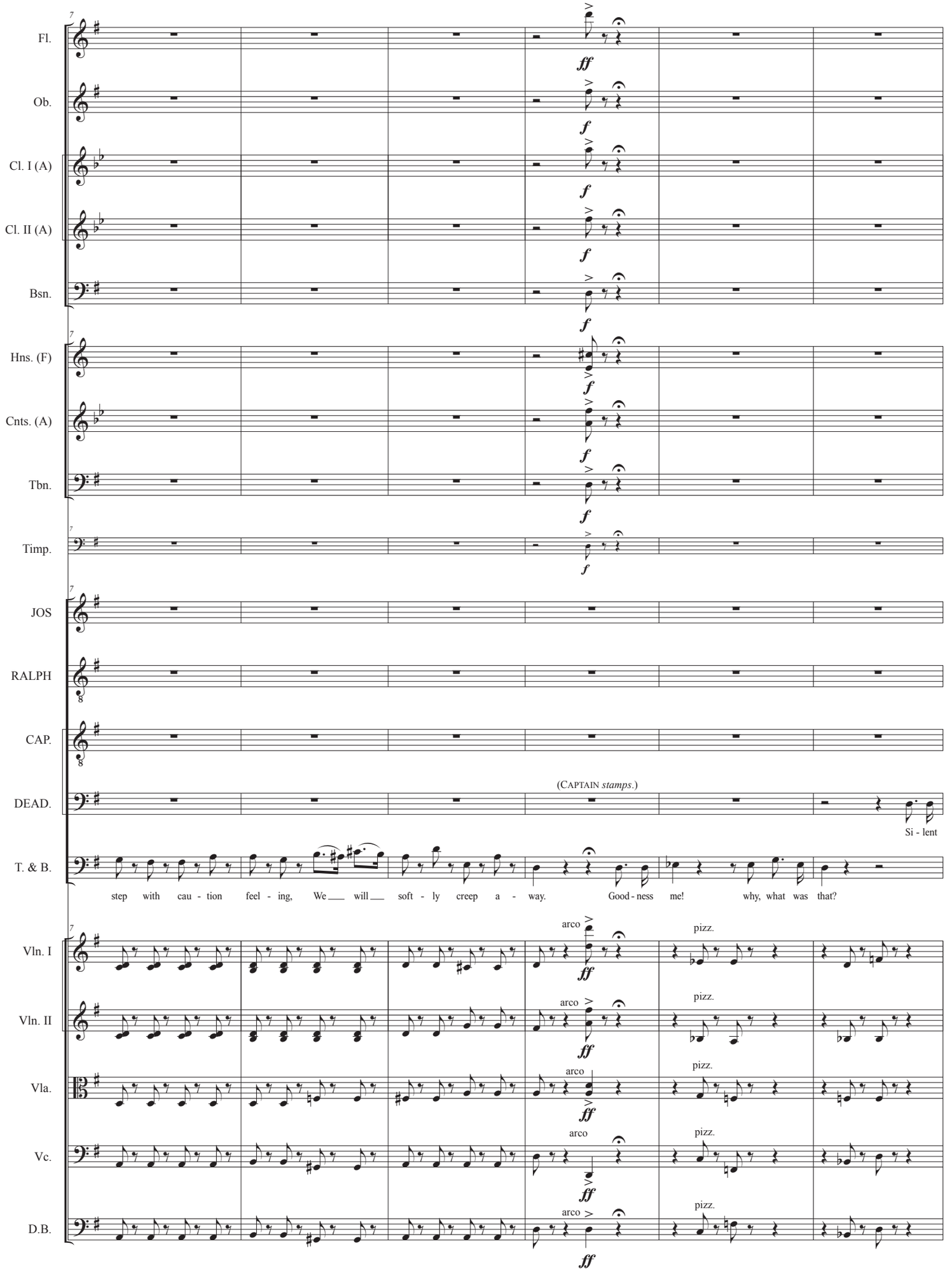
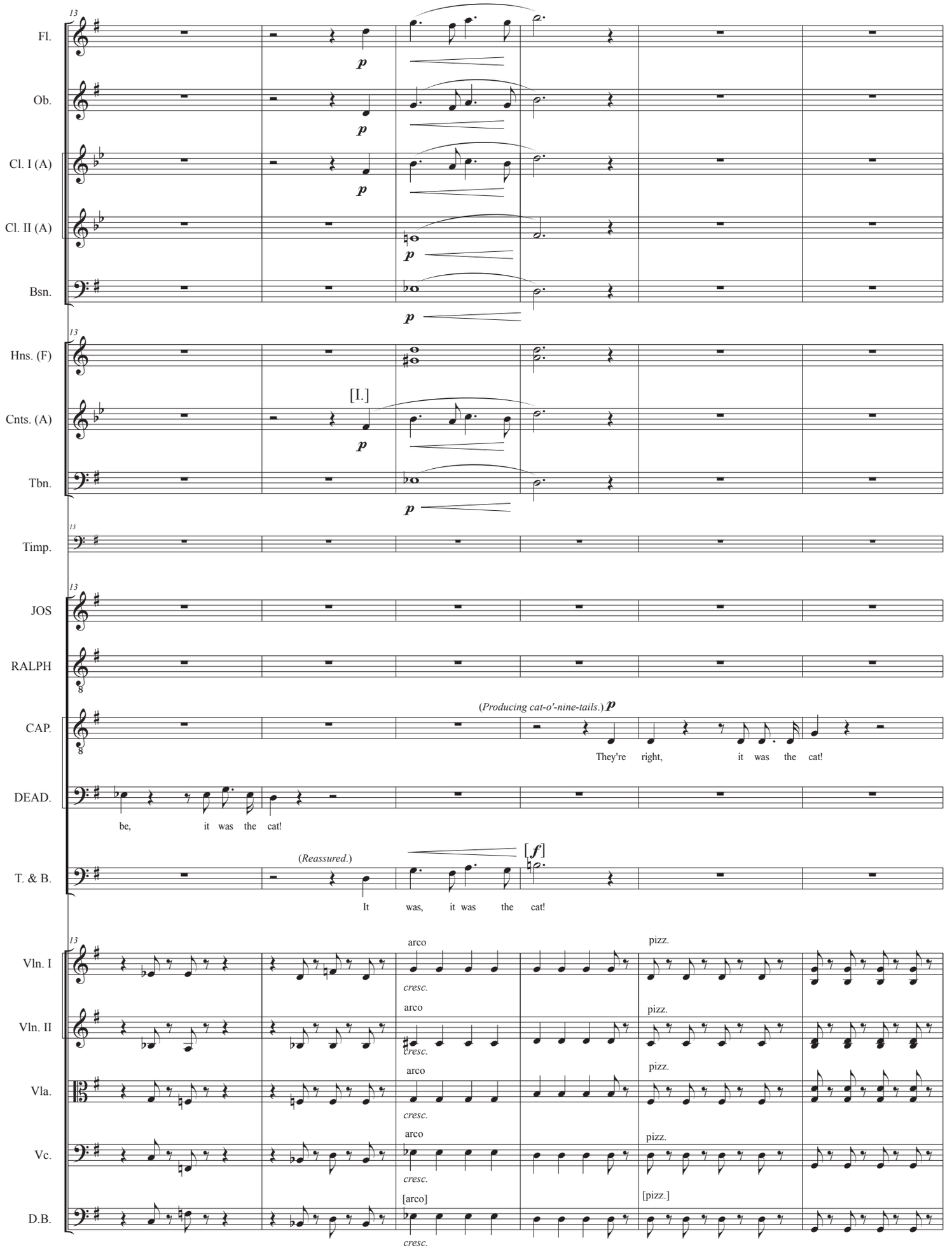
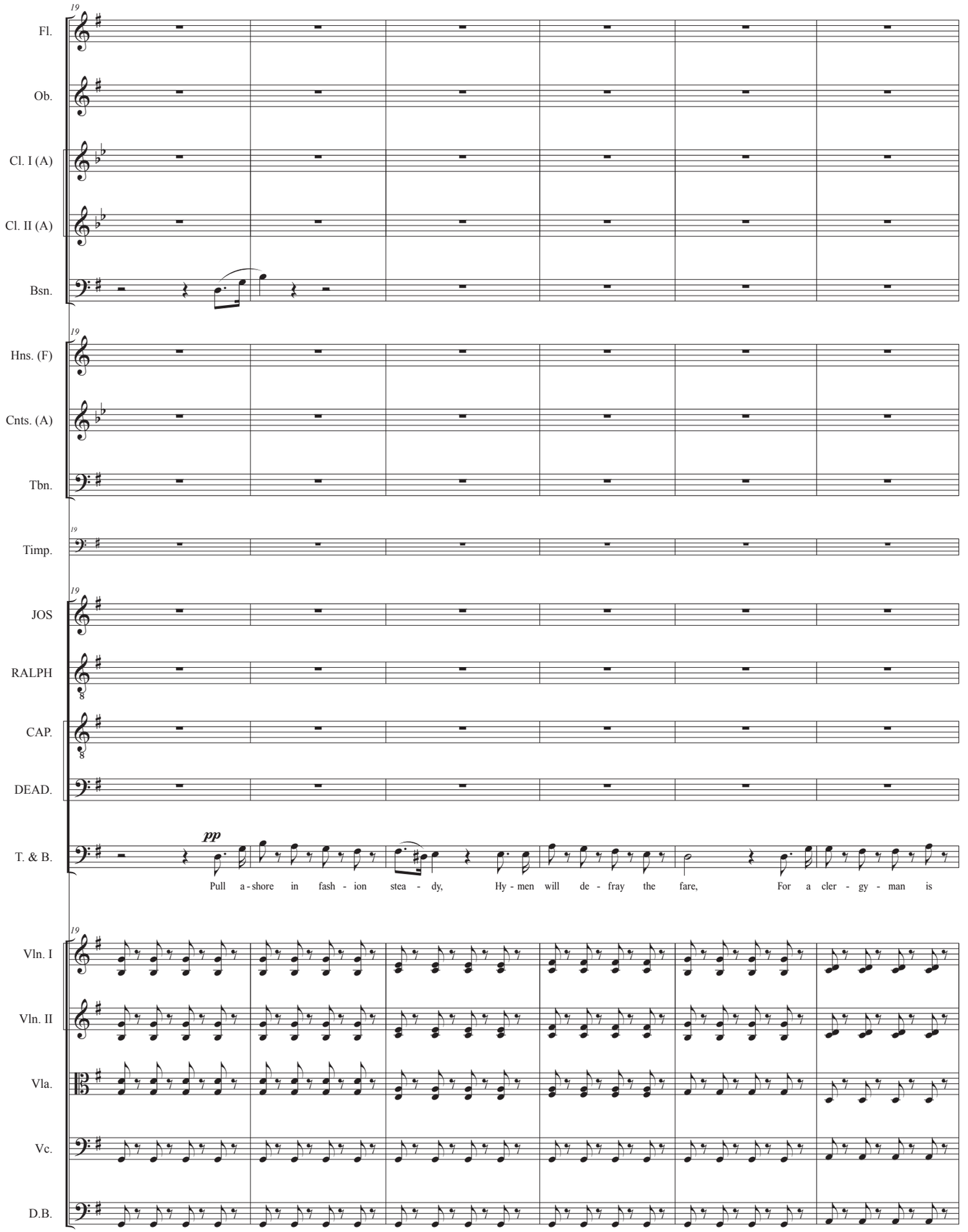
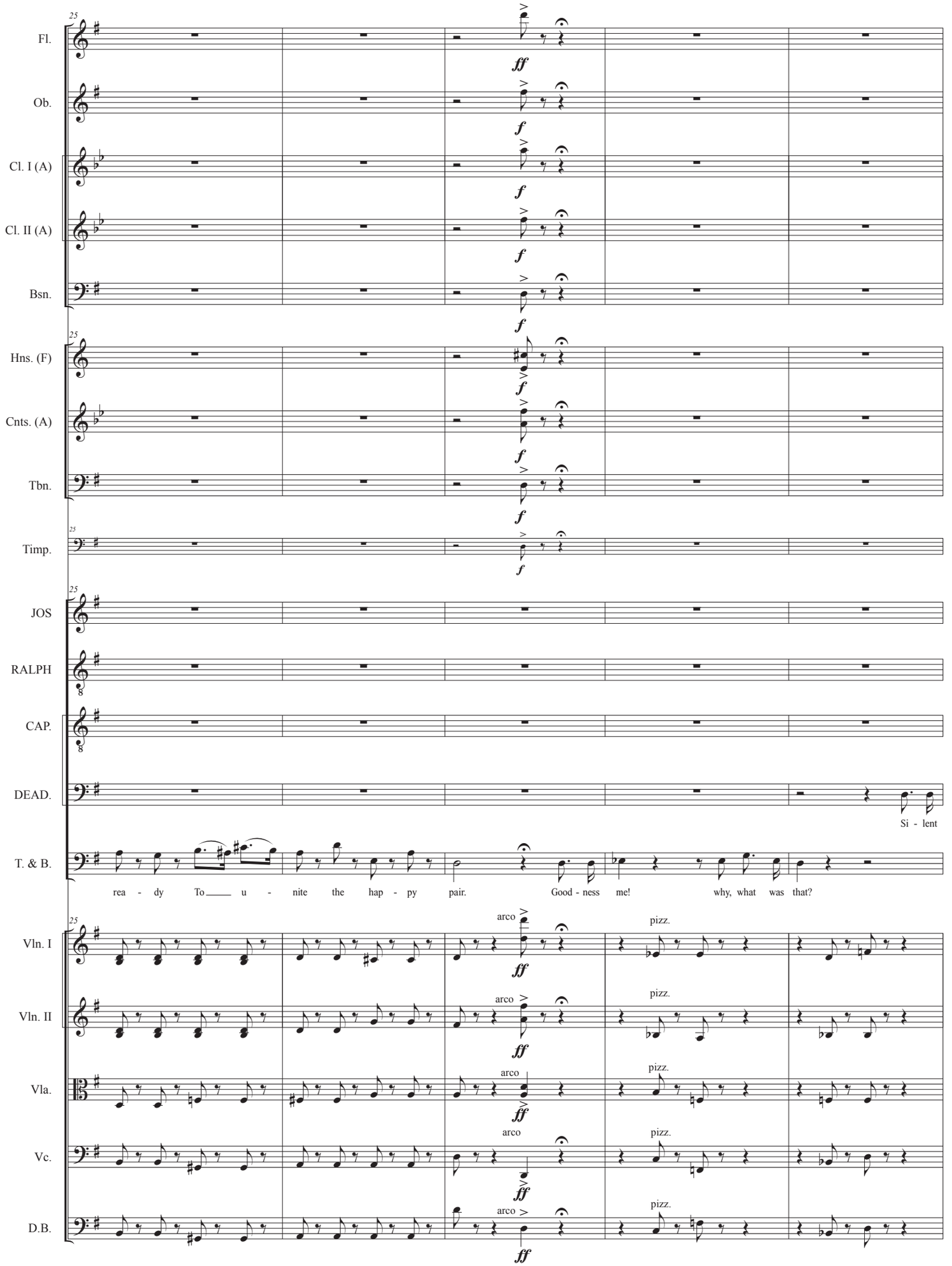
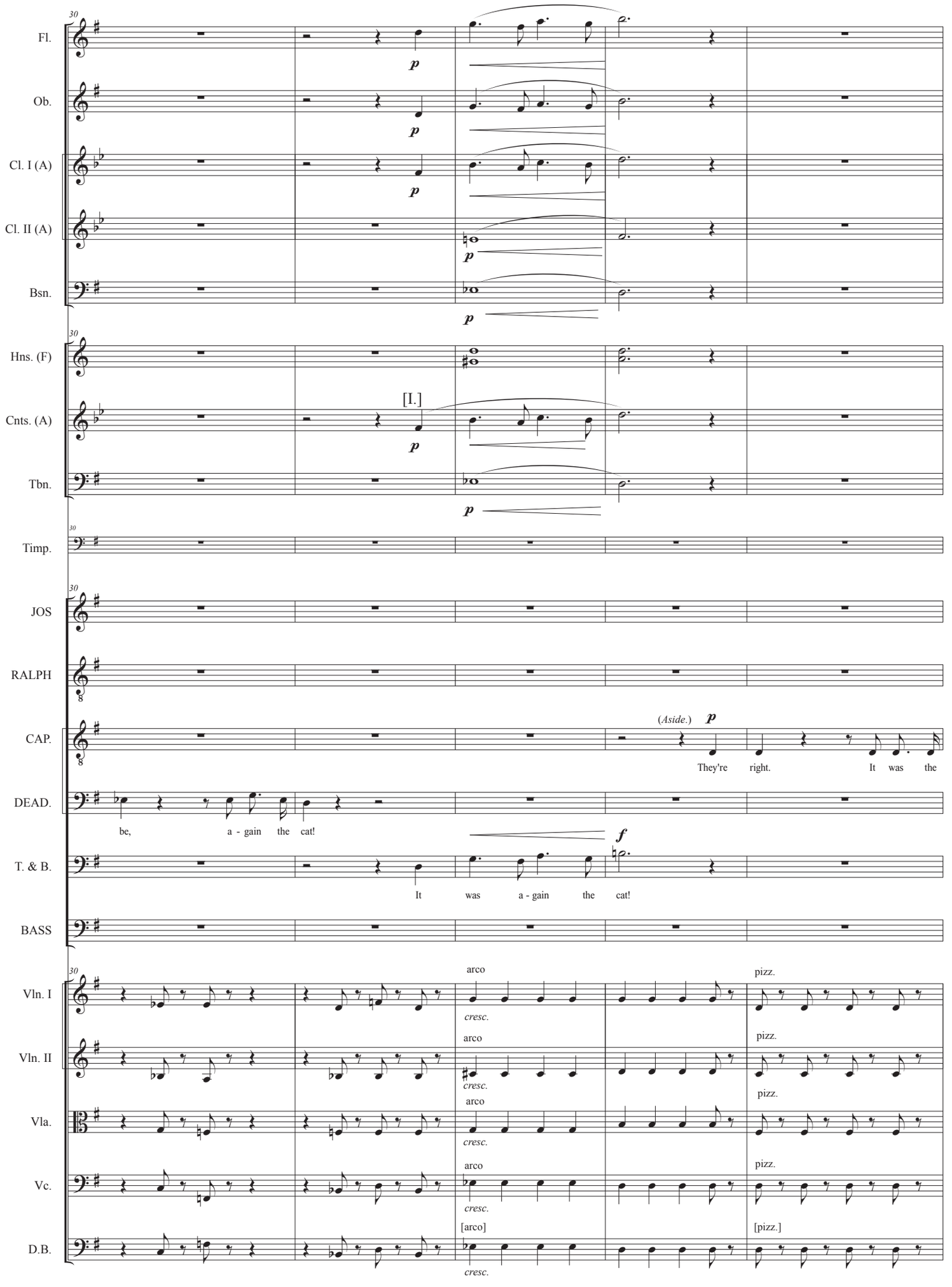
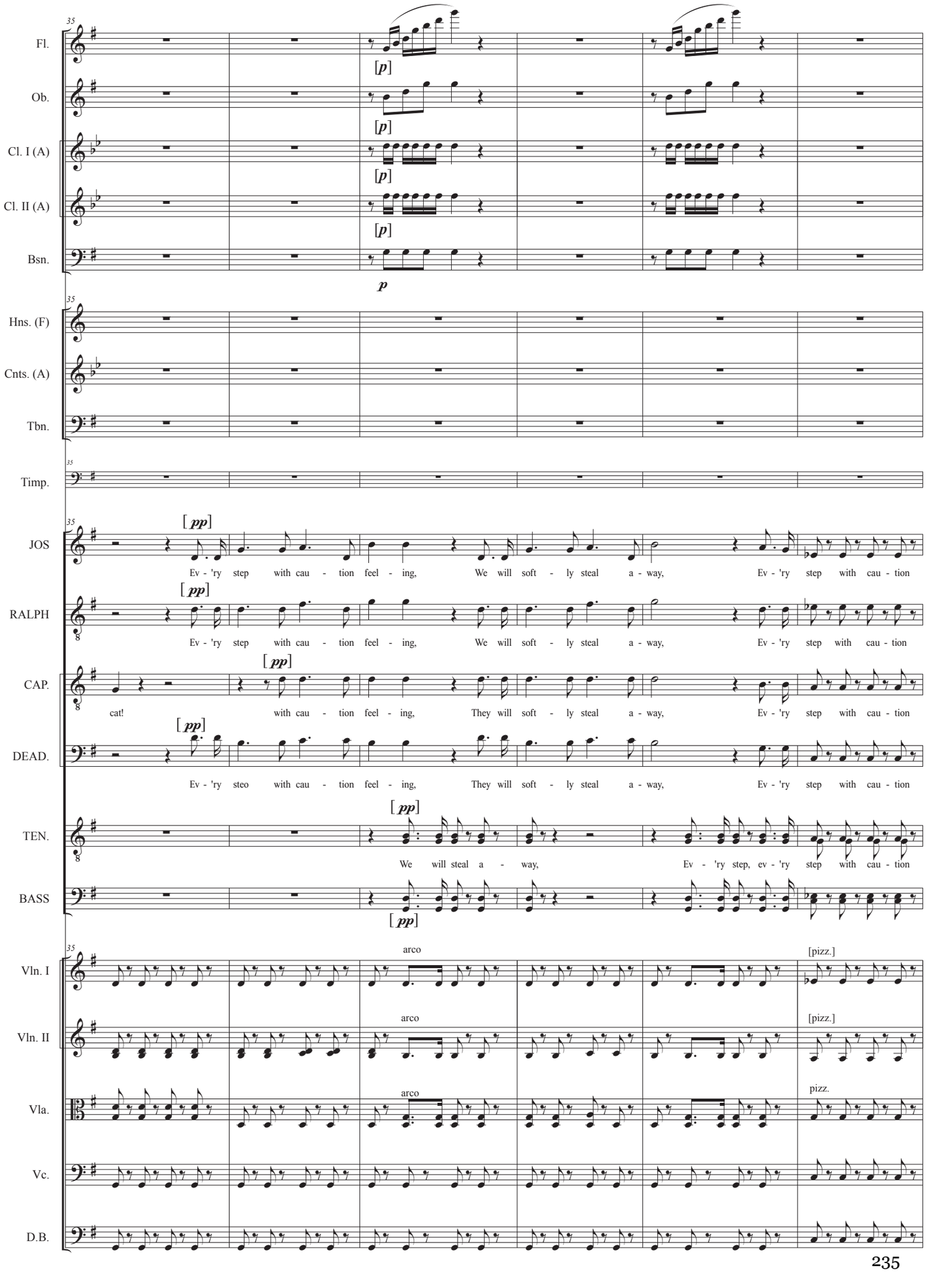
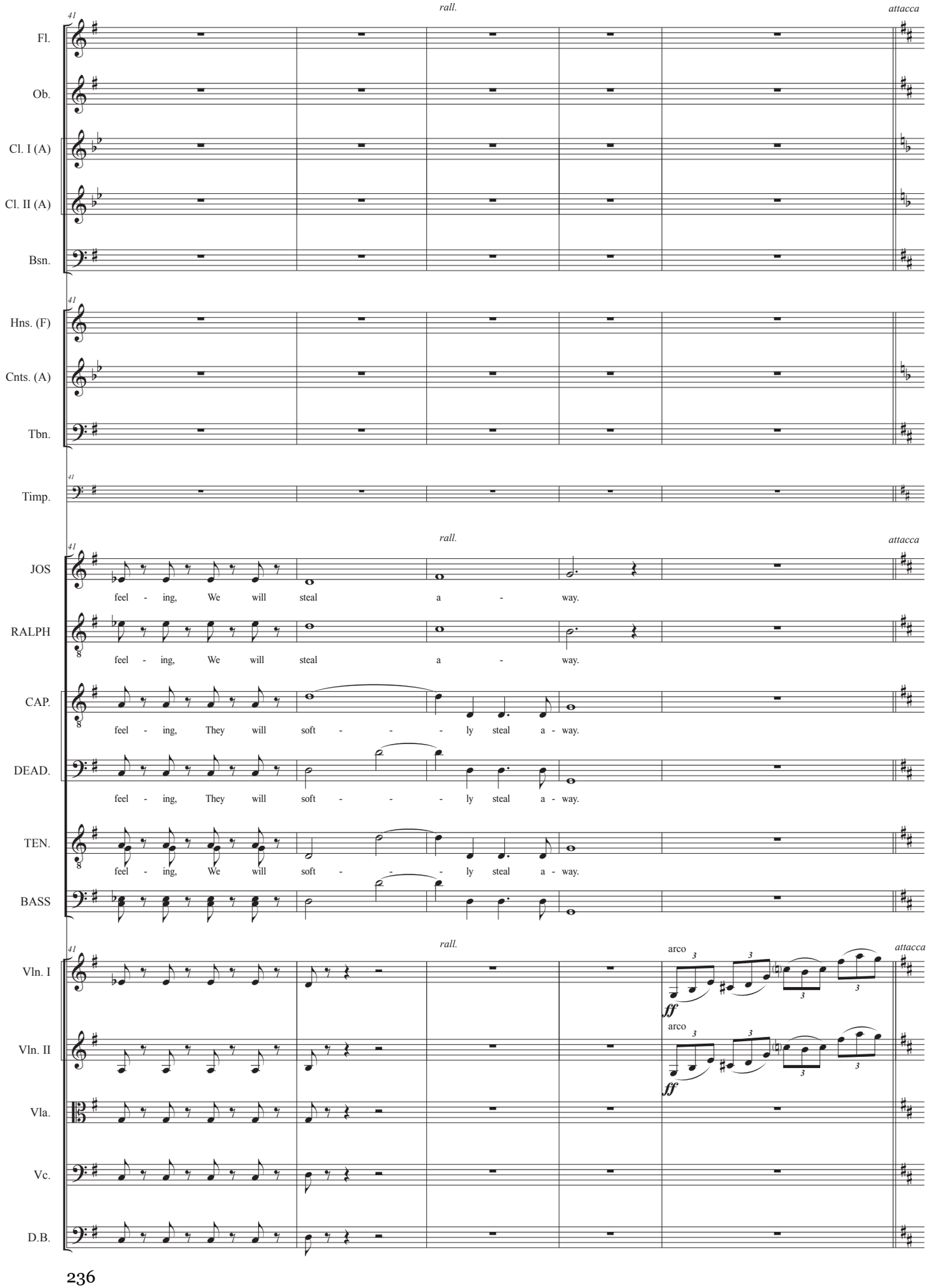
No. 13 SONG

Moderato
Flute
Oboe
Clarinet I (A)
Clarinet II (A)
Bassoon
[p]
[p]
Horn I/II (F)
Cornet I/II (A)
Trombone
Timpani
p
[f]
[f]
Tacet
Moderato
CAPTAIN C.
Fair moon, to thee I sing!
Moderato
Violin I
Violin II
Viola
Cello
Double Bass
f
f
[f]
[f]
[f]
pizz.
pizz.
pizz.
pizz.
pizz.
[p]
[p]
[p]
[p]
[p]

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
CAP.
Bright re - gent of the hea - vens, Say, why is ev - 'ry thing Ei - ther at six - es or at
Vln. I
Vln. II
Vla.
Vc.
D.B.

13
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
CAP.
8
sev - ens? Say why is ev - 'ry thing Eith - er at six - es or at se - vens? I have
13
Vln. I
Vln. II
Vla.
Vc.
D.B.

18
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
Hns. (F)
Cnts. (A)
Tbn.
CAP.
lived hith-er - to
Free from the breath of slan - der, be - lov'd by all my crew,
18
Vln. I
Vln. II
Vla.
Vc.
D.B.

23
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
CAP.
8
A real - ly pop - u - lar com - man - der. But now my kind - ly crew re - bel, My
23
Vln. I
Vln. II
Vla.
Vc.
D.B.

28
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
[p]
Tbn.
[p]
CAP.
daugh-ter to a tar is par - tial, Sir Jo - seph storms, and sad to tell, He threa - tens a court
28
Vln. I
cresc.
Vln. II
[cresc.]
Vla.
[cresc.]
Vc.
[cresc.]
D.B.
[cresc.]

33
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
p
Cnts. (A)
Tbn.
Tacet
CAP.
f
8
mar - tial! Fair moon, to thee I sing! Bright re - gent of the hea - vens, Say, why is
33
Vln. I
dim.
[p]
Vln. II
dim.
[p]
Vla.
dim.
[p]
arco
pizz.
Vc.
dim.
[p]
D.B.
[p]

39
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
CAP.
8
ev - 'ry thing
Ei - ther at six - es or at se - vens?
Fair moon, to thee I'll sing
39
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
arco
[arco]
arco
arco

44
colla voce
[a tempo]
Fl.
[dim.]
Ob.
[dim.]
Cl. I (A)
[dim.]
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
[p]
[p]
[dim.]
Tbn.
CAP.
rall.
[a tempo]
Bright re-gent of the heavens!
44
colla voce
[a tempo]
Vln. I
[p]
[dim.]
Vln. II
Vla.
Vc.
D.B.

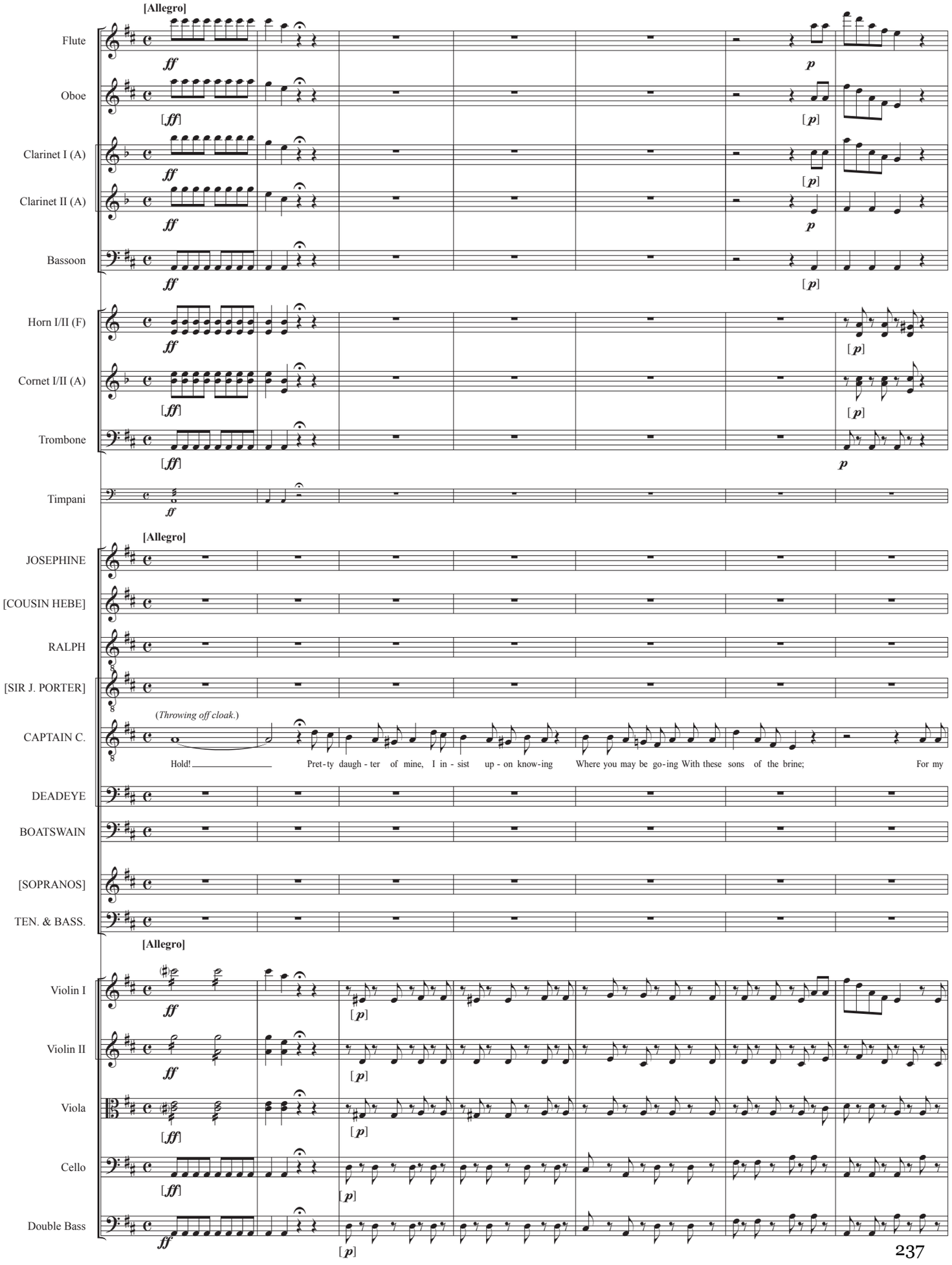
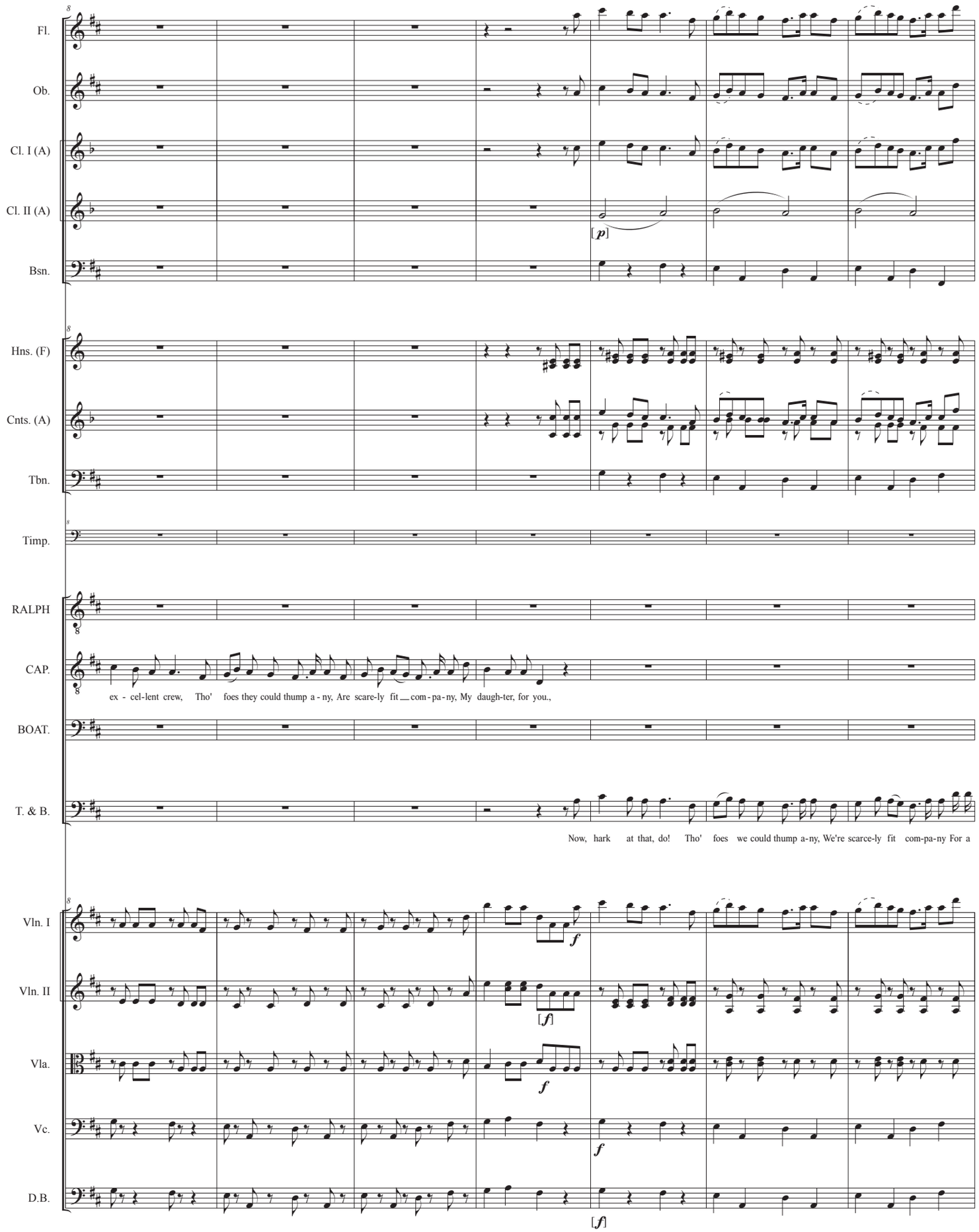
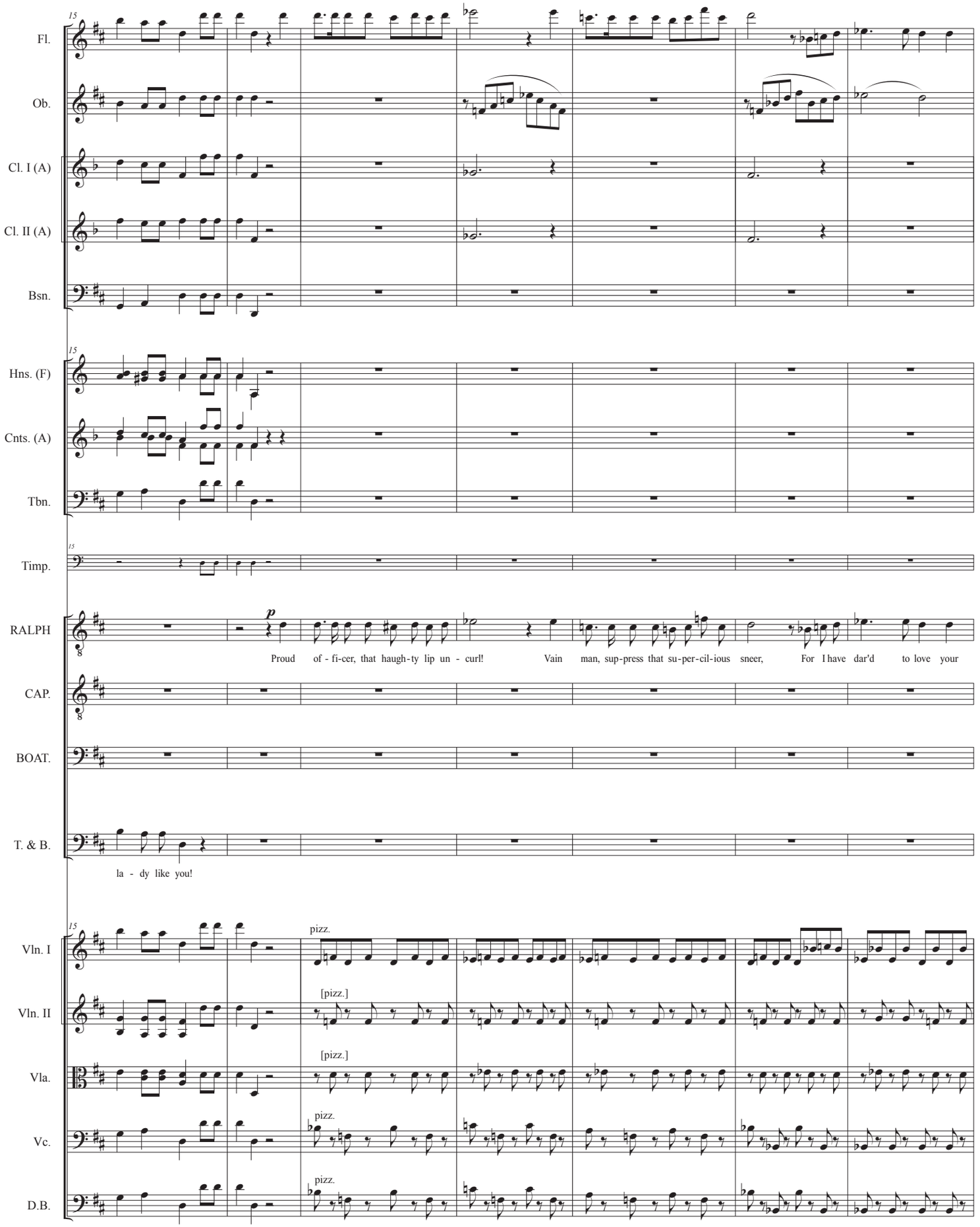
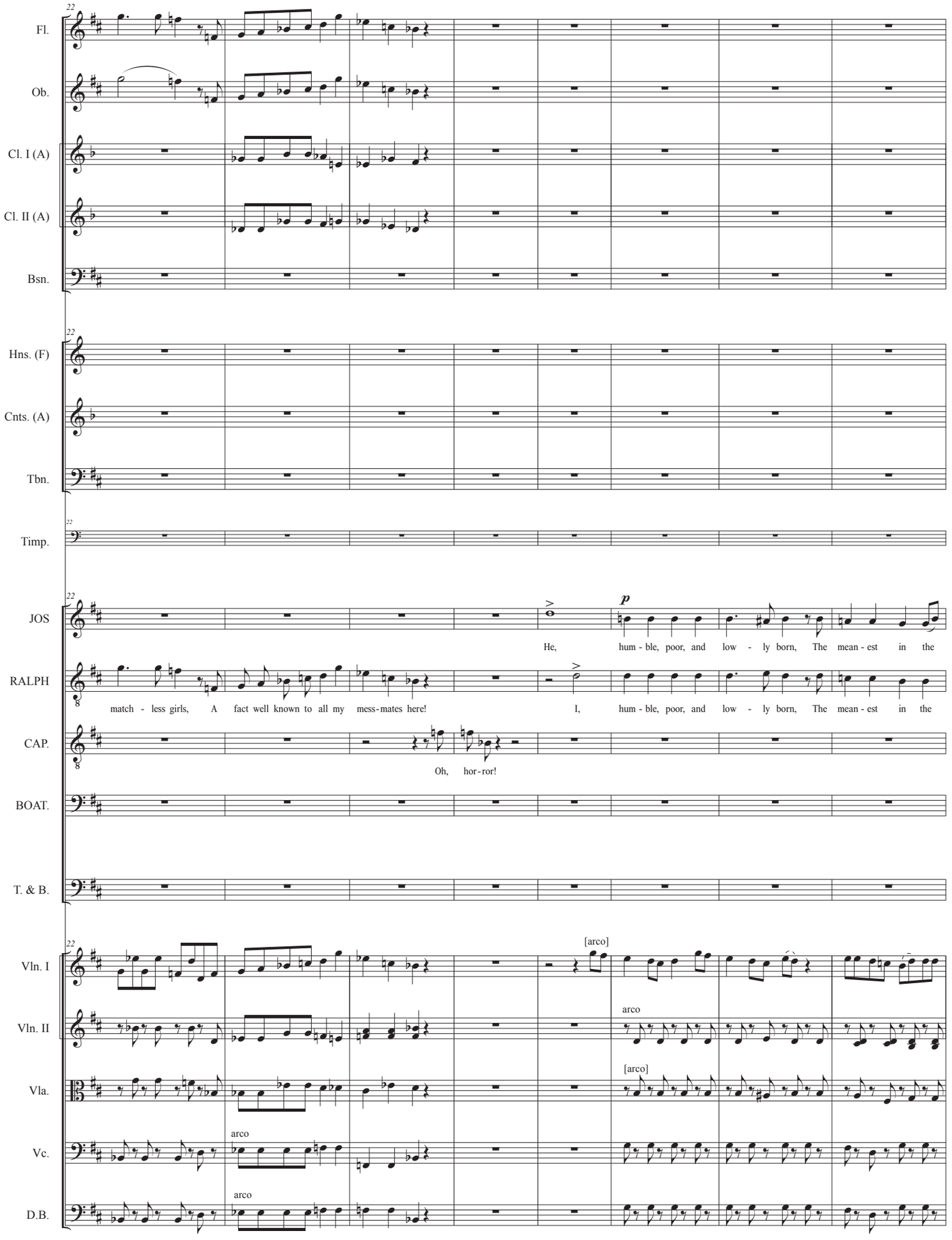
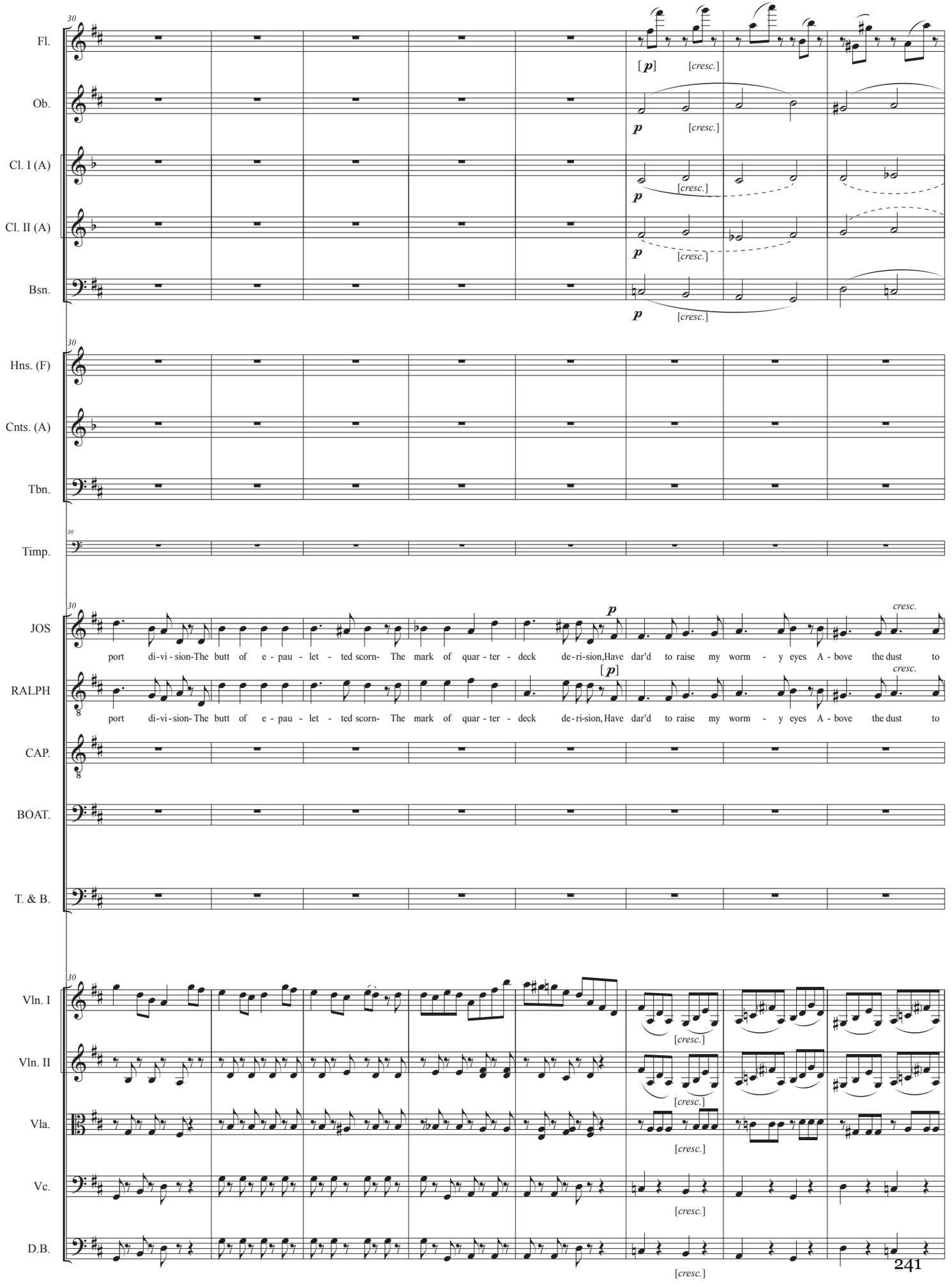
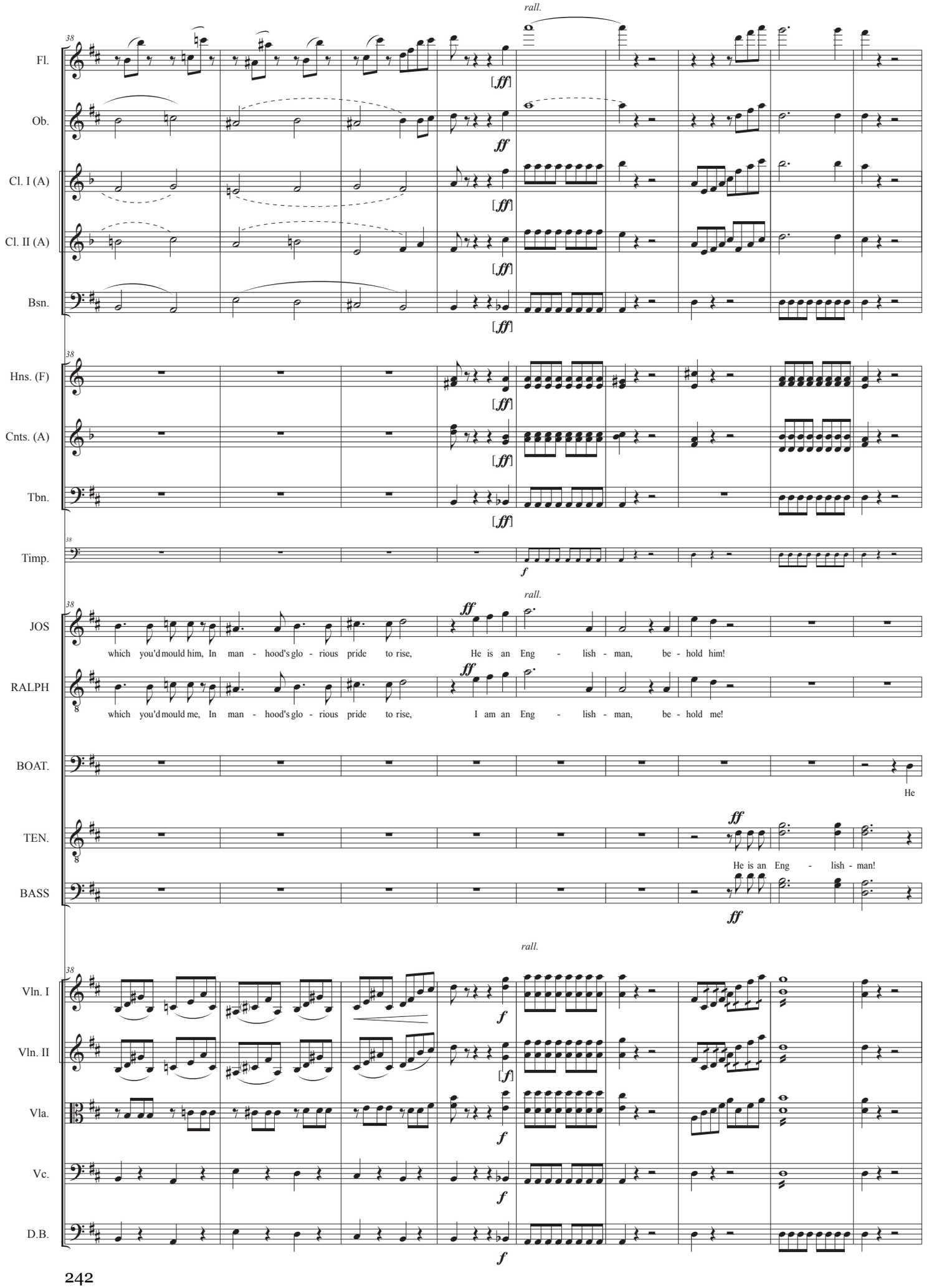
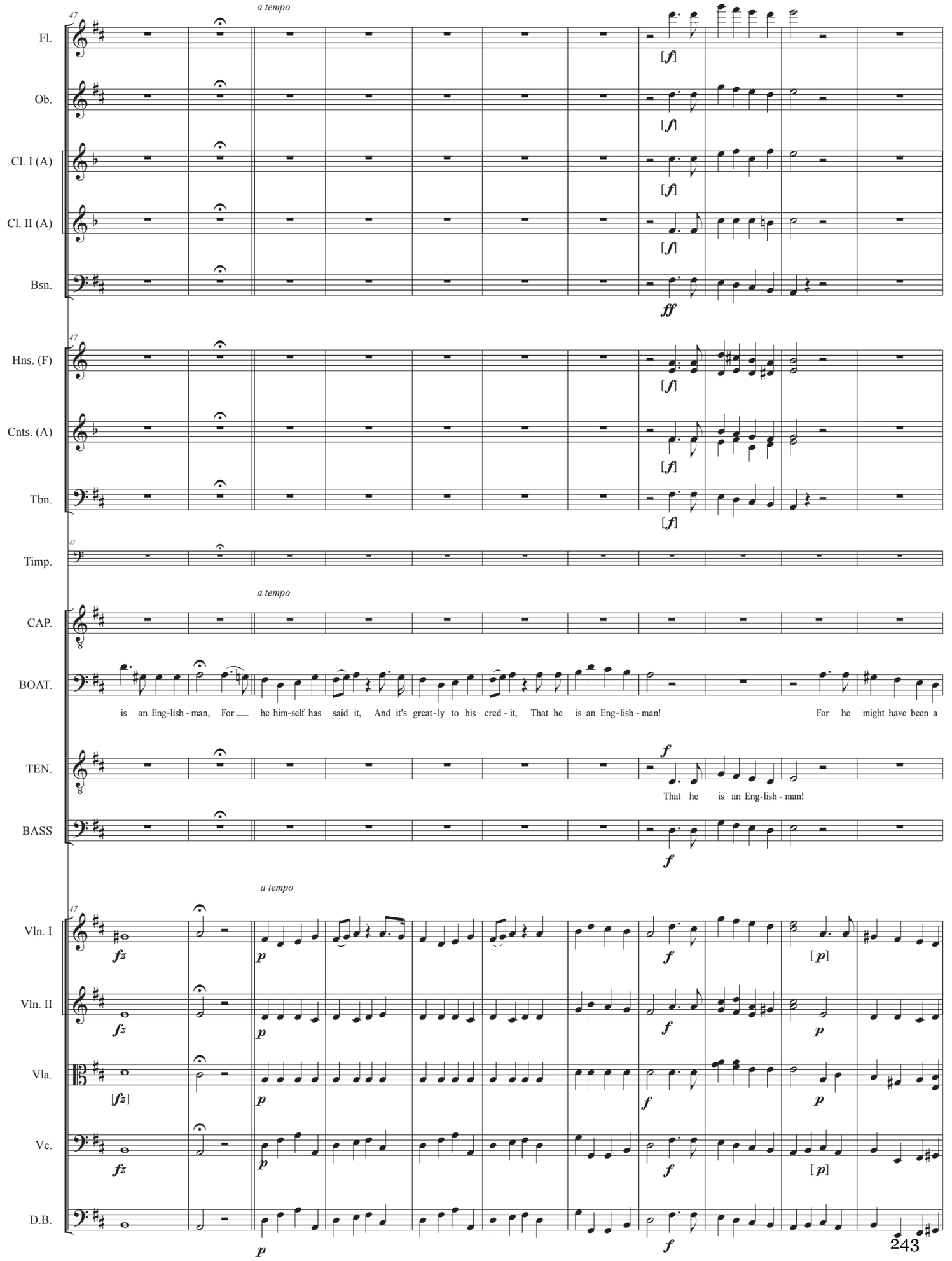
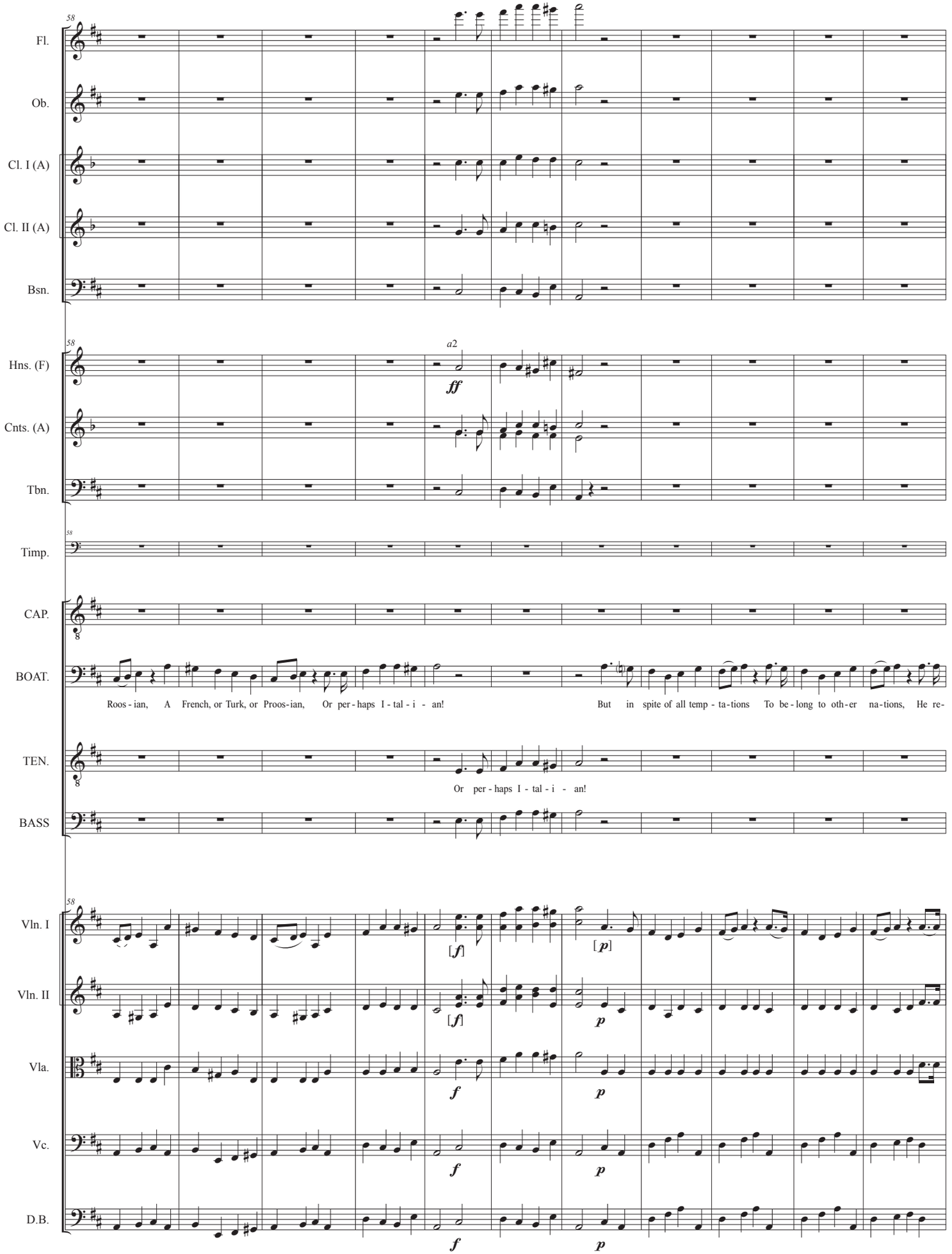
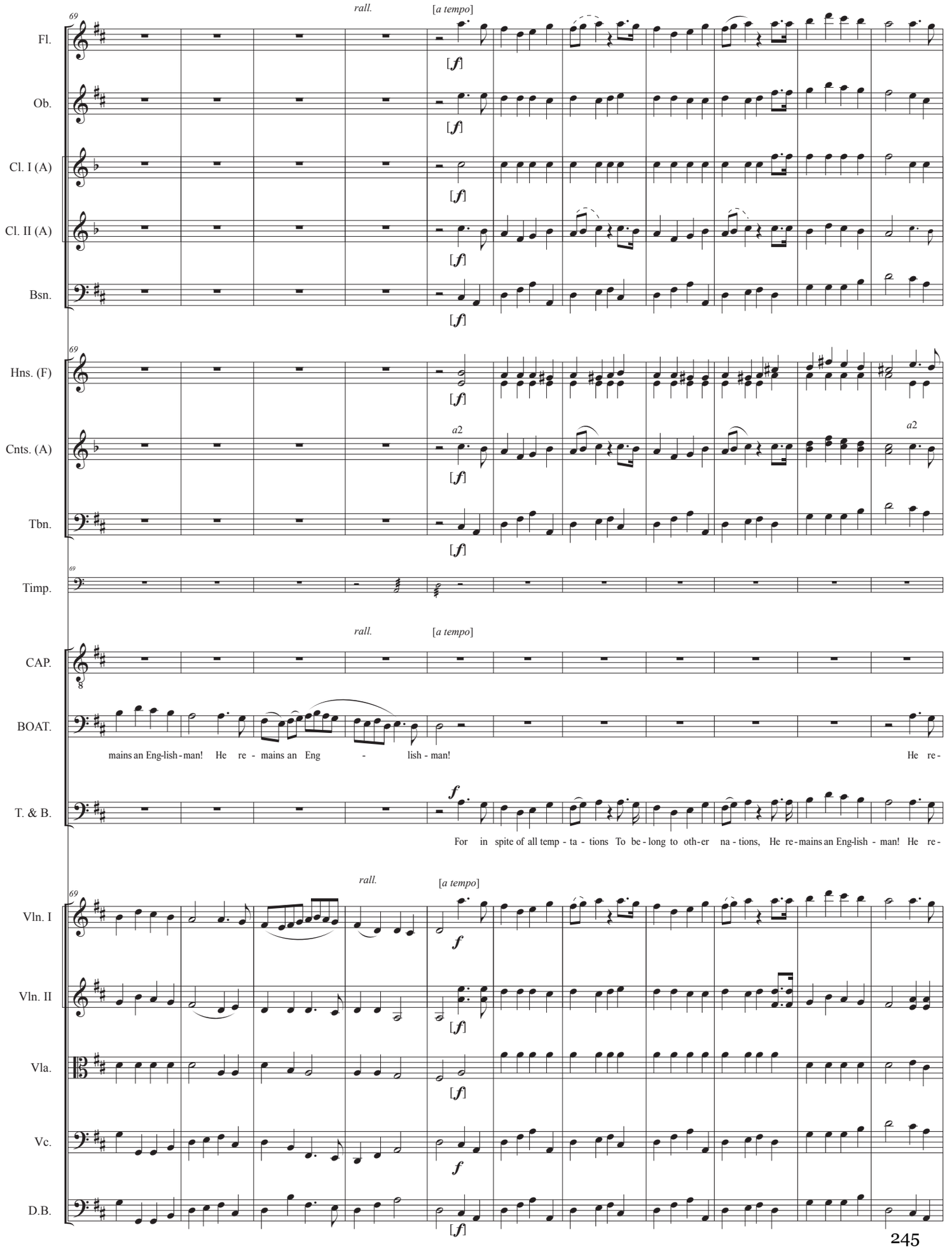
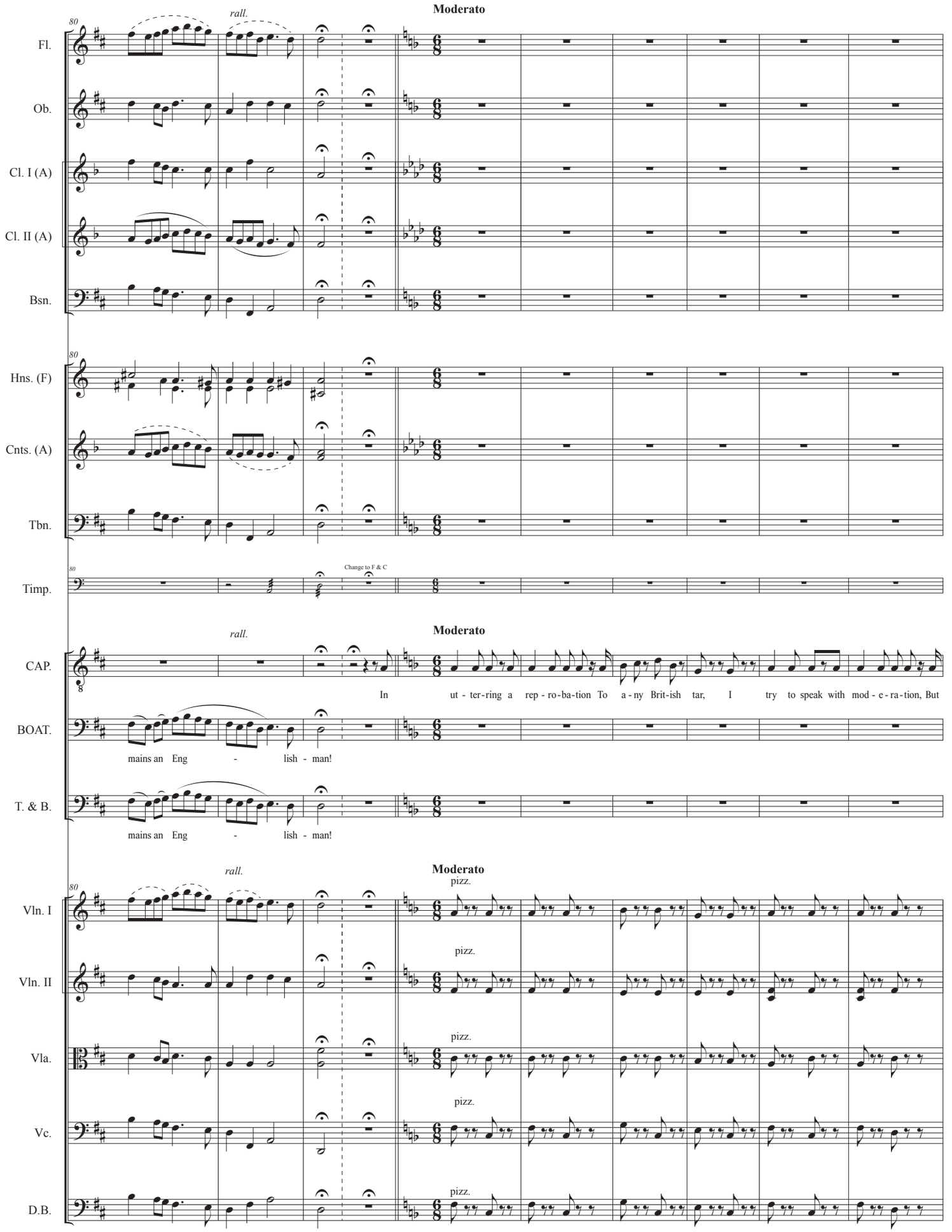
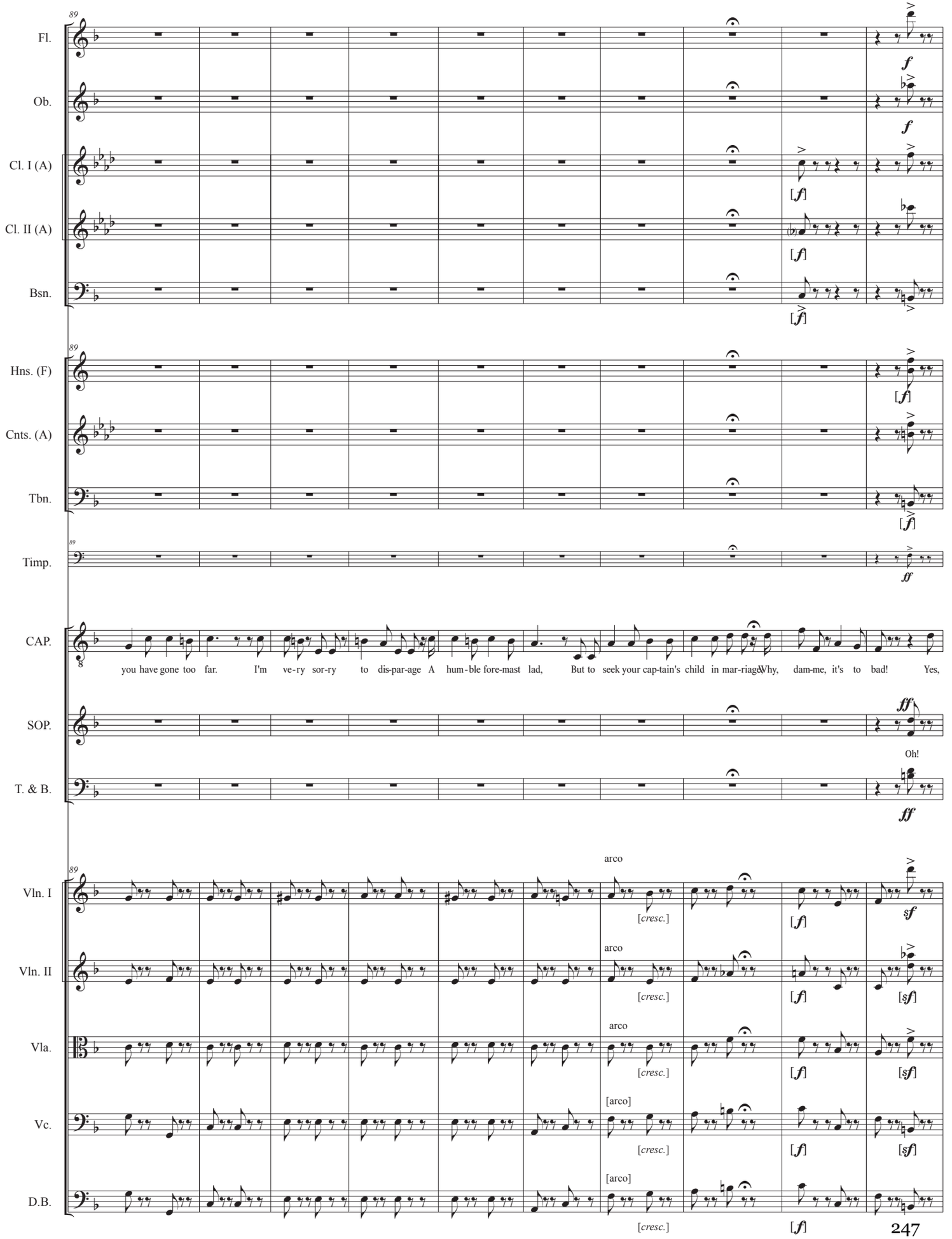
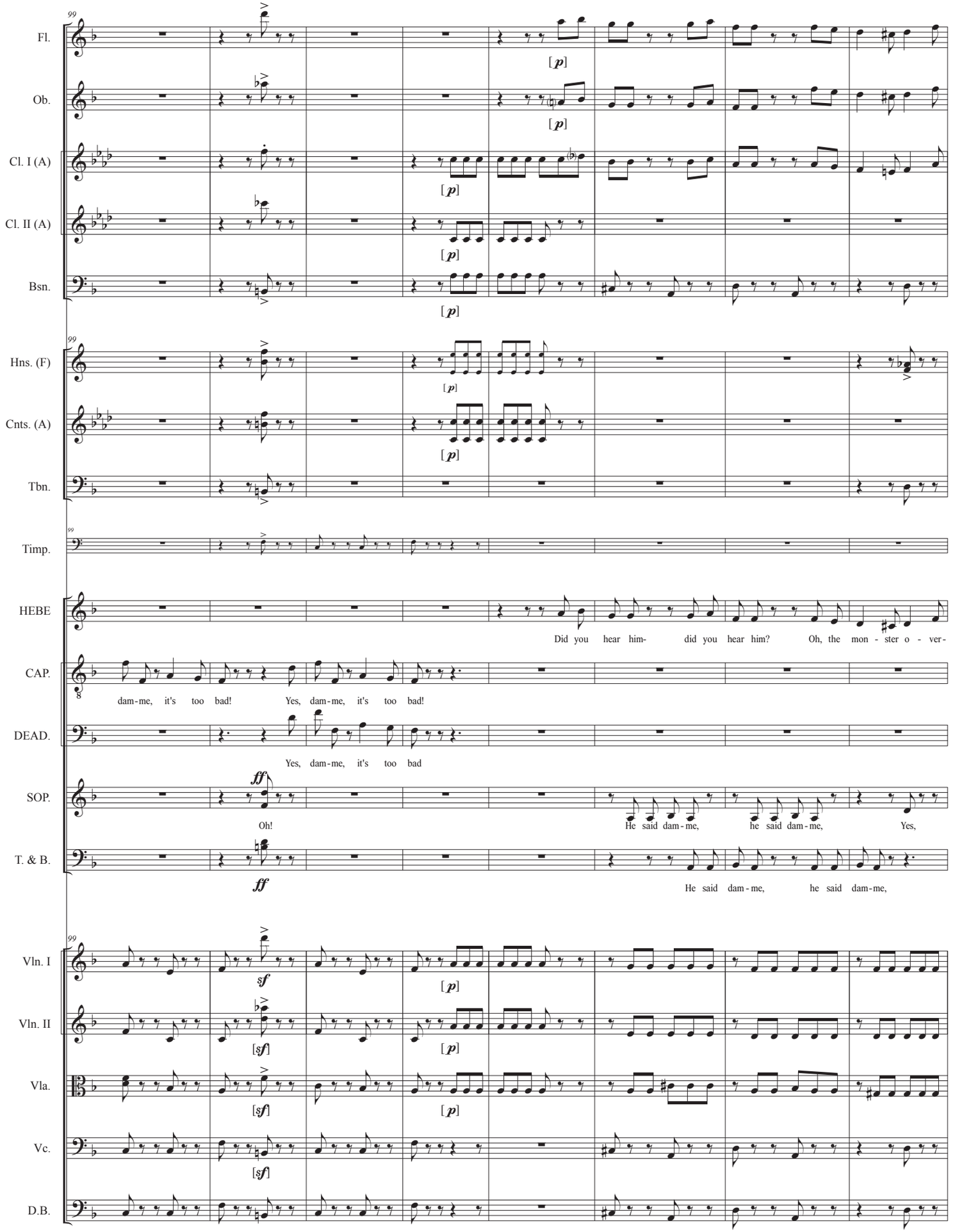
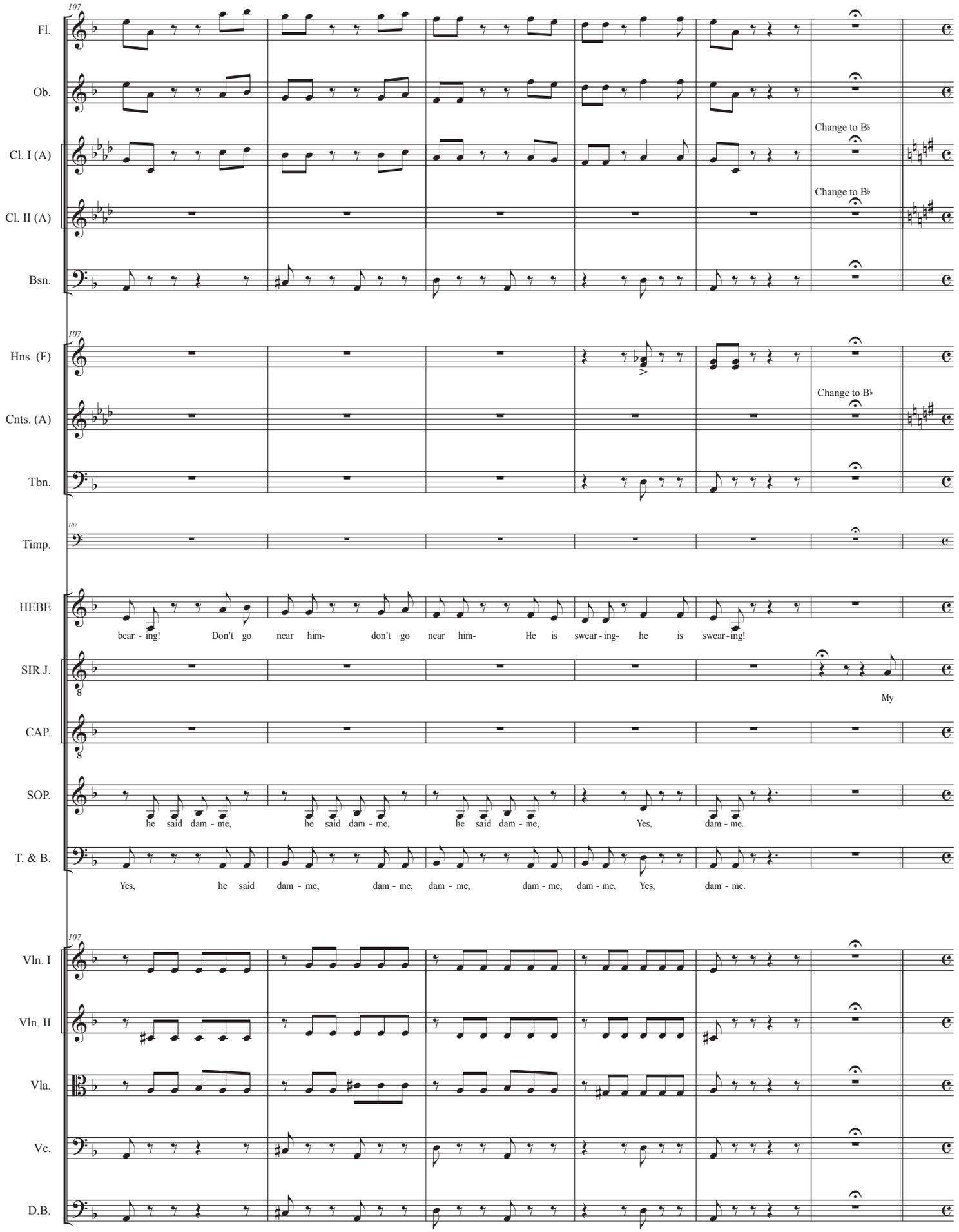
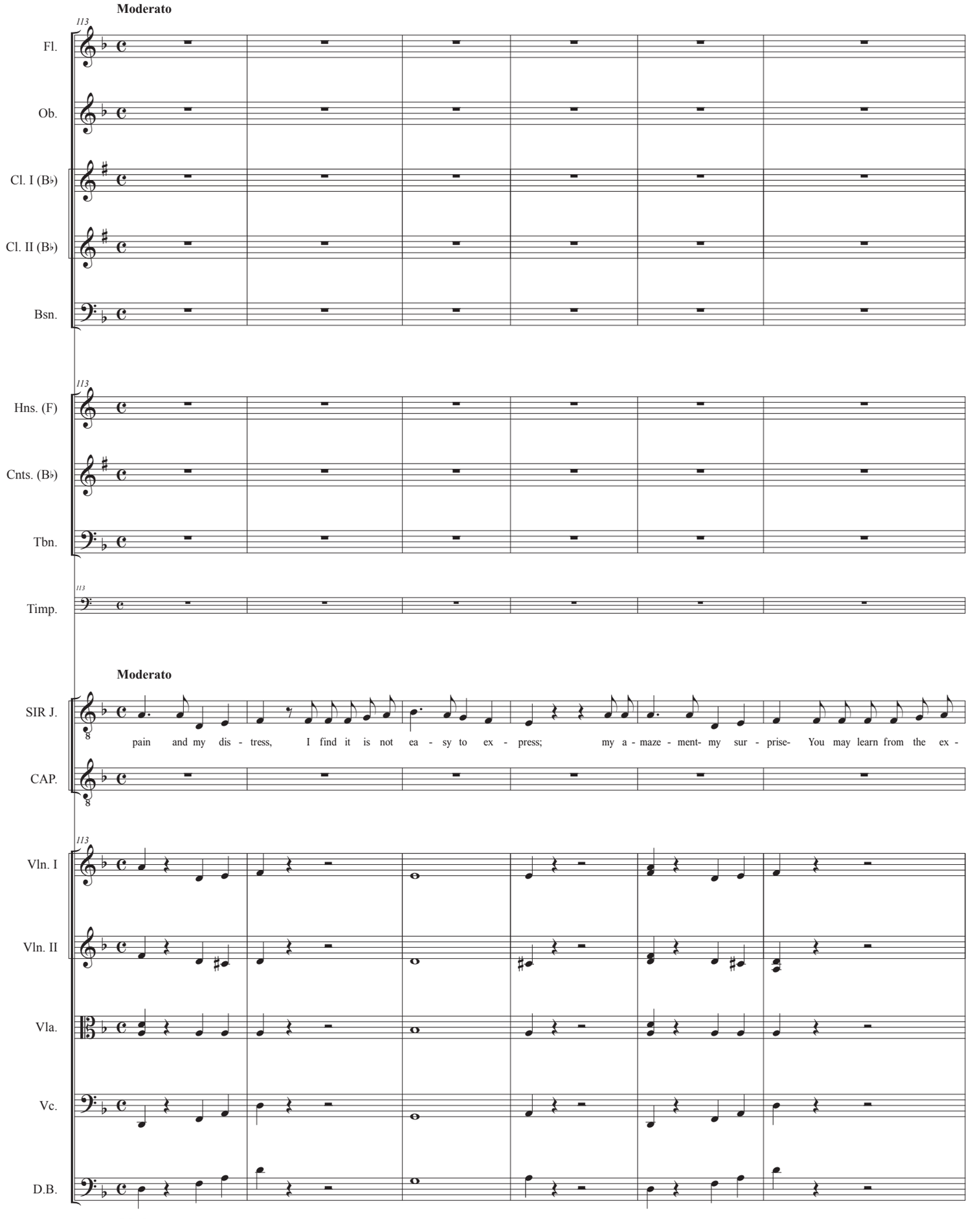
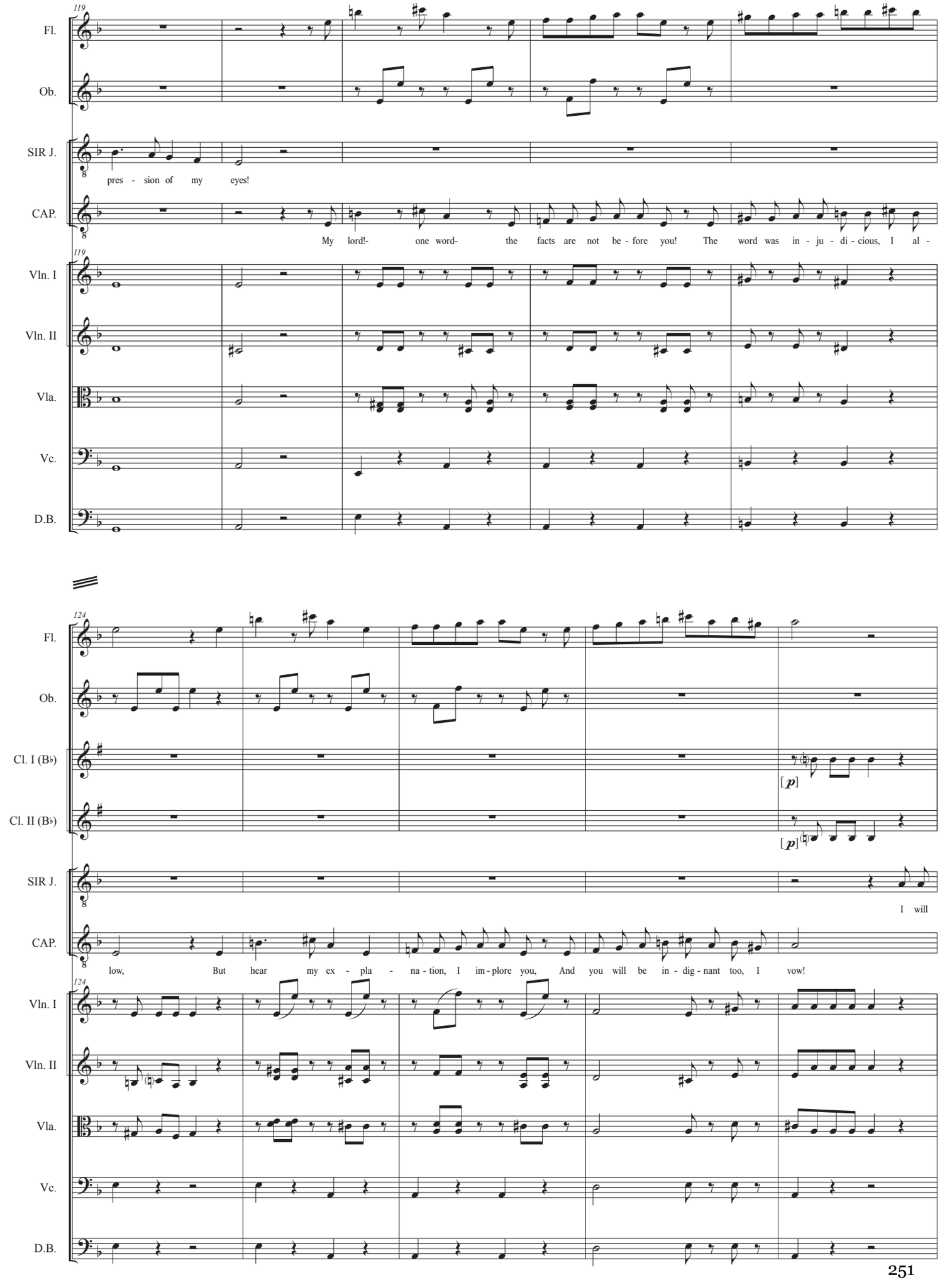
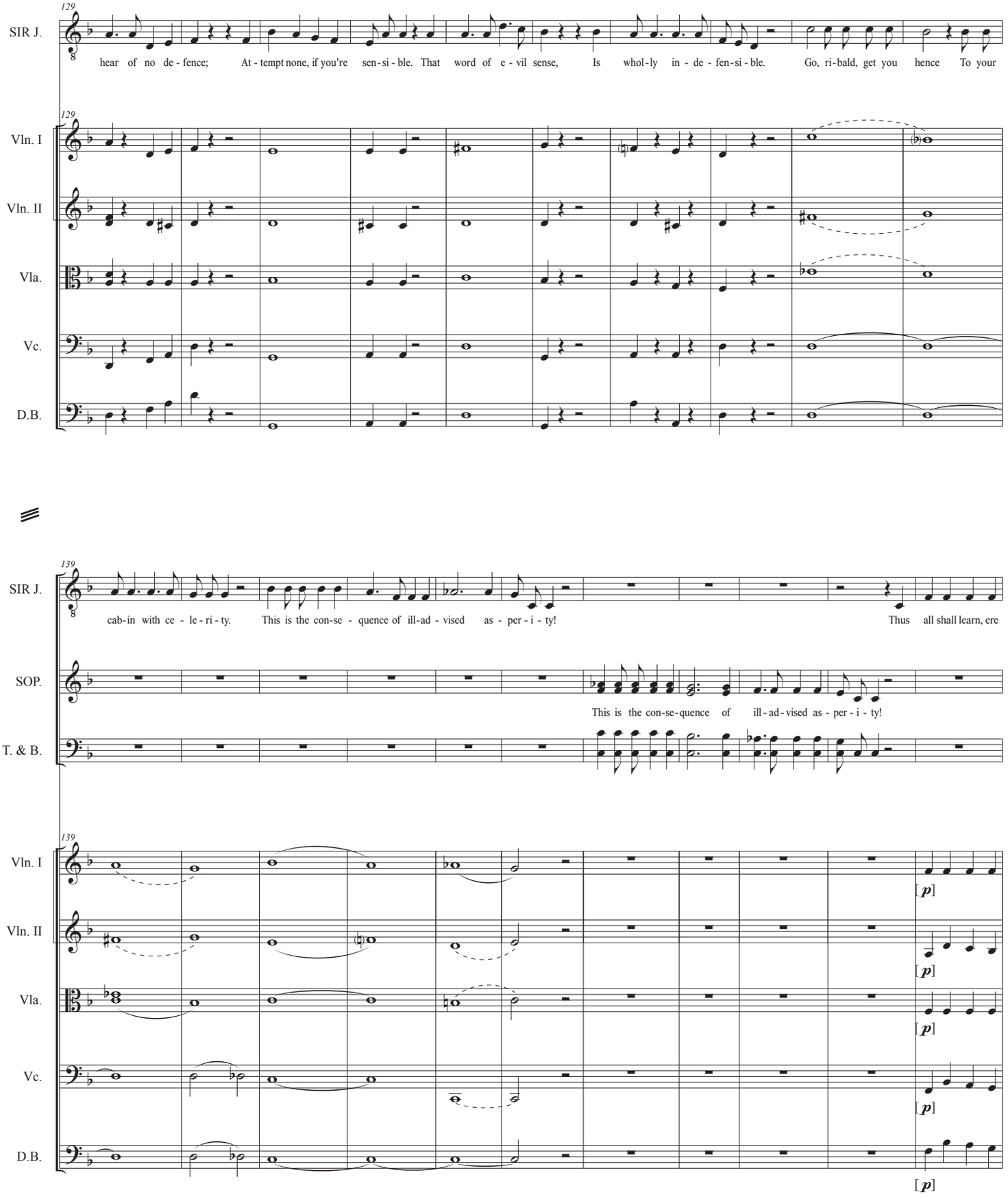
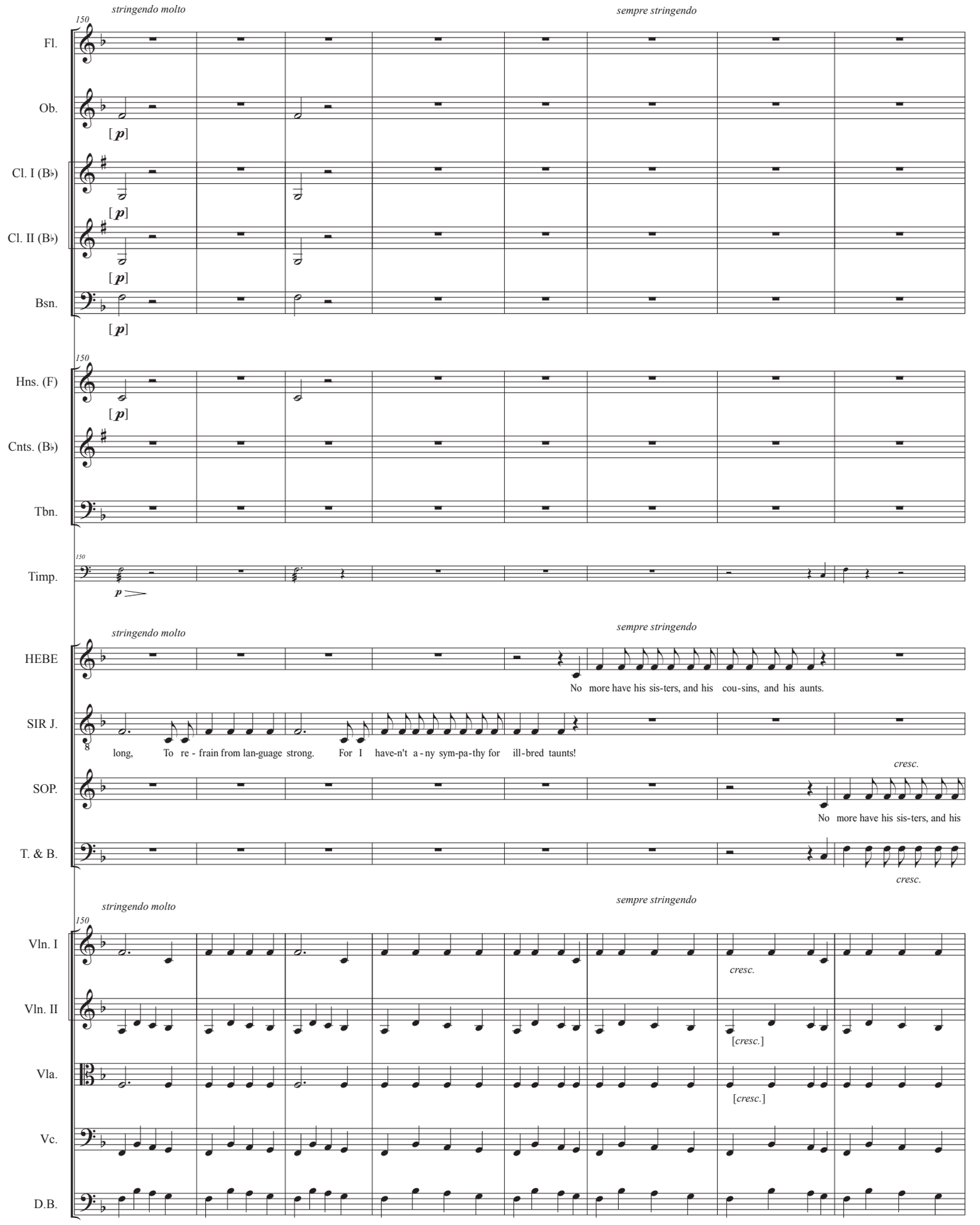
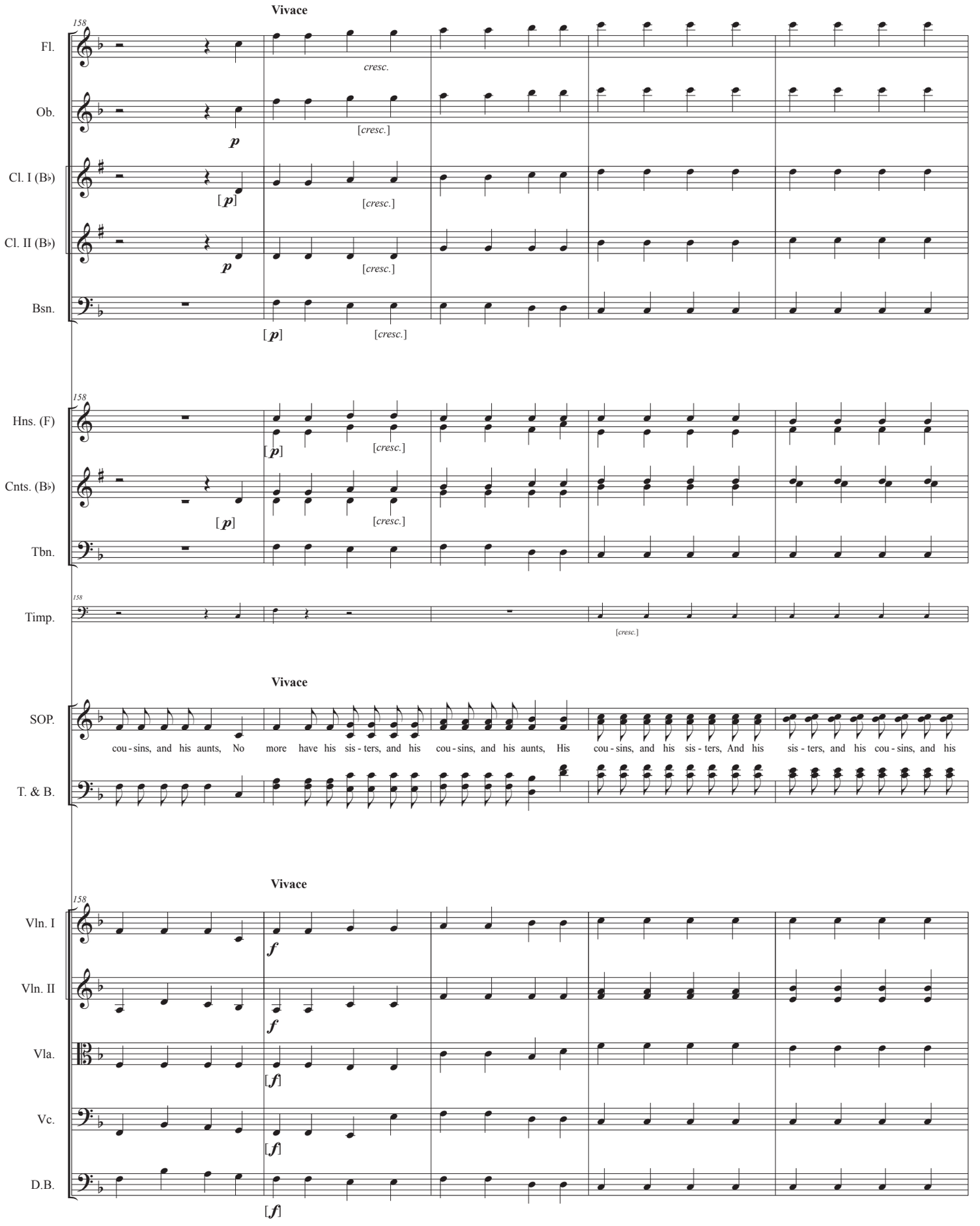
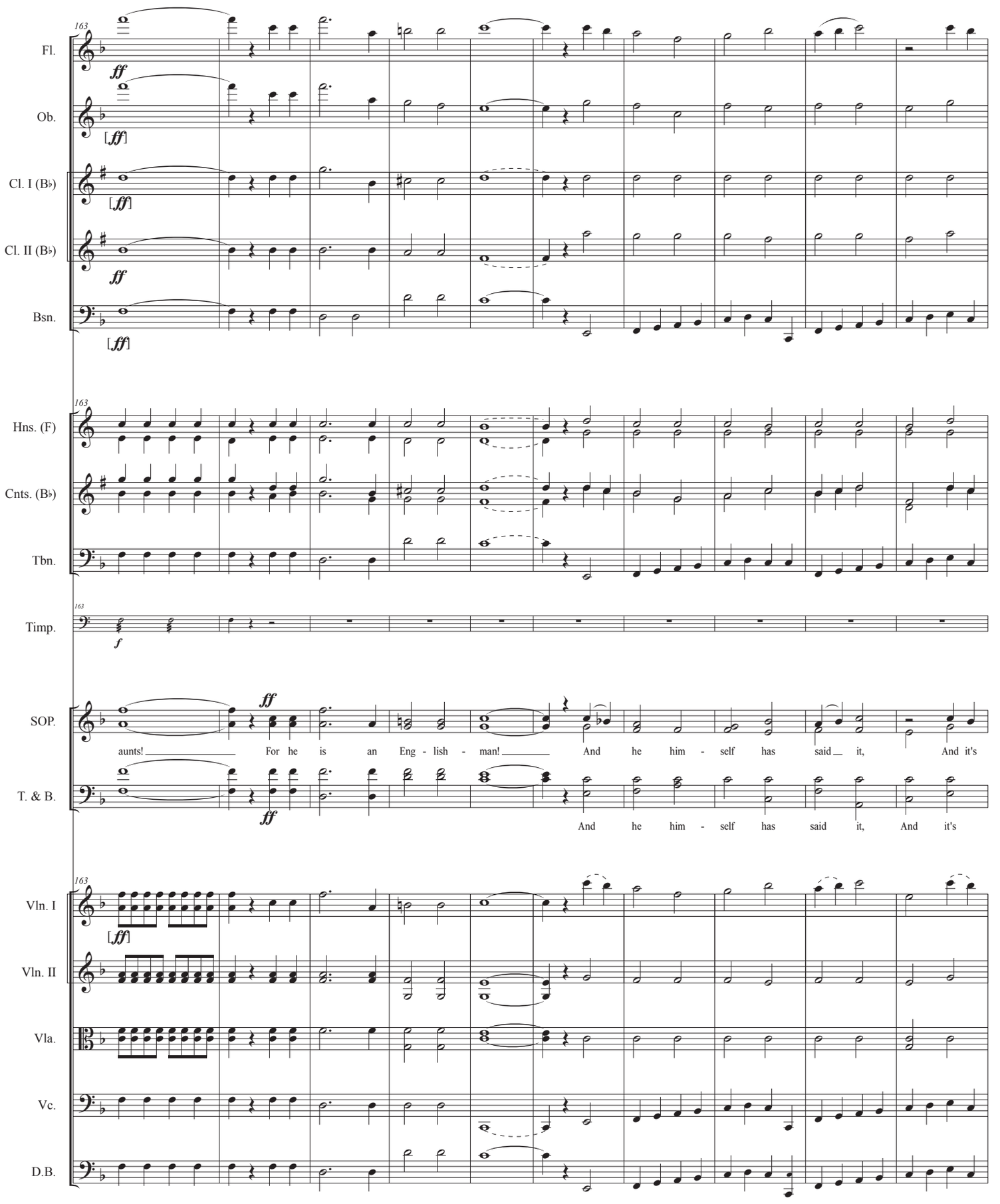
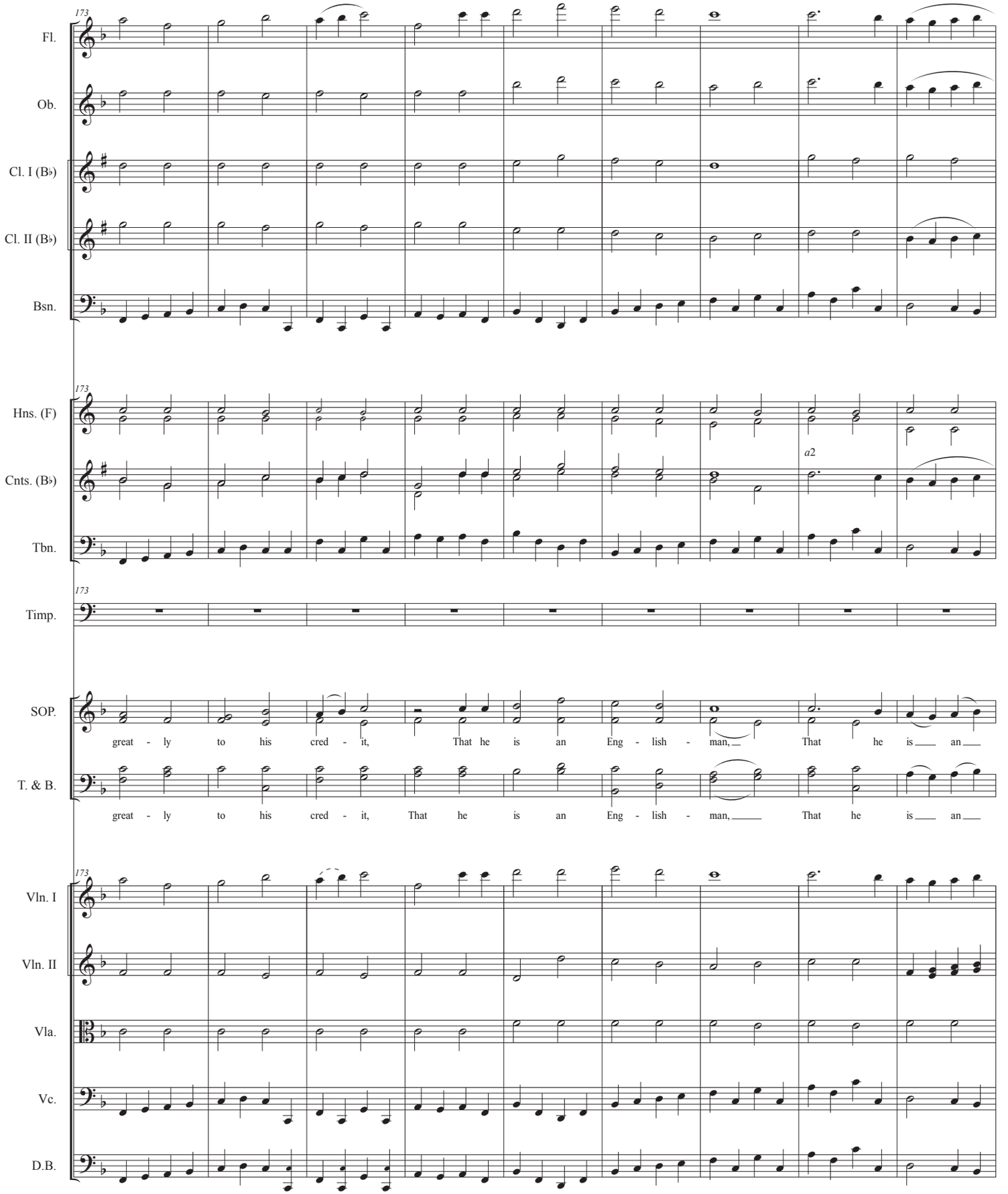
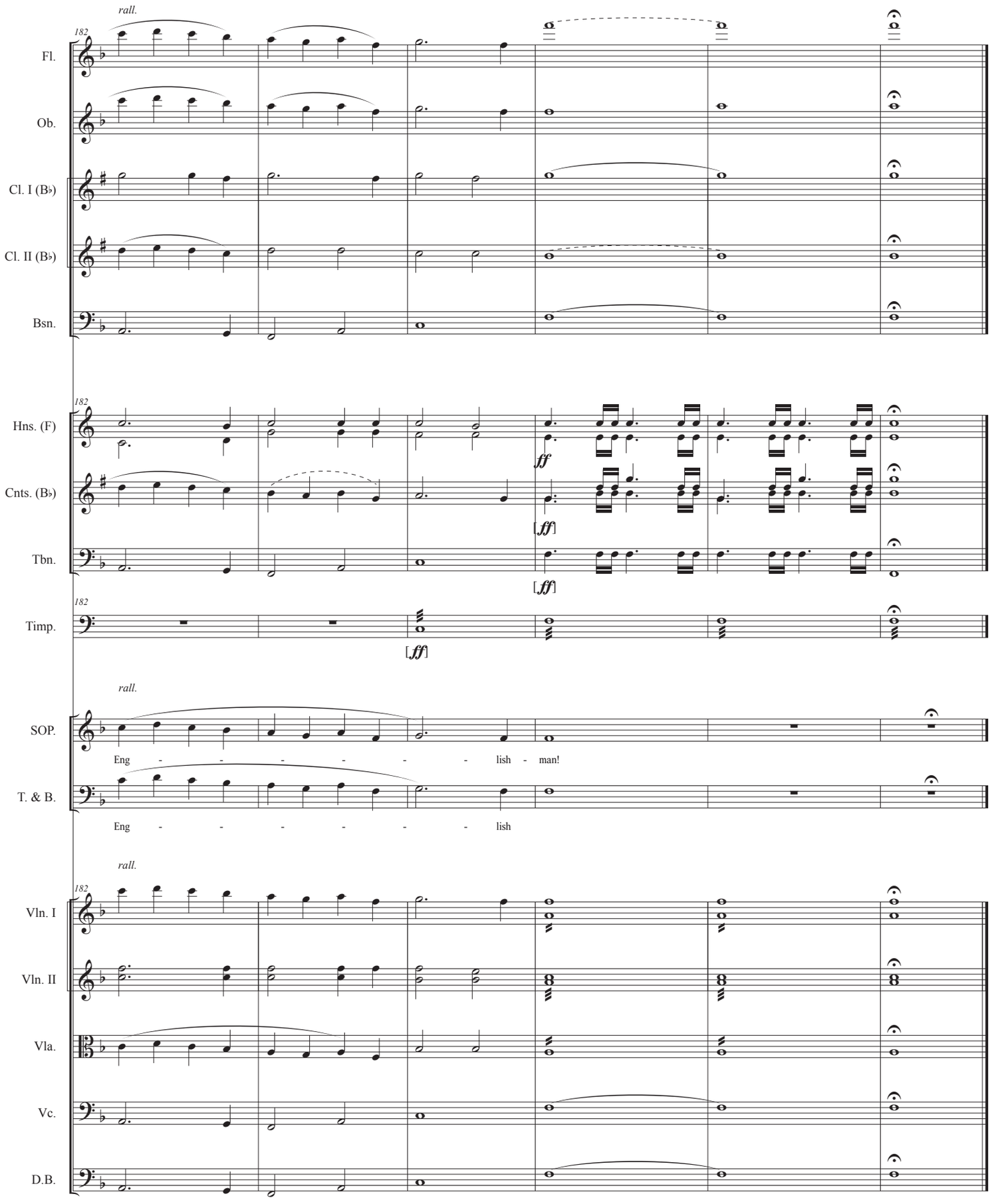
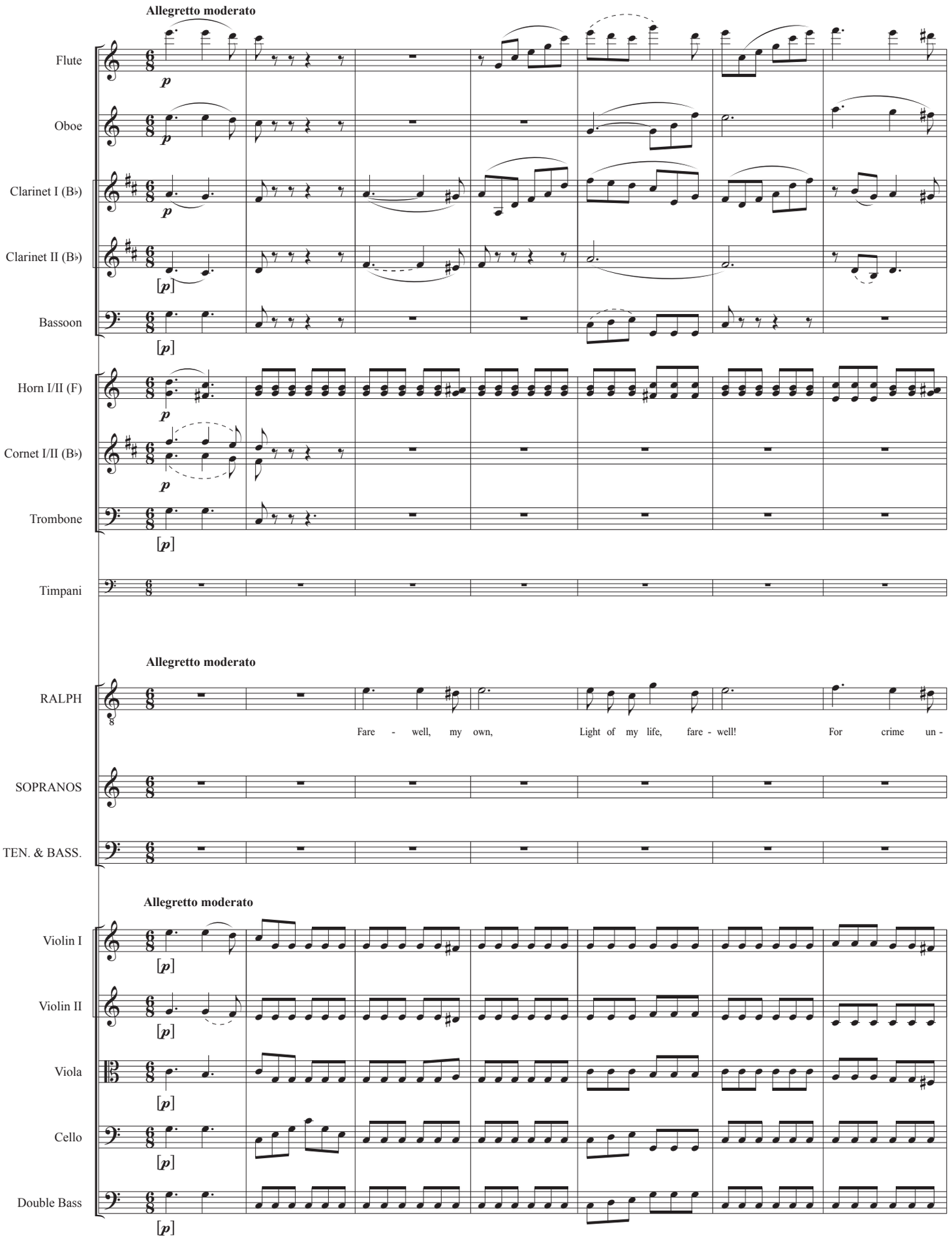
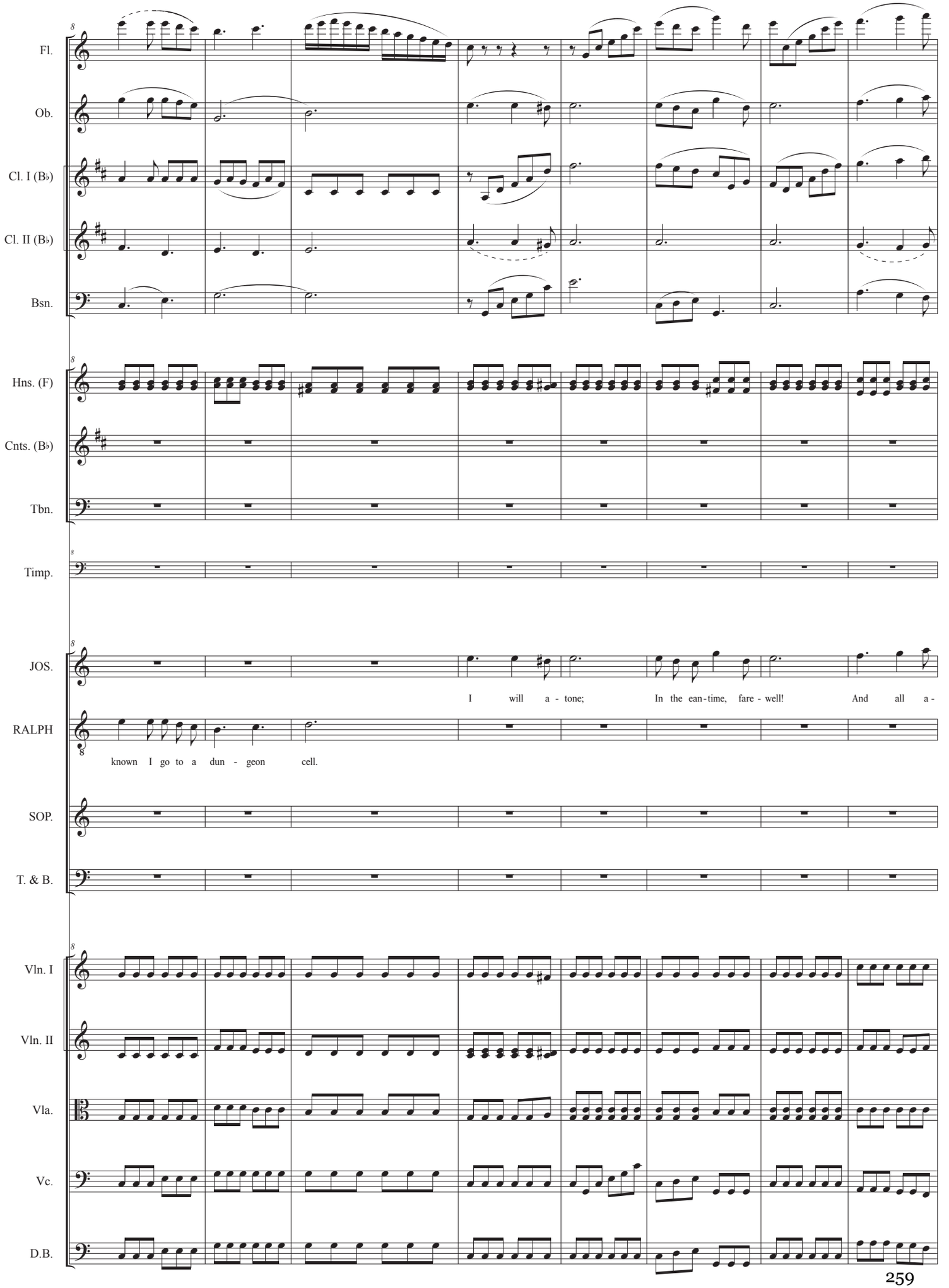
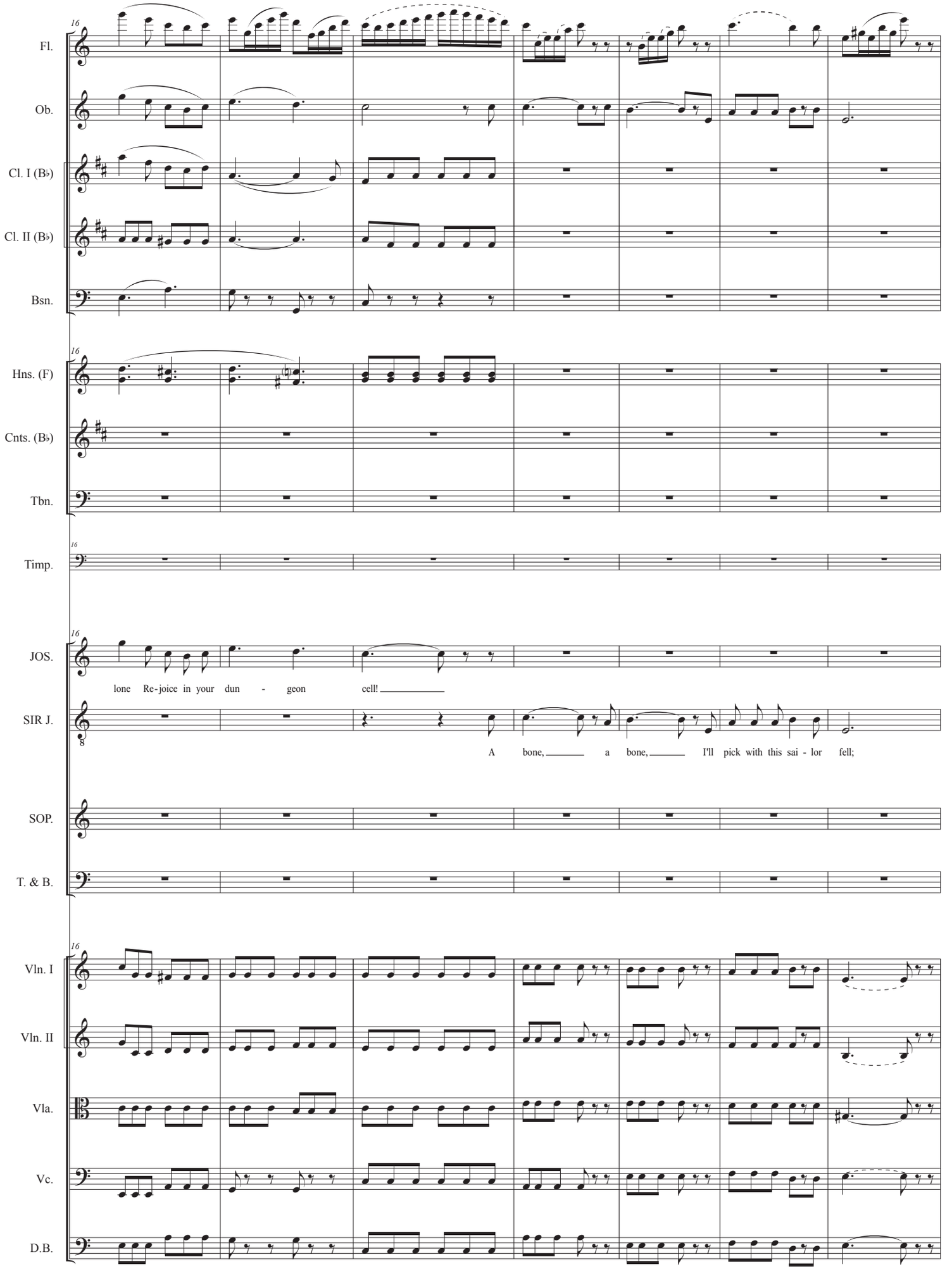
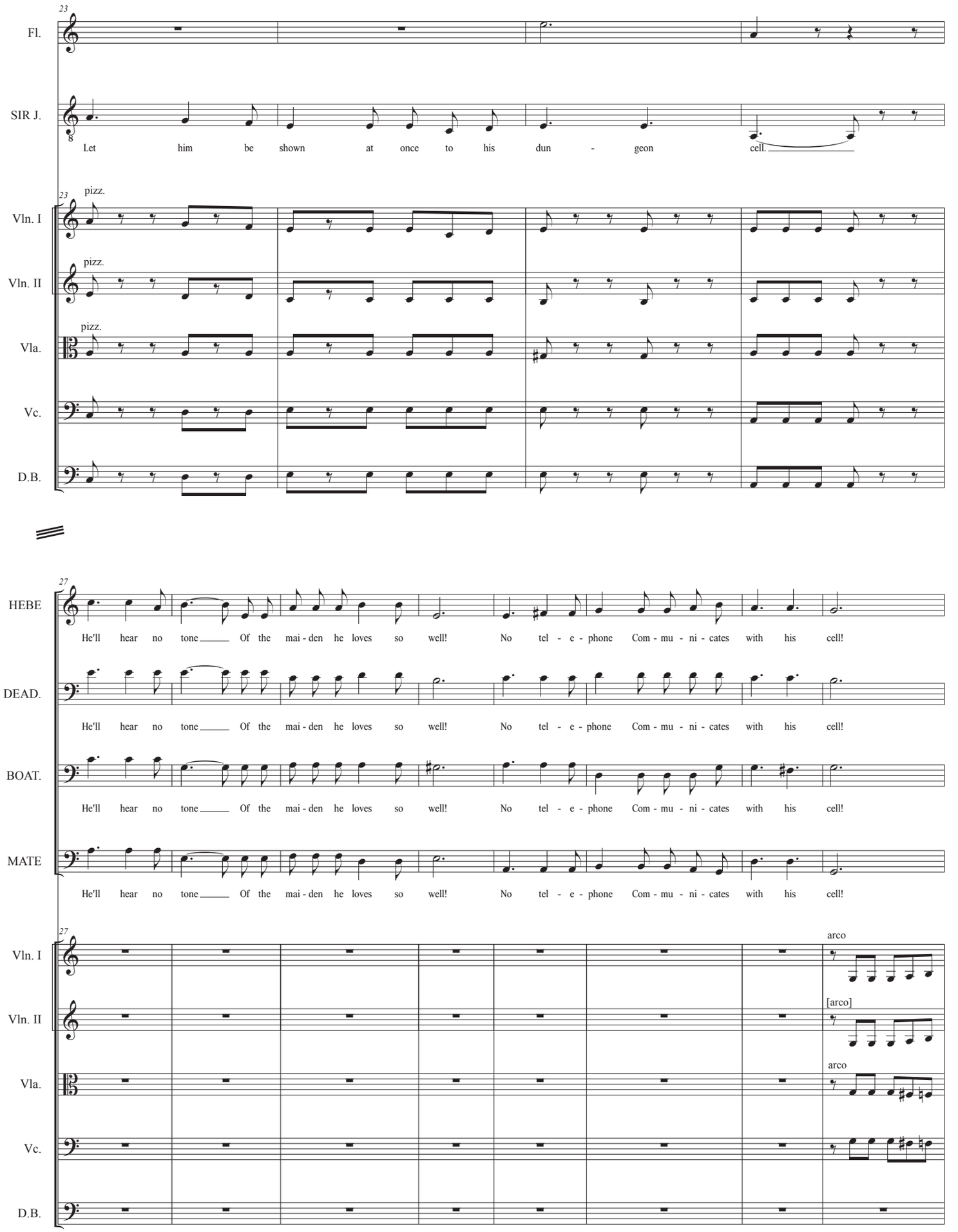
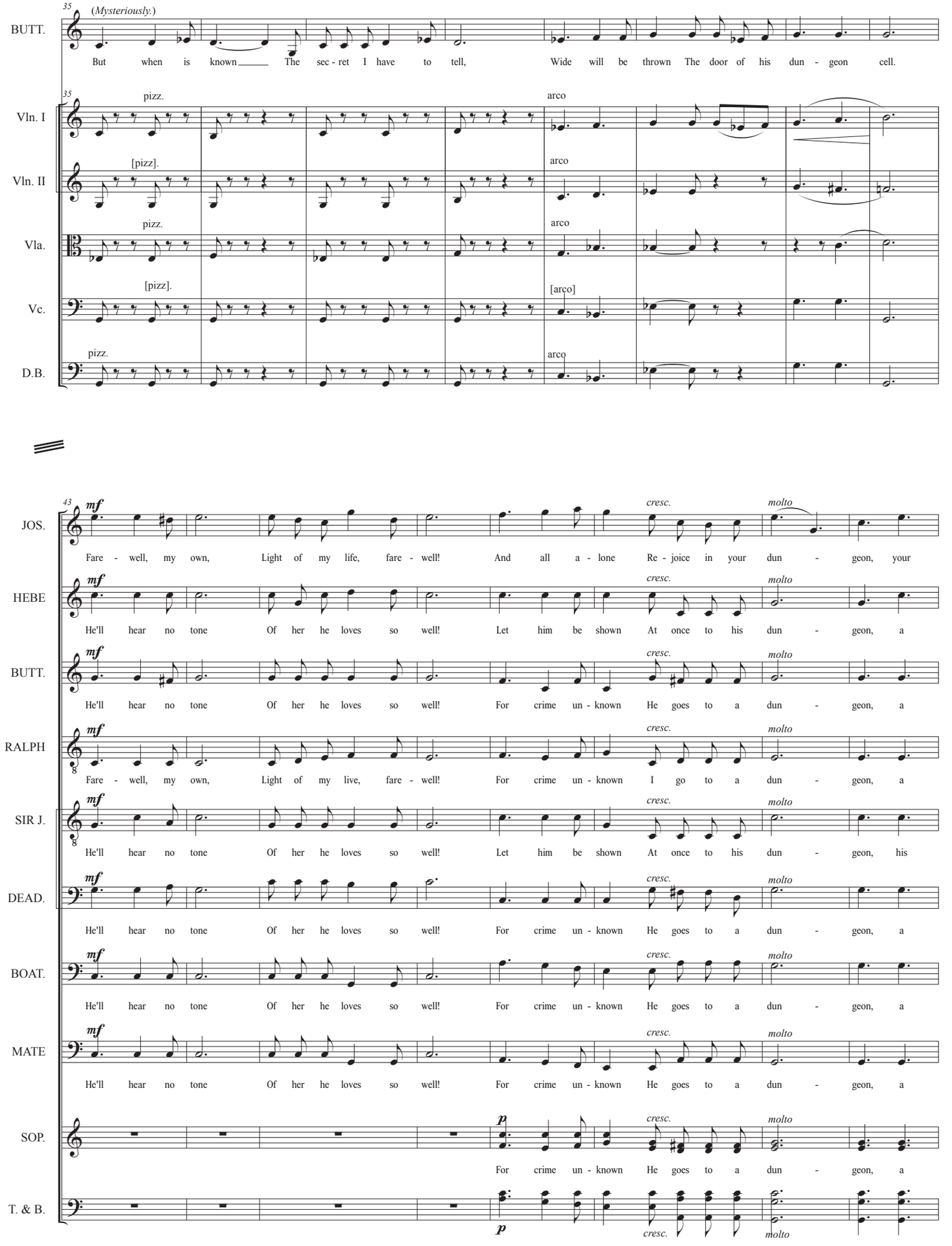
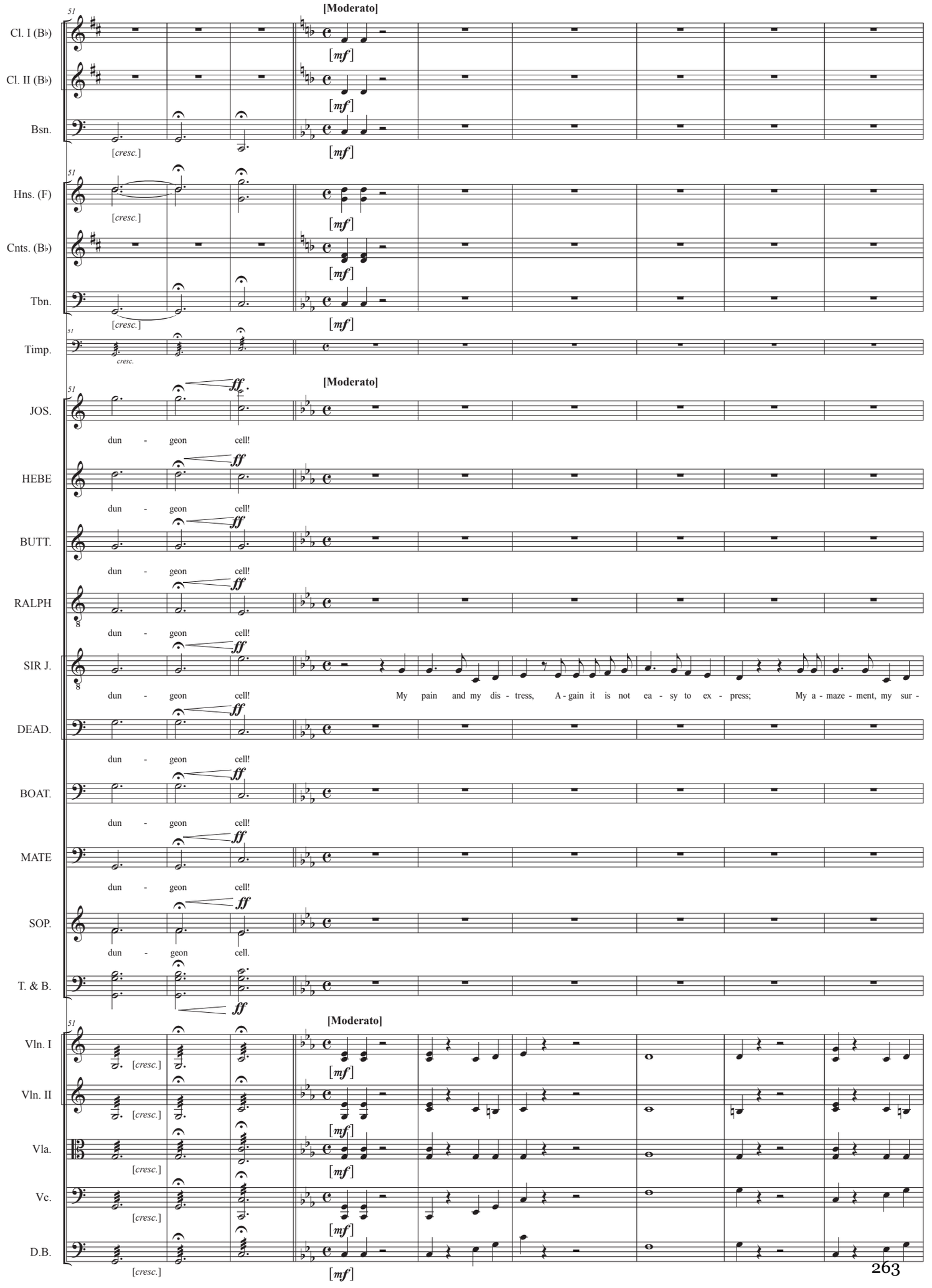
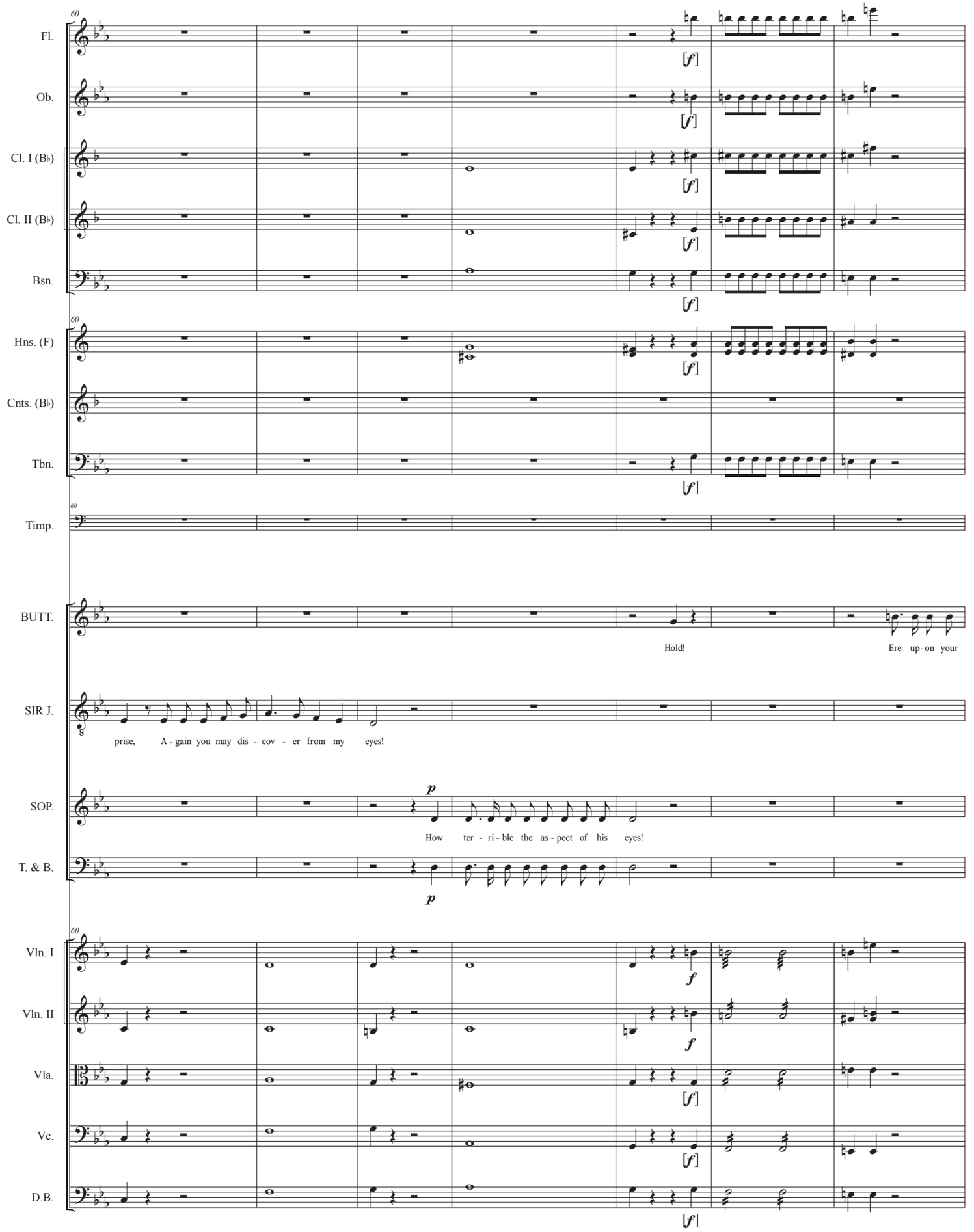
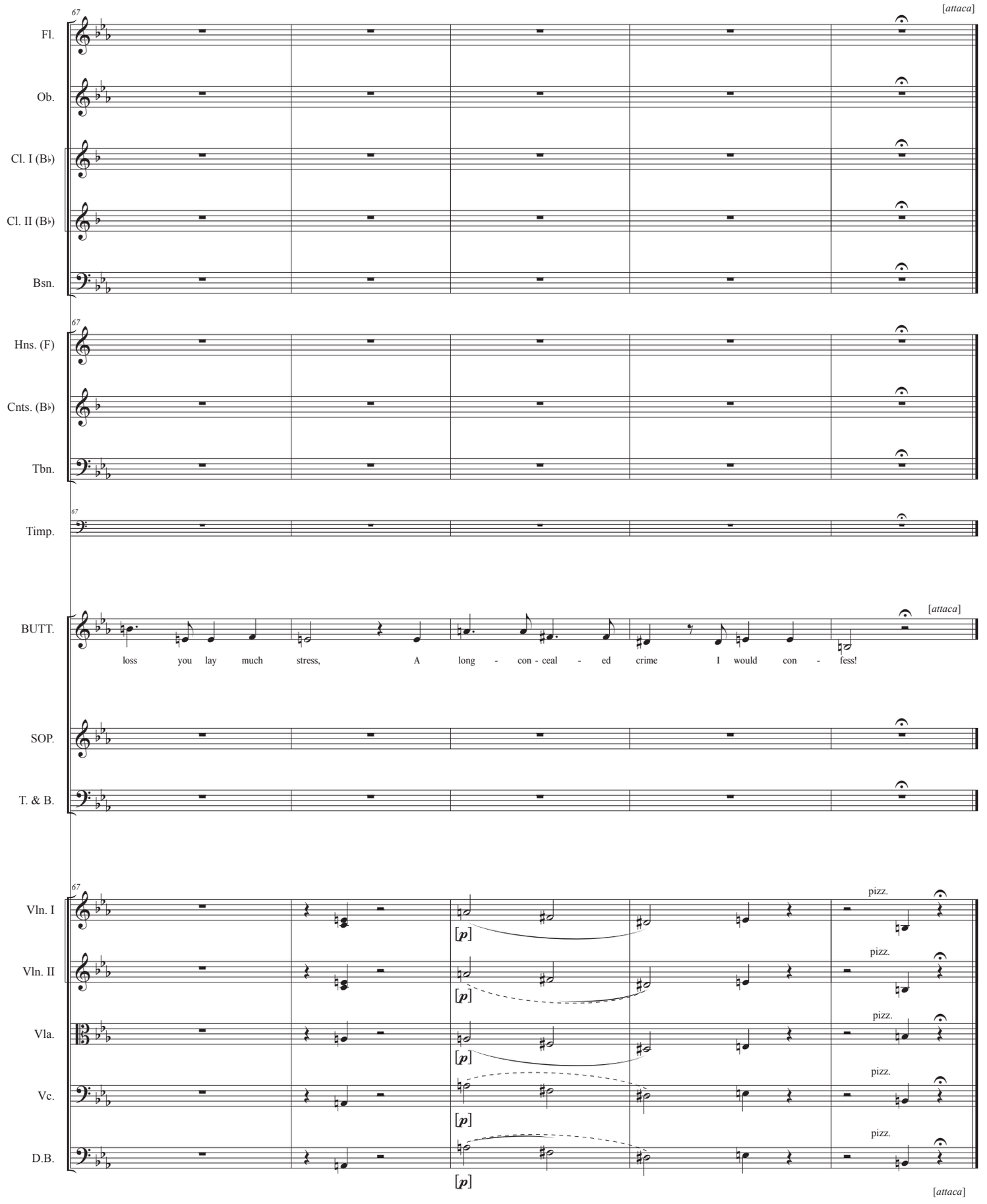
No. 14 DUET

Allegretto
Flute
Oboe
Clarinet I (A)
Clarinet II (A)
Bassoon
Horn I/II (F)
Cornet I/II (A)
Trombone
Timpani
ff
[ff]
Allegretto
BUTTERCUP
Things are sel - dom what they seem, Skim milk mas - que - rades as cream,
CAPTAIN C.
Allegretto
Violin I
Violin II
Viola
Cello
Double Bass
pizz.
arco
p
ff

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
High - lows pass as pa - tent lea - thers, Jack - daws strut in pea - cock's fea - thers.
(Puzzled.)
Ve - ry true, so they do.
arco

14
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
[p]
14
Hns. (F)
Cnts. (A)
Tbn.
14
Timp.
BUTT.
Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold; Storks turn out to be but logs,
CAP.
8
14
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
p

20
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[ff]
ff
p
arco
Bulls are but in - flat - ed frogs.
(Puzzled.)
So they be, fre - quent - ly.
Drops the wind and stops the mill,

27
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
27
Hns. (F)
Cnts. (A)
Tbn.
27
Timp.
BUTT.
Tur - bot is am - bi-tious brill; Gild the farth-ing if you will, Yet it is a farth - ing still. (Puzzled.)
CAP.
Yes, I know, that is so:
27
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
pizz.
pizz.
pizz.
pizz.

35
Fl.
[p]
Ob.
Cl. I (A)
[p]
Clarinet I (A)
Cl. II (A)
[See note on p. xvii.]
[p]
Bsn.
35
Hns. (F)
[p]
Cnts. (A)
[p]
Tbn.
35
Timp.
p
BUTT.
CAP.
8
Tho' to catch your drift I'm striv - ing, It is sha - dy, it is sha - dy, I don't see at what you're driv - ing, Mys - tic
35
Vln. I
arco
Vln. II
arco
Vla.
arco
(Cl. 1)
Vc.
arco
D.B.
arco

41
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
p
(Aside.)
Stern con - vic - tion's o'er him steal - ing, That the mys - tic
la - dy, mys-tic la - dy.
Stern con-vic - tion's o'er me steal - ing, That the mys - tic
(Cl. 1)

46
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[ff]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
la - dy's deal - ing In o - ra - cu - lar re - veal - ing. That is so.
CAP.
la - dy's deal - ing In o - ra - cu - lar re - veal - ing. Yes, I know.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

52
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
[p]
52
Hns. (F)
Cnts. (A)
Tbn.
52
Timp.
BUTT.
CAP.
8
Tho' I'm a - ny - thing but cle - ver, I could talk like that for - e - ver. Once a cat was killed by care,
52
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
p

58
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
[ff]
ff
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Ve - ry true; so they do.
On - ly brave de - serve the fair.
Wink is of - ten good as nod,
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.
p

65
Fl.
Ob.
p
Cl. I (A)
[p]
Cl. II (A)
Bsn.
65
Hns. (F)
Cnts. (A)
Tbn.
65
Timp.
BUTT.
CAP.
8
Spoils the child who spares the rod; Thir - sty lambs run fox - y dan-gers, Dogs are found in ma - ny man-gers.
65
Vln. I
Vln. II
Vla.
Vc.
D.B.

71
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[ff]
ff
p
arco
Fre - quent - lee! I a - gree.
Paw of cat the chest - nut snatch - es, Worn out gar - ments

77
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
77
Hns. (F)
Cnts. (A)
Tbn.
77
Timp.
BUTT.
Yes, I know,
CAP.
show new patch-es; On - ly count the chick that hatch-es, Men are grown-up catch - y catch-ies.
77
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
D.B.
pizz.

83
Fl.
[p]
Ob.
Cl. I (A)
[p]
Clarinet I (A)
Cl. II (A)
[p]
Bsn.
83
Hns. (F)
[p]
Cnts. (A)
[p]
Tbn.
83
Timp.
p
BUTT.
that is so, Tho' to catch my drift he's striv - ing, I'll dis - sem - ble! I'll dis - sem - ble! When he sees at what I'm
CAP.
8
83
Vln. I
arco
Vln. II
arco
Vla.
arco
(Cl. 1)
Vc.
arco
D.B.
arco

89
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
p
(Cl. 1)
driv - ing, Let him trem - ble, Let him trem - ble!
Tho' a mys - tic tone I bor - row,
Tho' a mys - tic tone you bor - row,

94
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
94
Hns. (F)
Cnts. (A)
Tbn.
94
Timp.
BUTT.
He will learn the truth with sor - row; Here to-day and gone to - mor - row. That is so.
CAP.
I shall learn the truth with sor - row; Here to-day and gone to-mor - row. Yes, I know.
94
Vln. I
Vln. II
Vla.
Vc.
D.B.

100
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
100
Hns. (F)
Cnts. (A)
Tbn.
100
Timp.
BUTT.
I'll dis - sem - ble, I'll dis - sem - ble, I'll dis - sem - ble, Let him trem - ble! Let him
CAP.
Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row, Here to - day and
100
Vln. I
Vln. II
Vla.
Vc.
D.B.

poco rit.
a tempo
105
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
CAP.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
sffz
trem - ble!
Yes, I know, that is so.
gone to - mor - row,
Yes, I know, that is so..

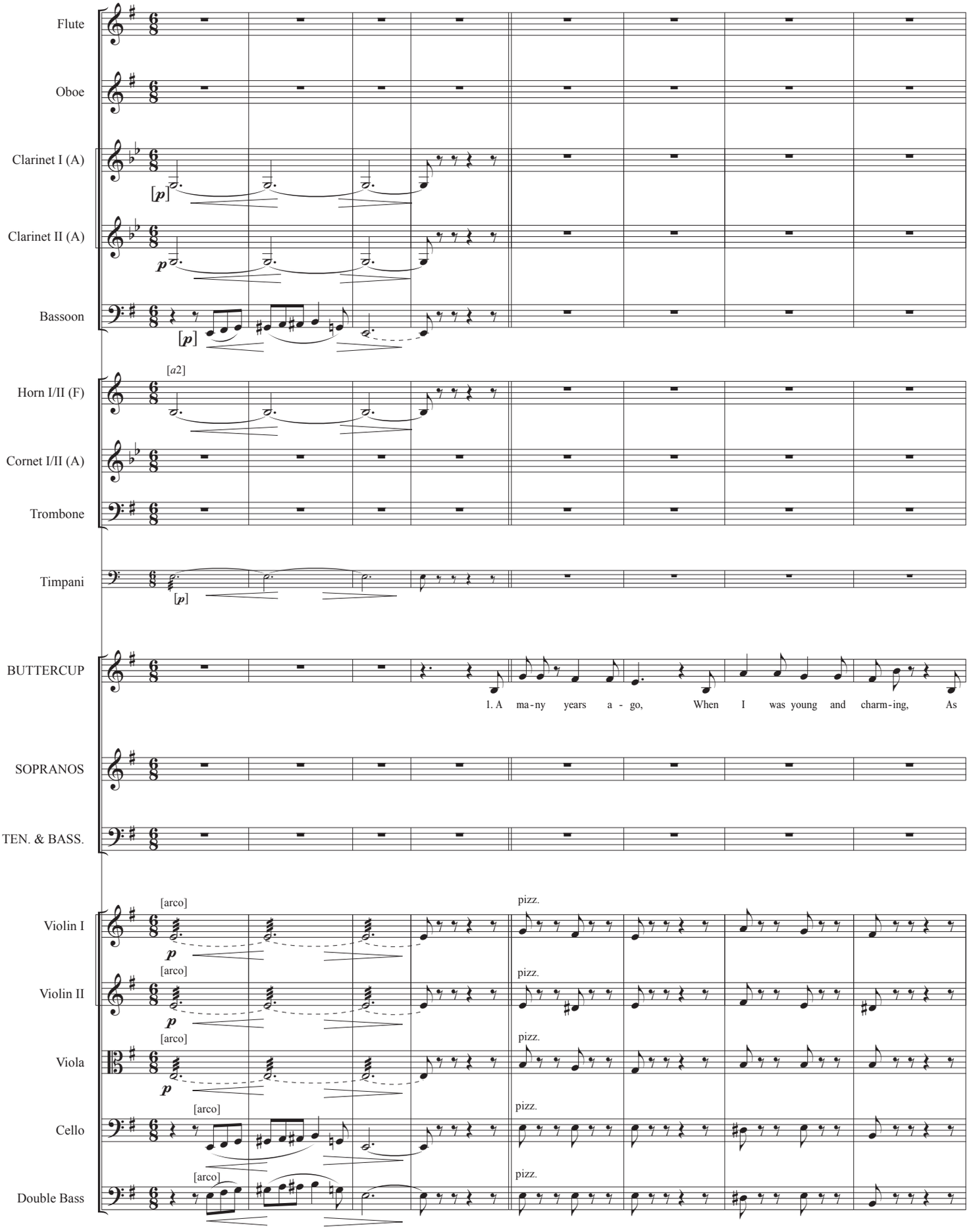
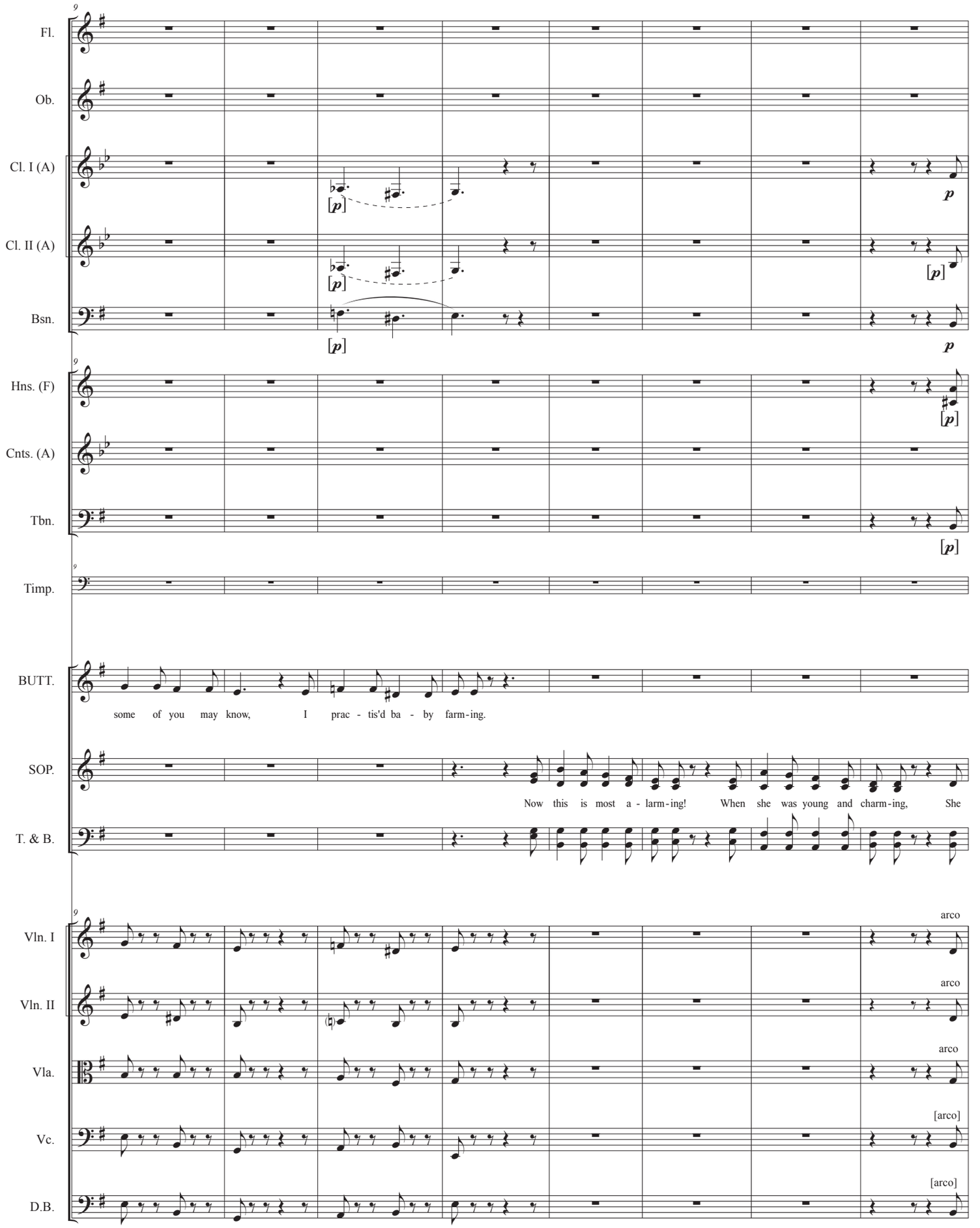
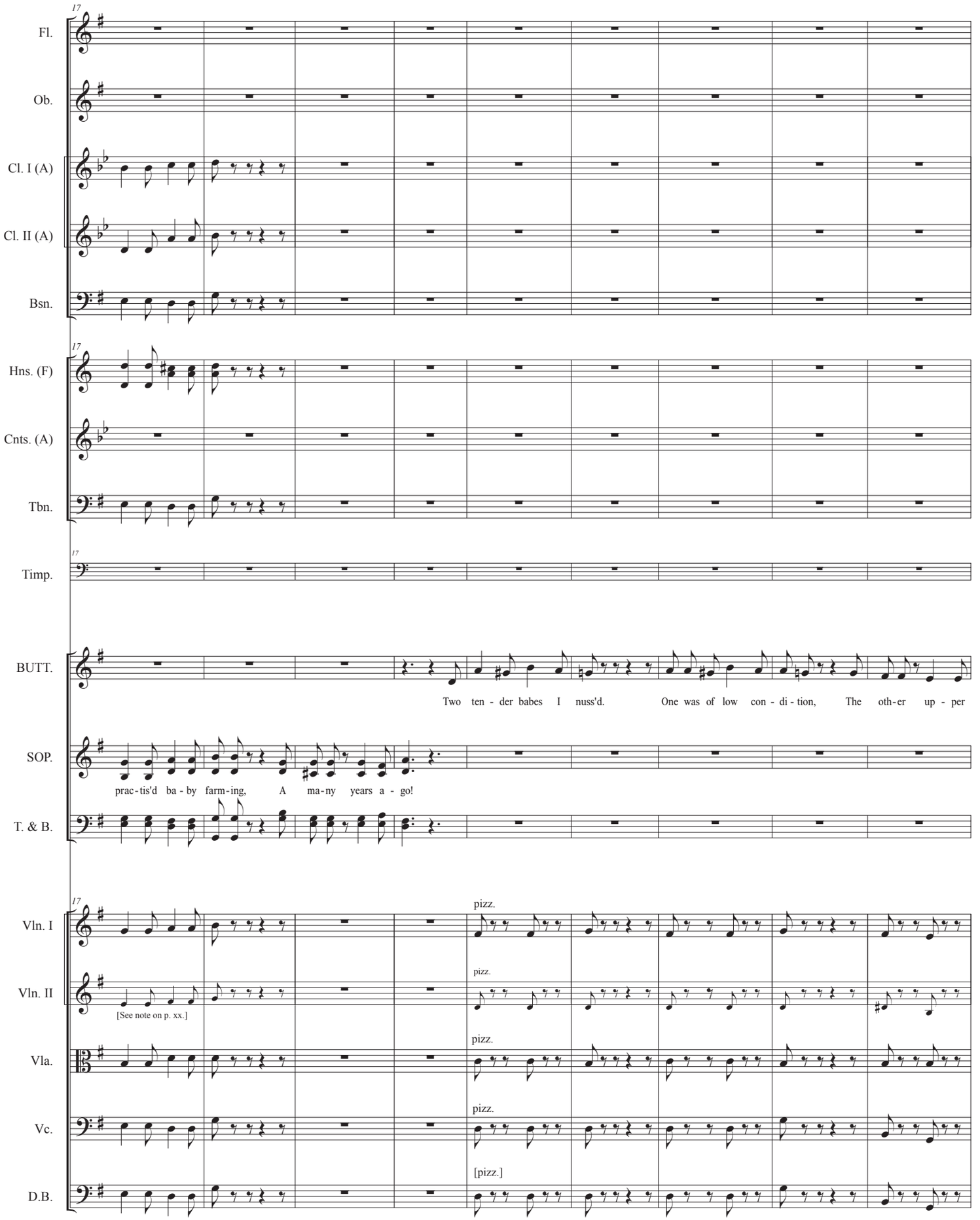
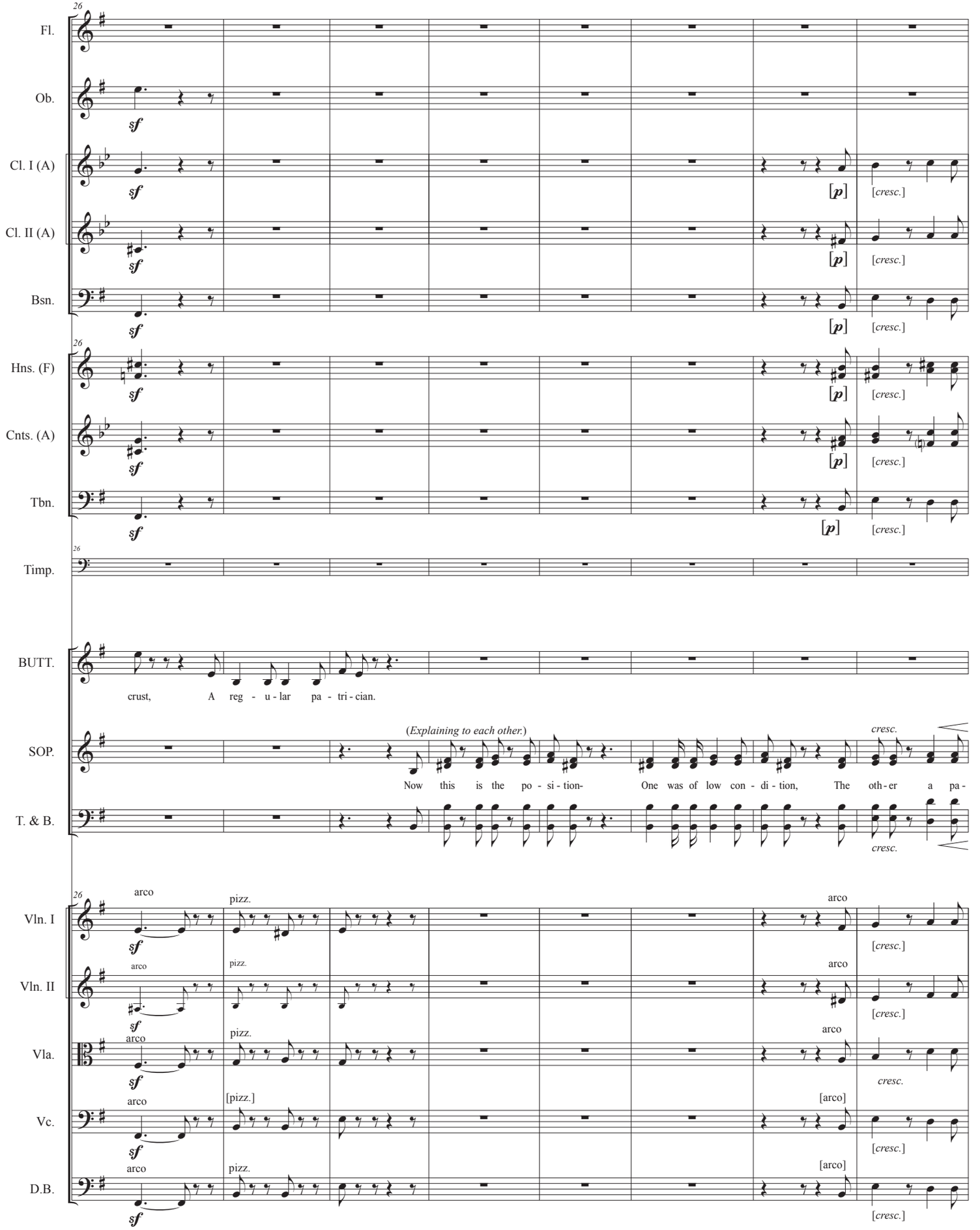
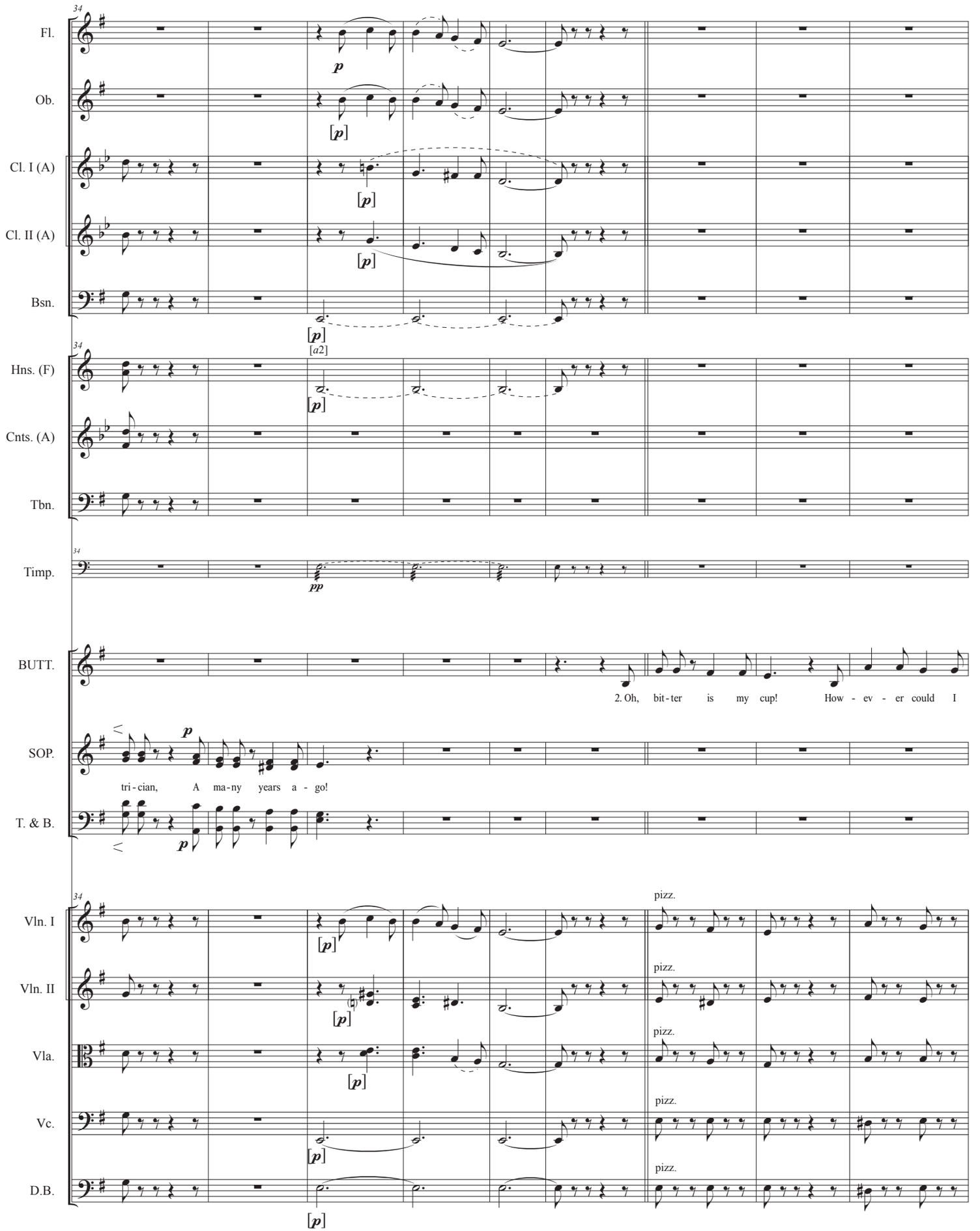
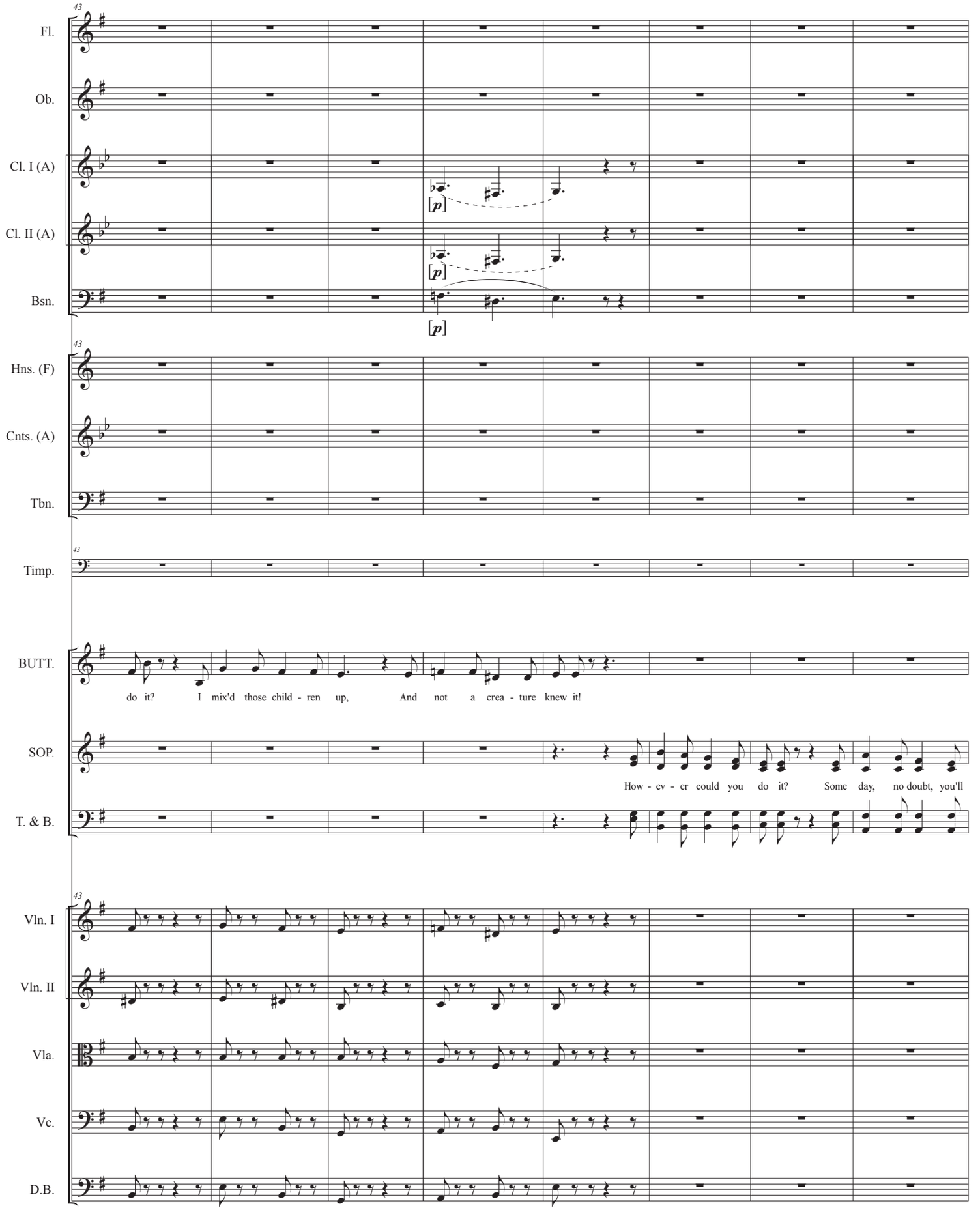
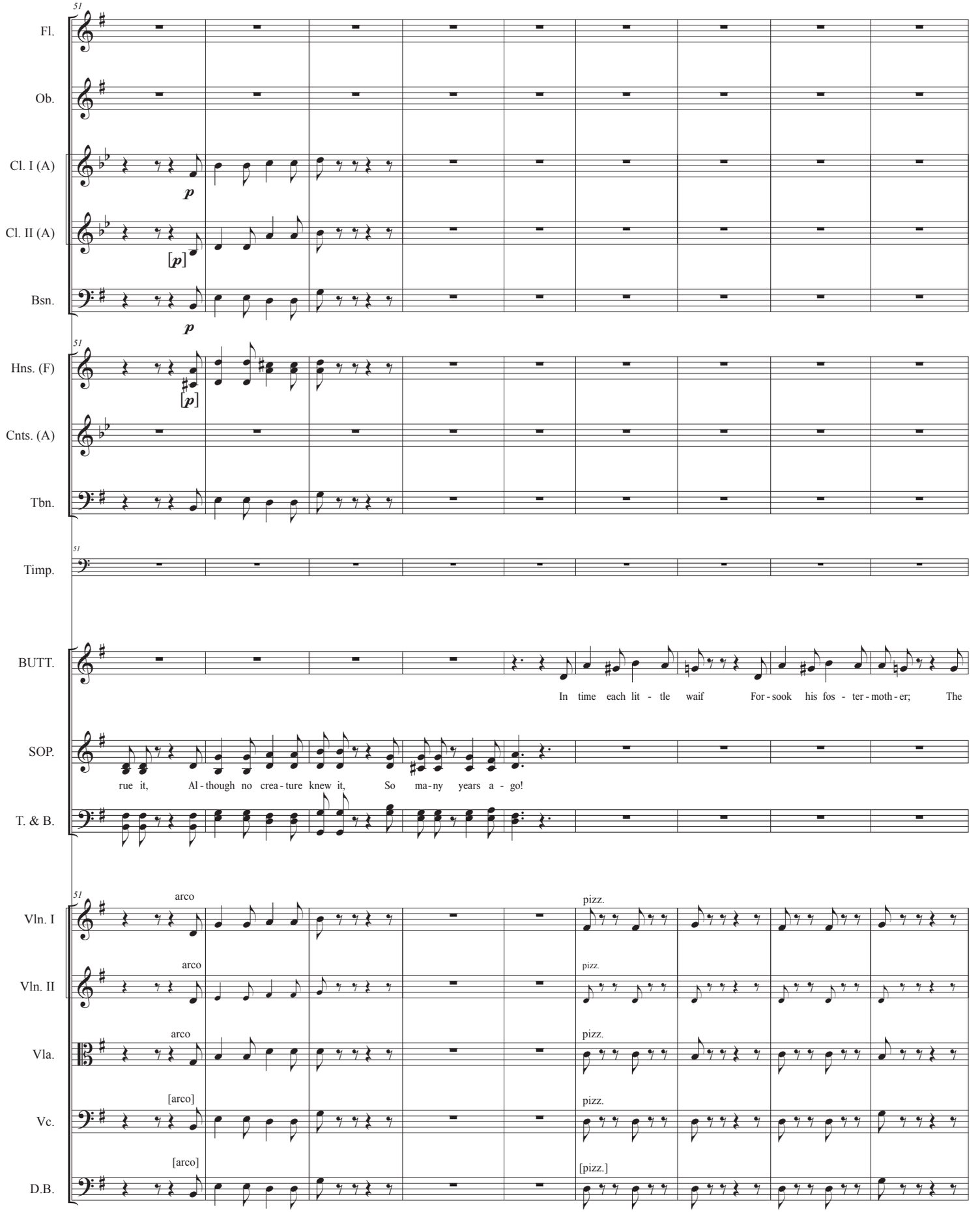
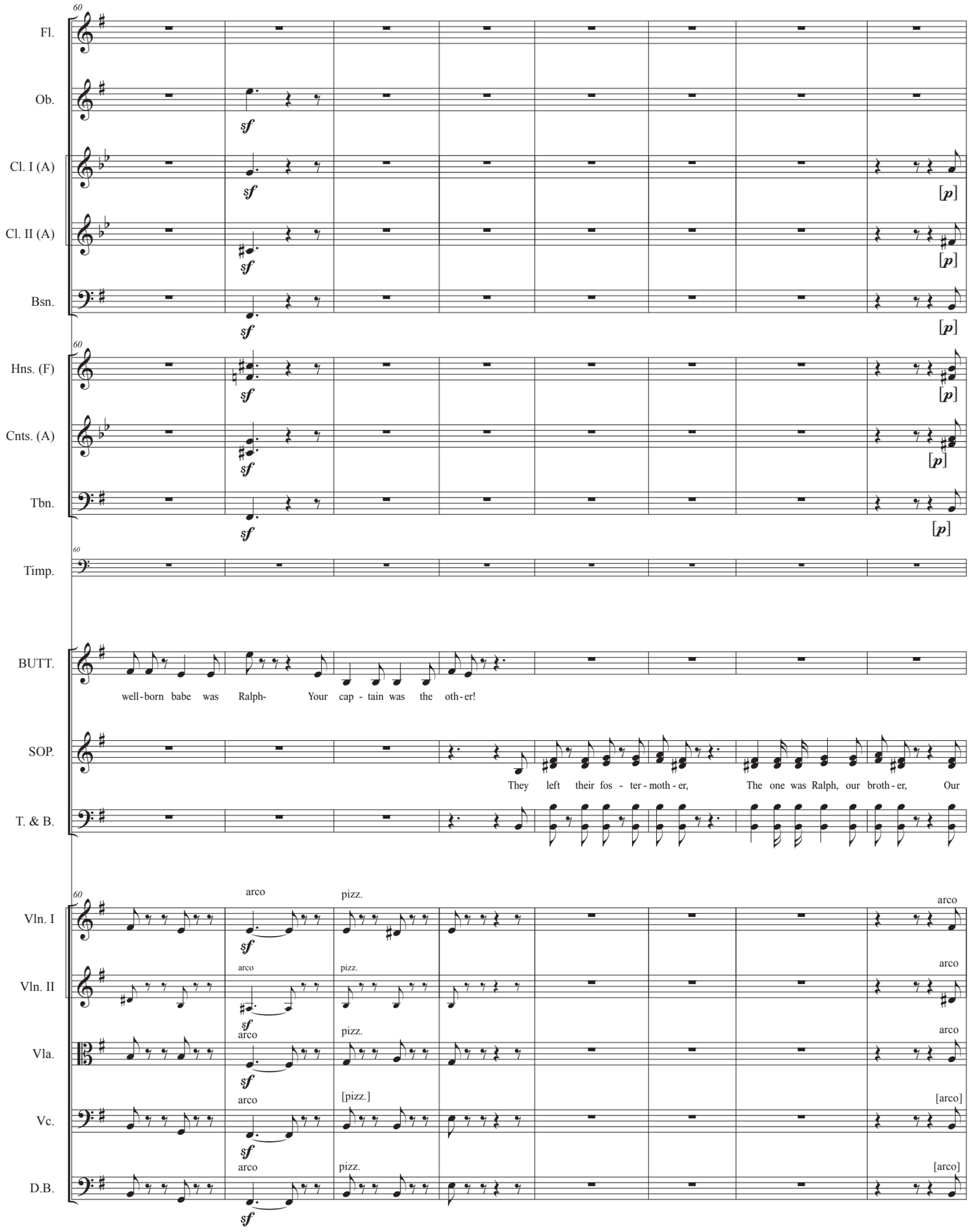
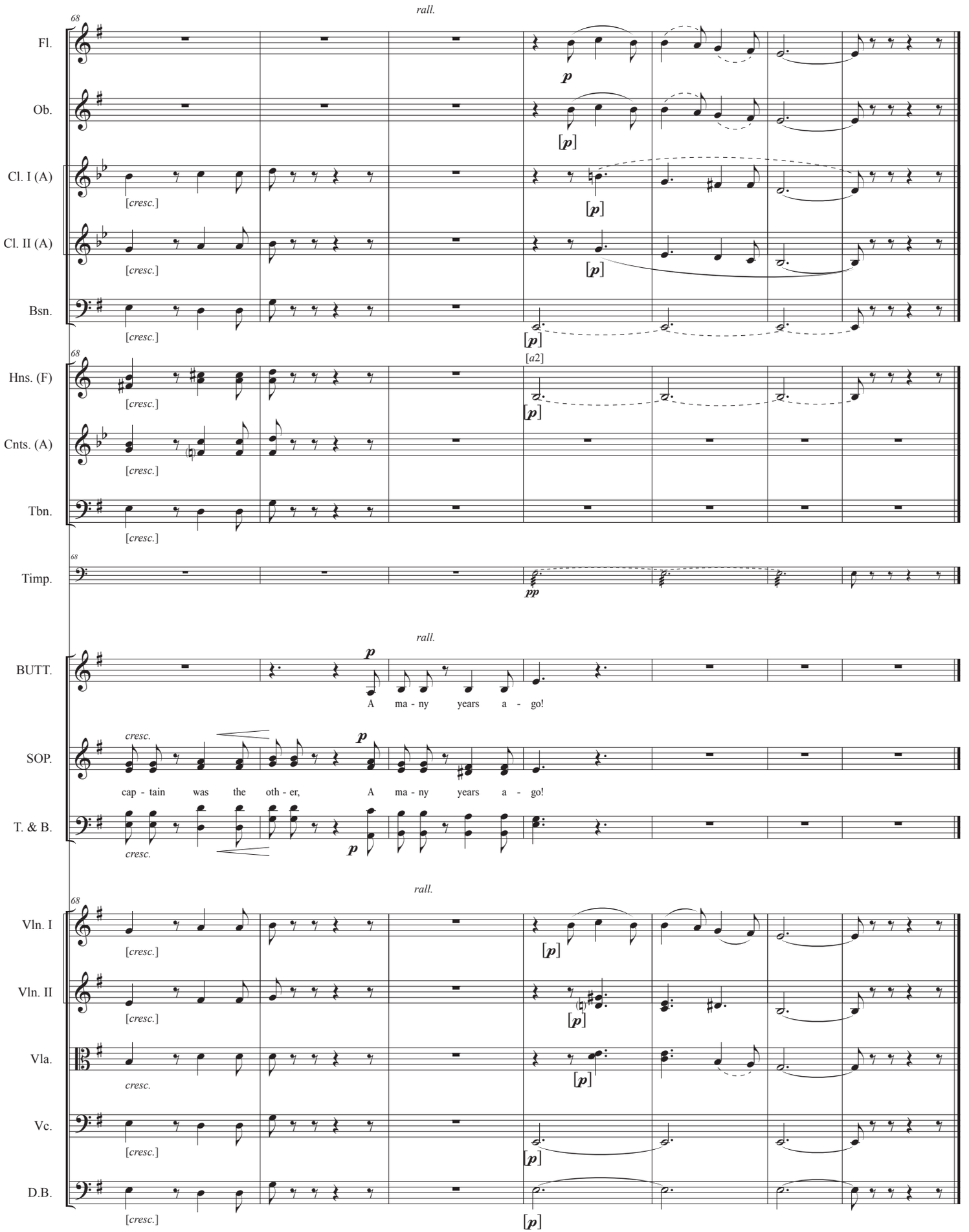
No. 15 SCENA

Andante
Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
Andante
JOSEPHINE
The hours creep on a - pace,
My guil - ty heart is quak - ing;
Andante
Violin I
Violin II
Viola
Cello
Double Bass
Cl.
Cl.
Bsn.
Bsn.

9
JOS
Oh, that I might re - trace The step that I am tak - ing. Its fol - ly it were ea - sy to be show - ing;
9
Vln. I
Vln. II
Vla.
Vc.
D.B.
15
Cl. I (B♭)
Cl. II (B♭)
Bsn.
15
JOS
What I am giv - ing up, and whith - er go - ing! On the one hand papa's luxurious home, hung with ancestral armour and old bras - ses,
15
Vln. I
Vln. II
Vla.
Vc.
D.B.

20
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[ff]
ff
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
f
JOS
Carved oak and tapestry from distant Rome, rare "blue and white" Venetian finger - glas - ses, Rich Oriental rugs, luxurious sofa pil - lows, And ev-'ry thing that is-n't old, from Gil-lows!
Vln. I
Vln. II
Vla.
Vc.
D.B.

24
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
24
Hns. (F)
Cnts. (B♭)
Tbn.
24
Change F to E♭
Timp.
24
JOS
And, on the other, a dark and dingy room in some back street with stuffy children cry - ing,
Where organs yell, and clacking housewives fume, and clothes are hanging out all day a - dry - ing,
24
Vln. I
[p]
Vln. II
p
Vla.
p
Vc.
p
D.B.
p

Allegro con spirito
26
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
ff
f
cresc. molto
cresc.
[cresc. molto]
With one cracked looking-glass to see your face in, and dinner served up in a pudding
ba - sin!

32
JOS
A sim - ple sail - or, low - ly born, Un - let - ter'd and un - known, Who toils for bread from ear - ly morn Till
32
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
39
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
JOS
half the night has flown, Till half the night has flown. No gold - en rank can he im - part, No wealth of house or
Vln. I
Vln. II
Vla.
Vc.
D.B.

46
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[cresc.]
Hns. (F)
Cnts. (B♭)
Tbn.
[p]
cresc.
p
Timp.
JOS
cresc.
land; No for - tune, save his trus - ty heart, And hon - est, brown right hand, his trus - ty heart and brown right hand; And
Vln. I
Vln. II
Vla.
Vc.
D.B.

53
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
JOS
yet he is so won-drous fair, That love for one so pas-sing rare, So peer-less in his man-ly beau-ty, Were lit-tle else than so-lemn
Vln. I
Vln. II
Vla.
Vc.
D.B.
60
JOS
du-ty, Were lit-tle else than so-lemn du-ty! Oh god of love and god of rea-son, say Which of you
rall.
ad lib.
Vln. I
Vln. II
Vla.
Vc.
D.B.

67
a tempo
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
67
Hns. (F)
Cnts. (B♭)
Tbn.
67
Timp.
67
a tempo
JOS
twain shall my poor heart o - bey? A sim - ple sai - lor, low - ly born, Un - let - ter'd and un - known, No gol - den rank can
67
a tempo
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

74
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[cresc.]
74
Hns. (F)
Cnts. (B♭)
Tbn.
[p]
[cresc.]
74
Timp.
74
JOS
he im-part, No wealth of house or land; No for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty
74
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]

81
Fl.
Ob.
Cl. I (B♭)
pp
[cresc.]
Cl. II (B♭)
[cresc.]
Bsn.
[p]
[cresc.]
81
Hns. (F)
[p]
[cresc.]
Cnts. (B♭)
Tbn.
81
Timp.
81
JOS
cresc.
heart and right hand; O god of love and god of rea - son, say, Which of you twain shall my poor
81
Vln. I
p
cresc.
Vln. II
p
cresc.
Vla.
p
cresc.
Vc.
p
cresc.
D.B.
p
cresc.

88
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
heart, my poor heart o - bey? God of love, god of rea-song, god of rea-son, god of love, say,
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
[p]
[cresc.]
cresc.
f

96
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[ff]
ff
96
Hns. (F)
Cnts. (B♭)
Tbn.
[p]
[ff]
96
Timp.
f
96
JOS
___ Which shall my poor heart o - bey? Oh, god of love and god of rea - son, say, Oh, god of love and god of rea - son,
96
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
f
[p]

102
rall.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
102
Hns. (F)
ff
Cnts. (B♭)
Tbn.
102
Timp.
102
rall.
JOS
say, Which of you twain shall my poor heart o - bey, my heart o - bey, Which shall my
102
rall.
Vln. I
[cresc. molto]
Vln. II
[cresc. molto]
Vla.
[cresc. molto]
Vc.
[cresc. molto]
D.B.

110
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[ff]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
pp
JOS
heart, my heart o - bey?
heart o - bey?
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

No. 16 BELL TRIO

10
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
[cresc.]
Hns. (F)
Cnts. (A)
Tbn.
Timp. / Glock.
JOS
SIR J.
CAP.
where-fore, Love can lev-el ranks, and there-fore I ad-mit the ju-ris-dic-tion; Ab-ly have you play'd your part, You have car-ried firm con-
where-fore, Love can lev-el ranks, and there-fore, Tho' your nau-ti-cal re-la-tion In my set could scarce-ly pass, Though you oc-cu-py a
where-fore, Love can lev-el ranks, and there-fore, Tho' his Lord-ship's sta-tion's migh-ty, Tho' stu-pen-dous be his brain, Though her tastes are mean and
Vln. I
Vln. II
Vla.
Vc.
D.B.

18
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp. / Glock.
JOS
vic - tions To my hes - i - tat - ing heart.
SIR J.
sta - tion In the low - er mid - dle class-
(every time)
Ring the mer - ry bells on board ship,
CAP.
fligh - ty, And her for - tune poor and plain-
(every time)
Ring the mer - ry bells on board ship,
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
[p]

25
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp. / Glock.
JOS
SIR J.
Rend the air with warb - ling wild, For the u - nion of my Lord - ship With a hum - ble cap - tain's child.
CAP.
(each verse)
Rend the air with warb - ling wild, For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
Vln. I
Vln. II
Vla.
Vc.
D.B.

32
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
32
Hns. (F)
Cnts. (A)
Tbn.
32 8
Timp. / Glock.
32
JOS
(each verse)
For a gal - lant cap - tain's daugh - ter
[aside]
And a tar that ploughs the wa - ter.
SIR J.
(each verse)
And a Lord that rules the wa - ter.
CAP.
hum - ble cap - tain's daugh - ter,
32
Vln. I
pizz.
p
Vln. II
p
Vla.
p
Vc.
p
D.B.
p

41
1, 2.
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Solo
Cnts. (A)
Tbn.
Timp. / Glock.
[to Timp.?]
JOS
SIR J.
CAP.
Let the air with joy be la - den, Rend with songs the air a - bove, For the u - nion of a maid - en With the man who owns her love.
Vln. I
arco
Vln. II
Vla.
Vc.
D.B.

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp. / Glock.
JOS
Let the air with joy be la - den,
For the u - nion of a maid - en
SIR J.
Ring the ner - ry bells on board ship,
For her u - nion with [my] Lord - ship.
CAP.
Ring the mer - ry bells on board ship,
For her u - nion with his Lord - ship,
Vln. I
(pizz.)
Vln. II
Vla.
Vc.
D.B.

58
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[più] f
Hns. (F)
Cnts. (A)
Tbn.
f
Timp. / Glock.
to Timp.
JOS
SIR J.
CAP.
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
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.

68
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
68
Hns. (F)
Cnts. (A)
Tbn.
68
Timp. / Glock.
68
JOS
love.
SIR J.
love.
CAP.
love.
68
Vln. I
Vln. II
Vla.
Vc.
D.B.

78
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
78
Hns. (F)
Cnts. (A)
Tbn.
78
Timp. / Glock.
78
JOS
SIR J.
CAP.
78
Vln. I
Vln. II
Vla.
Vc.
D.B.

Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
CAPTAIN C.
DEADEYE
1. Kind Cap - tain, I've im - port - ant in - form - a - tion- Sing hey, the gal - lant Cap - tain that you
Violin I
Violin II
Viola
Cello
Double Bass
pizz.
arco
[See note on p. xviii.]

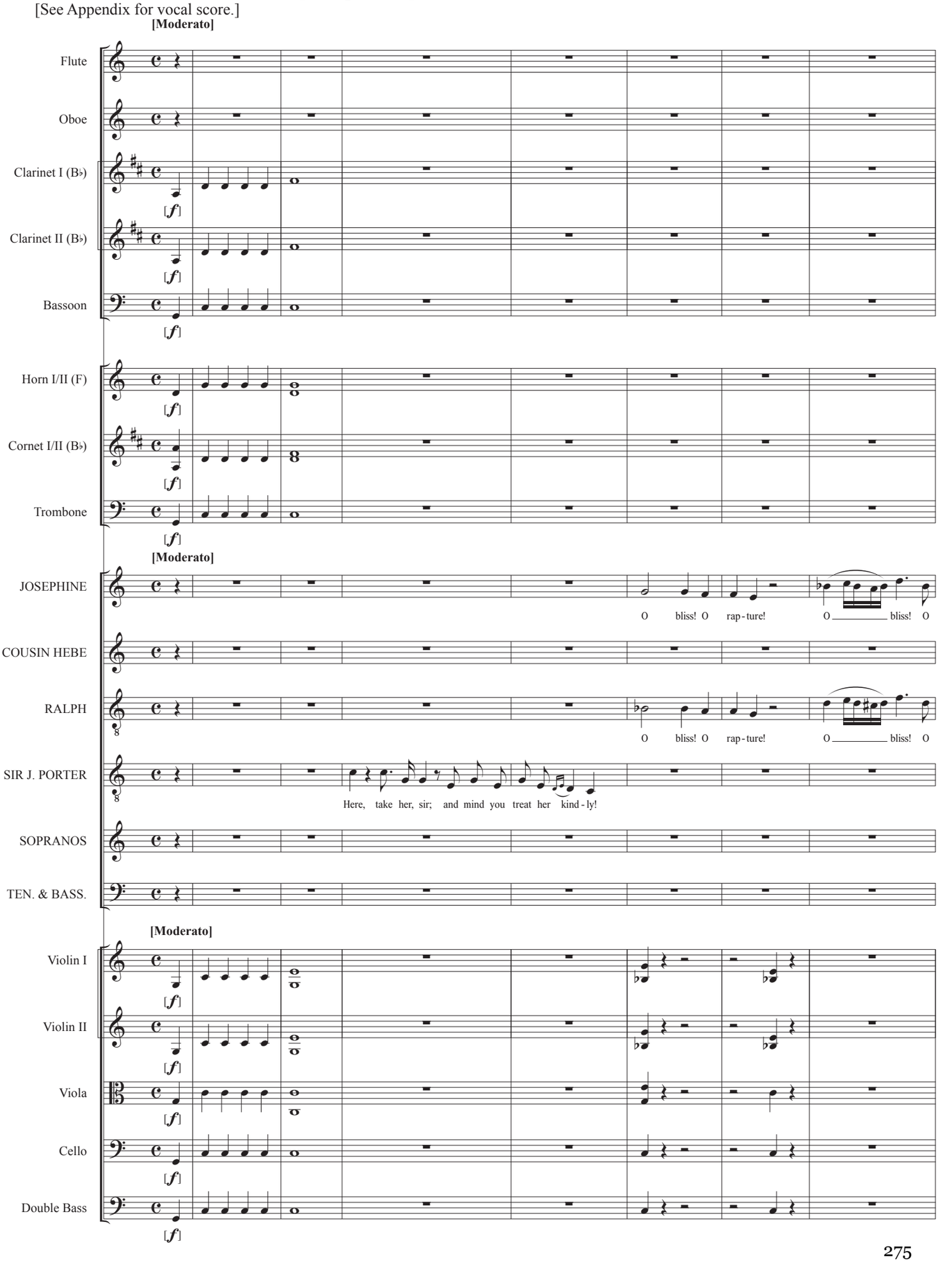
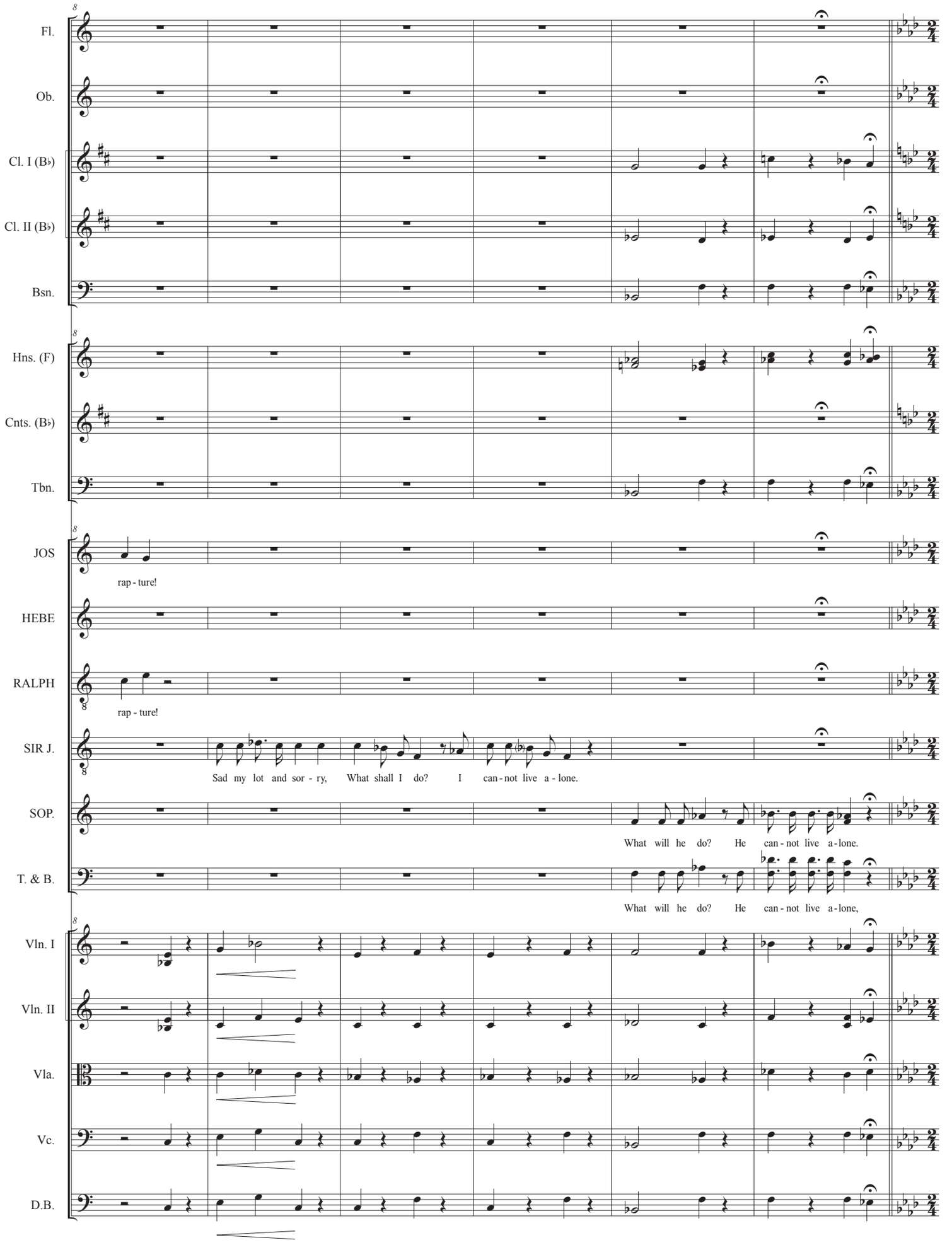

9
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
9
Hns. (F)
Cnts. (B♭)
Tbn.
9
Timp.
CAP.
8
DEAD.
are- A - bout a cer - tain in - ti - mate re - la - tion, Sing hey, the mer - ry maid - en and the tar.
9
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
D.B.
pizz.

18
Fl.
[p]
Ob.
[p]
Cl. I (B♭)
p
Cl. II (B♭)
p
Bsn.
[p]
18
Hns. (F)
Cnts. (B♭)
Tbn.
18
Timp.
CAP.
8
The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, Sing hey, the mer - ry maid - en and the
DEAD.
The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The maid - en and the
18
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
D.B.
arco

26
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[f]
ff
26
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
CAP.
DEAD.
tar.
2. Good fel - low, in con - un - drums you are
tar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p

33
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
p
[p]
33
Hns. (F)
Cnts. (B♭)
Tbn.
33
Timp.
CAP.
8
speak - ing- Sing hey, the sil - ly sail - or that you are- The ans - wers to them vain - ly am I seek -
DEAD.
33
Vln. I
Vln. II
Vla.
Vc.
D.B.

42
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p]
p
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
CAP.
DEAD.
ing, Sing hey, the mer - ry maid - en and the tar.
The mer - ry, mer - ry maid - en, The mer - ry, mer - ry
The mer - ry, mer - ry maid - en, The
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

50
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[f]
ff
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
CAP.
DEAD.
maid - en, Sing hey, the mer - ry maid - en and the tar.
mer - ry, mer - ry maid - en, The maid - en and the tar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
f

57
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
p
[p]
57
Hns. (F)
Cnts. (B♭)
Tbn.
57
Timp.
CAP.
8
DEAD.
3. Kind Cap - tain, your young la - dy is a - sigh - ing, Sing hey, the gal - lant Cap - tain that you
57
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
p
p
p

65
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
65
Hns. (F)
Cnts. (B♭)
Tbn.
65
Timp.
CAP.
8
DEAD.
are- This ve - ry night wih Rack-straw to be fly - ing, Sing hey, the mer - ry maid - en and the tar.
65
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
D.B.
pizz.

74
Fl.
[p]
Ob.
[p]
Cl. I (B♭)
p
Cl. II (B♭)
p
Bsn.
[p]
74
Hns. (F)
Cnts. (B♭)
Tbn.
74
Timp.
CAP.
8
The mer - ry, mer - ry maid - ten, The mer - ry, mer - ry maid - en, Sing hey, the mer - ry maid - en and the
DEAD.
The mer - ry, mer - ry maid - en, The mer - ry, mer - ry maid - en, The maid - en and the
74
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
D.B.
arco

82
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[f]
ff
82
Hns. (F)
Cnts. (B♭)
Tbn.
[f]
82
Timp.
CAP.
tar.
4. Good fel - low, you have giv - en time - ly
DEAD.
tar.
82
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
[f]

89
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
p
p
[p]
89
Hns. (F)
Cnts. (B♭)
Tbn.
89
Timp.
CAP.
DEAD.
warn - ing- Sing hey, the thought - ful sail - or that you are- I'll talk to Mas - ter Rack - straw in the
89
Vln. I
Vln. II
Vla.
Vc.
D.B.

97
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[p]
p
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
CAP.
DEAD.
morn - ing, Sing hey, the cat - o' - nine - tails and the tar. The mer - ry cat - o' - nine - tails, the mer - ry cat - o' -
The mer - ry cat - o' - nine - tails, The
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

106
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[f]
ff
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
CAP.
DEAD.
nine - tails, The mer - ry cat - o' - nine - tails and the tar.
mer - ry cat, The mer - ry cat - o' - nine - tails and the tar.
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.
f

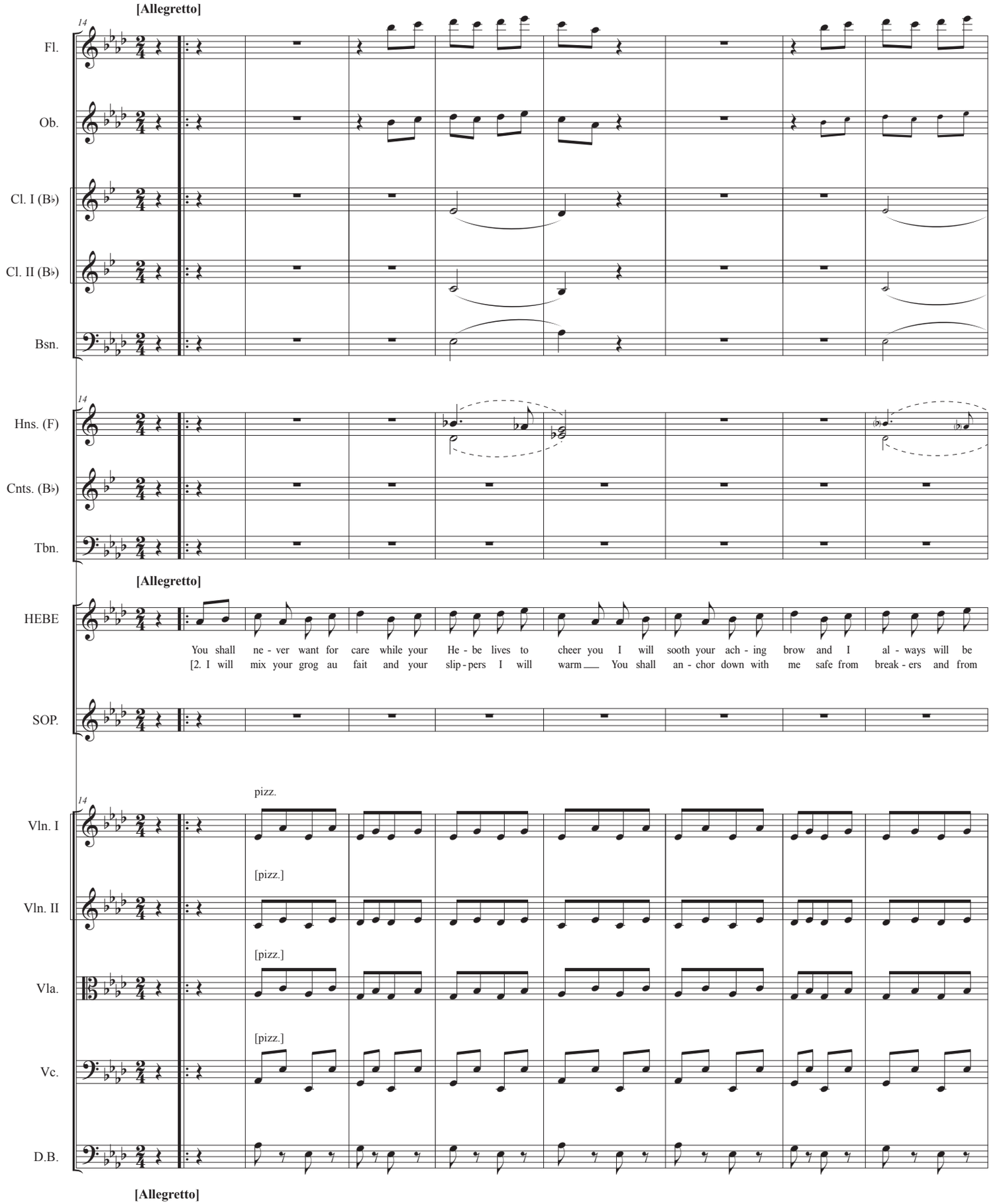
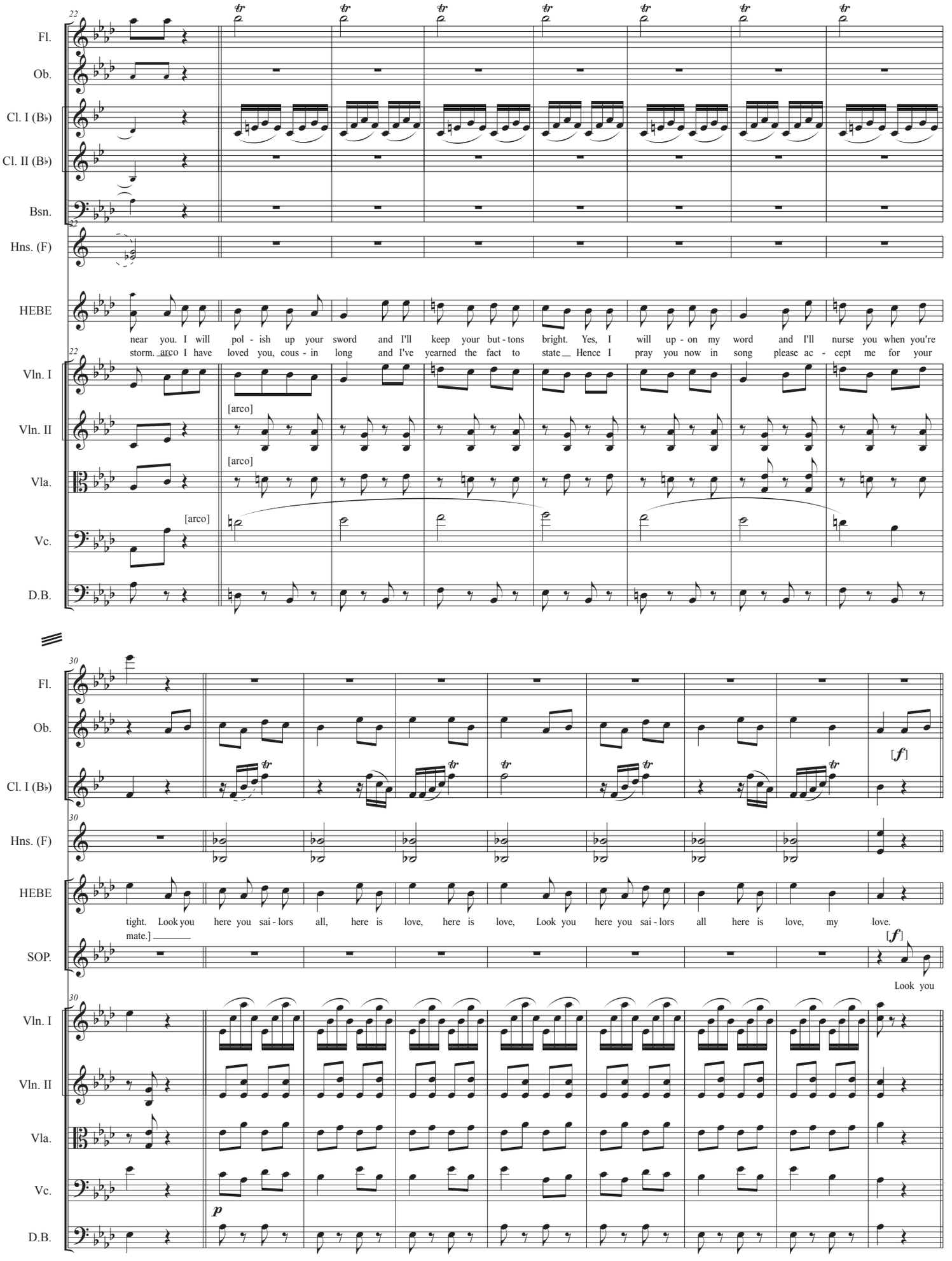
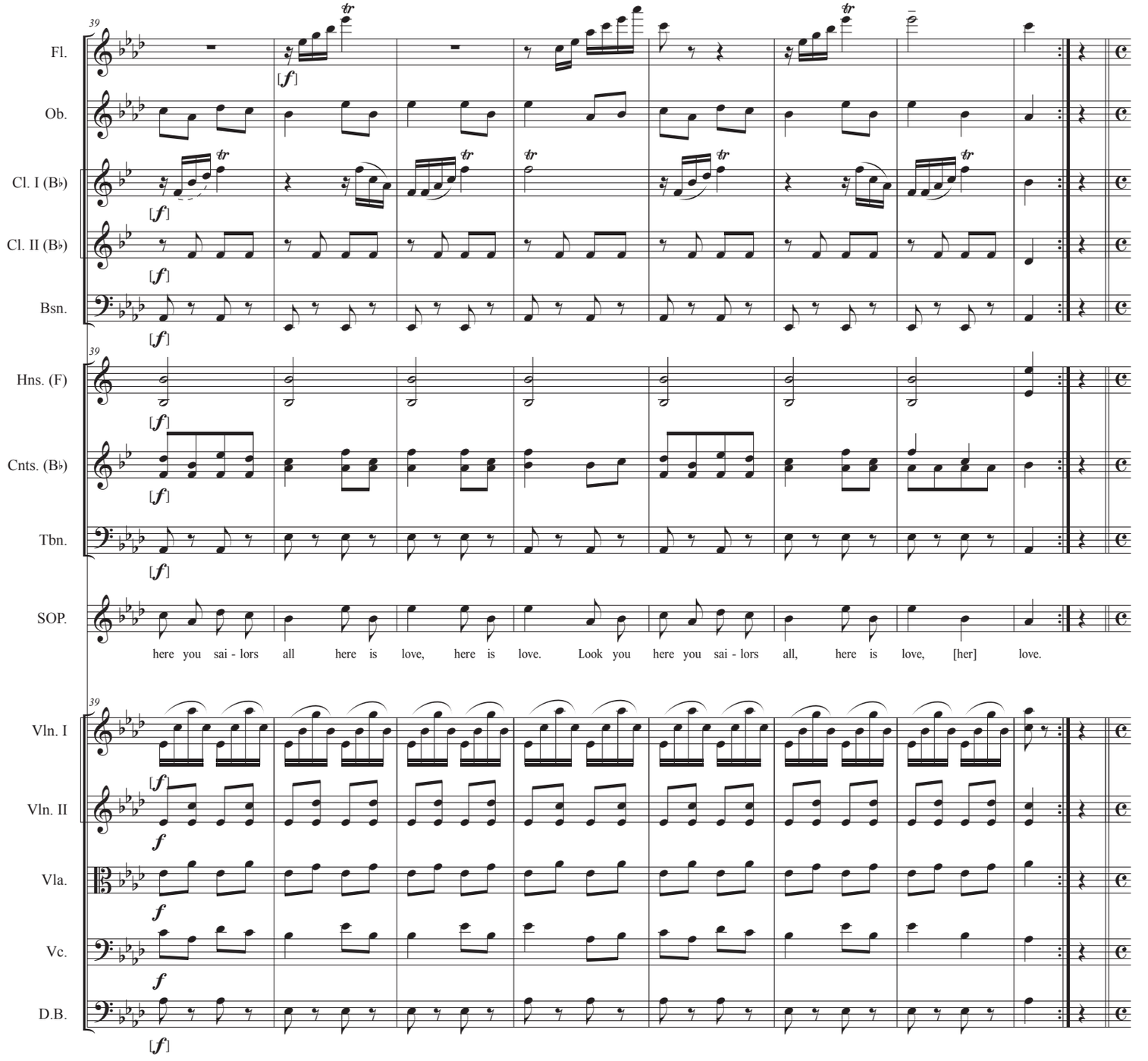
No. 18: CHORUS WITH SOLI

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
DEAD.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
(CAPTAIN stamps.)
Si - lent
step with cau - tion feel - ing, We ___ will ___ soft - ly creep a - way.
Good - ness me!
why, what was that?
arco
pizz.

13
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
Hns. (F)
Cnts. (A)
[I.]
Tbn.
Timp.
JOS
RALPH
CAP.
(Producing cat-o'-nine-tails.) p
They're right, it was the cat!
DEAD.
be, it was the cat!
T. & B.
(Reassured.)
[f]
It was, it was the cat!
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.
cresc.
[arco]
[pizz.]

19
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
19
Hns. (F)
Cnts. (A)
Tbn.
19
Timp.
19
JOS
RALPH
CAP.
DEAD.
T. & B.
pp
Pull a - shore in fash - ion stea - dy, Hy - men will de - fray the fare, For a cler - gy - man is
19
Vln. I
Vln. II
Vla.
Vc.
D.B.

25
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
DEAD.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
Si - lent
rea - dy To u - nite the hap - py pair.
Good - ness me!
why, what was that?
arco
pizz.

30
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
p
Hns. (F)
Cnts. (A)
Tbn.
[I.]
Timp.
JOS
RALPH
CAP.
DEAD.
(Aside.)
They're right. It was the
be, a - gain the cat!
f
T. & B.
It was a - gain the cat!
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.
cresc.
[arco]
[pizz.]

35
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
p
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
DEAD.
TEN.
BASS
[pp]
Ev - 'ry step with cau - tion feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion
cat! with cau - tion feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion
Ev - 'ry steo with cau - tion feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion
We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
[pizz.]
pizz.

rall.
attacca
41
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
DEAD.
TEN.
BASS
feel - ing, We will steal a - way.
feel - ing, They will soft - - - ly steal a - way.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
ff

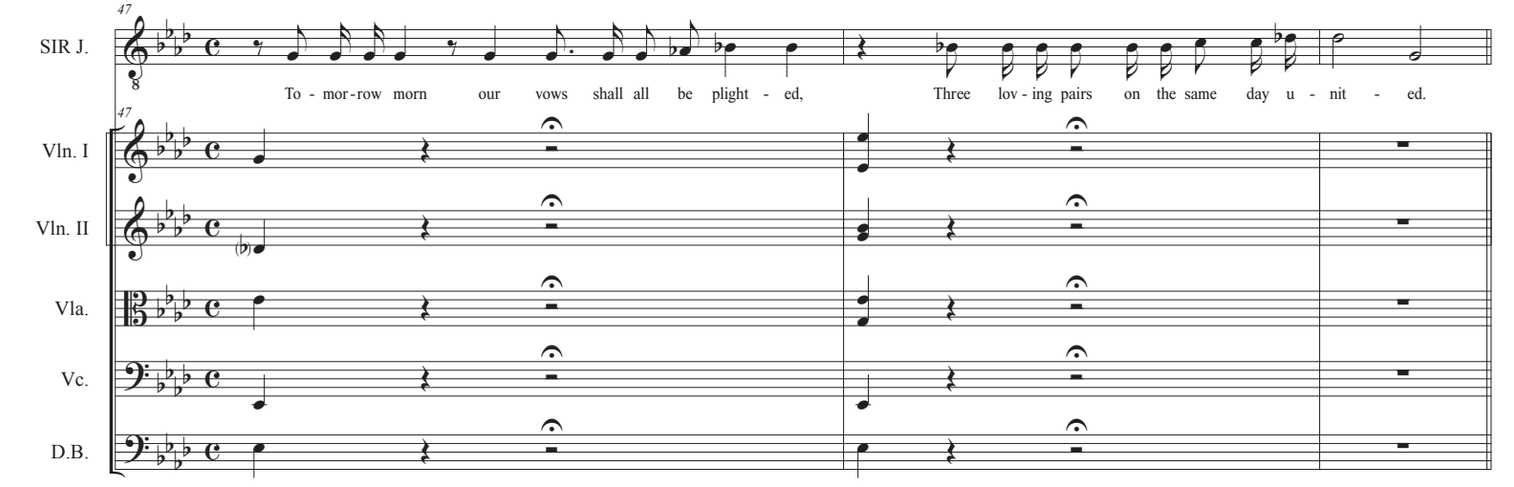
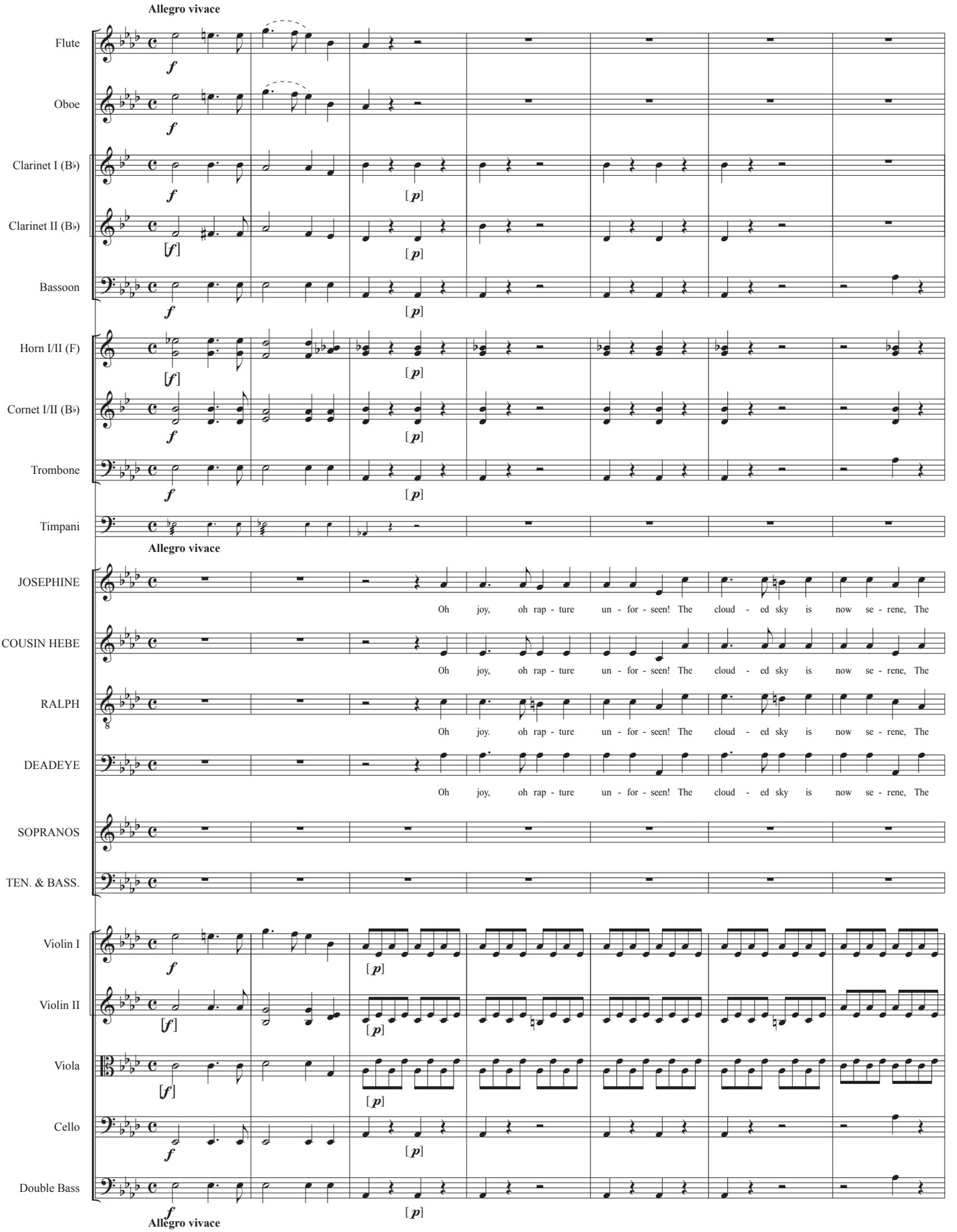
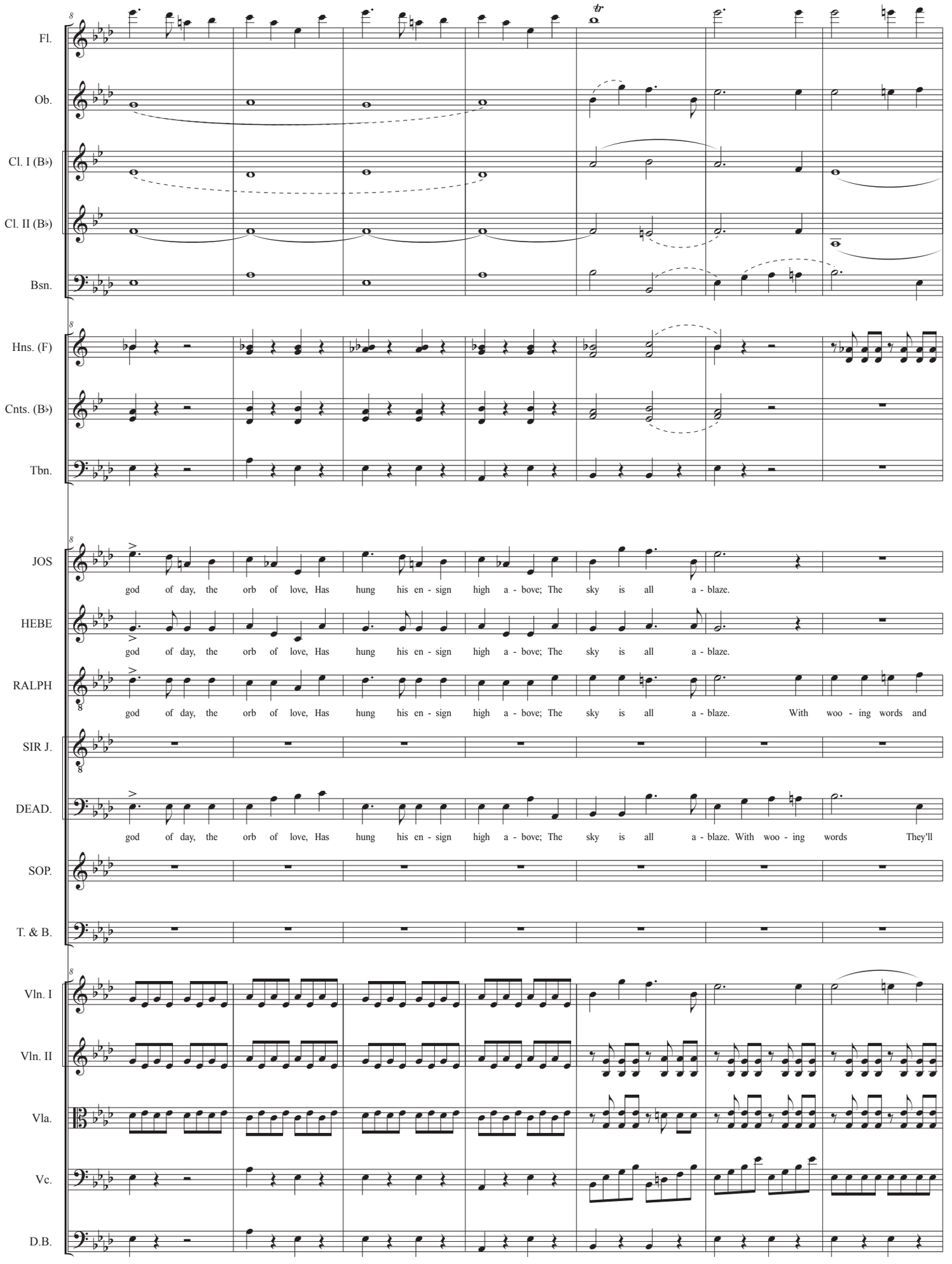
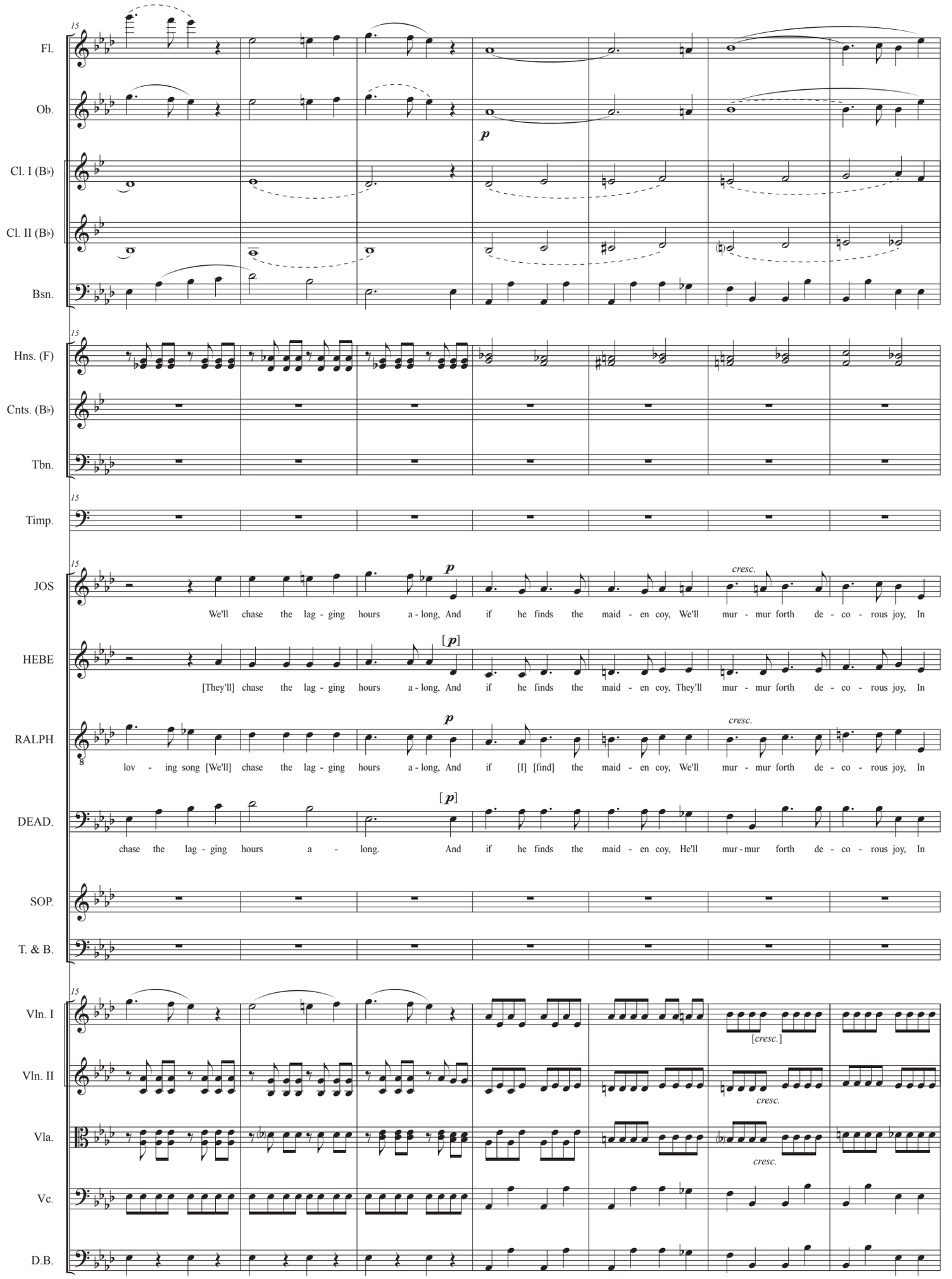
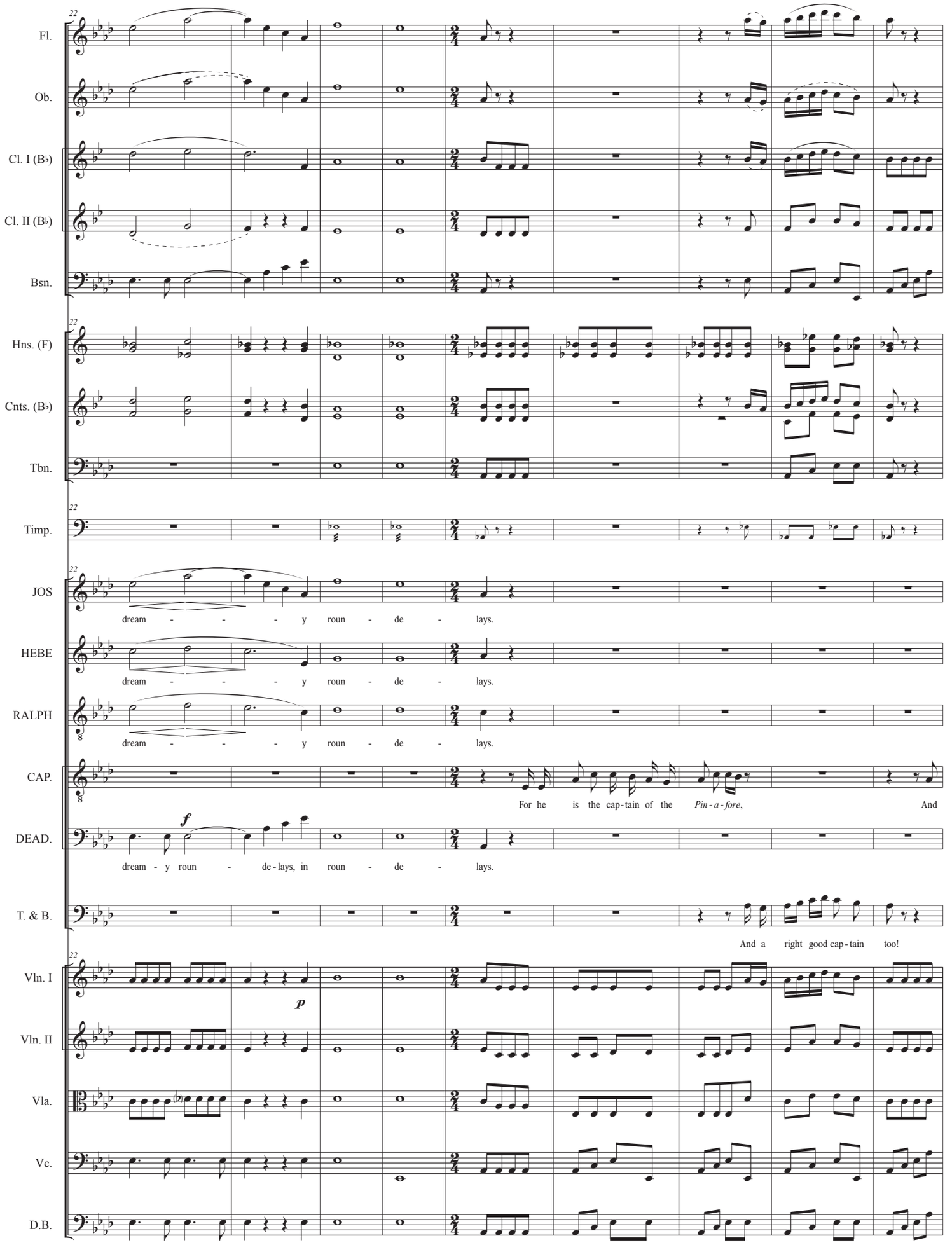
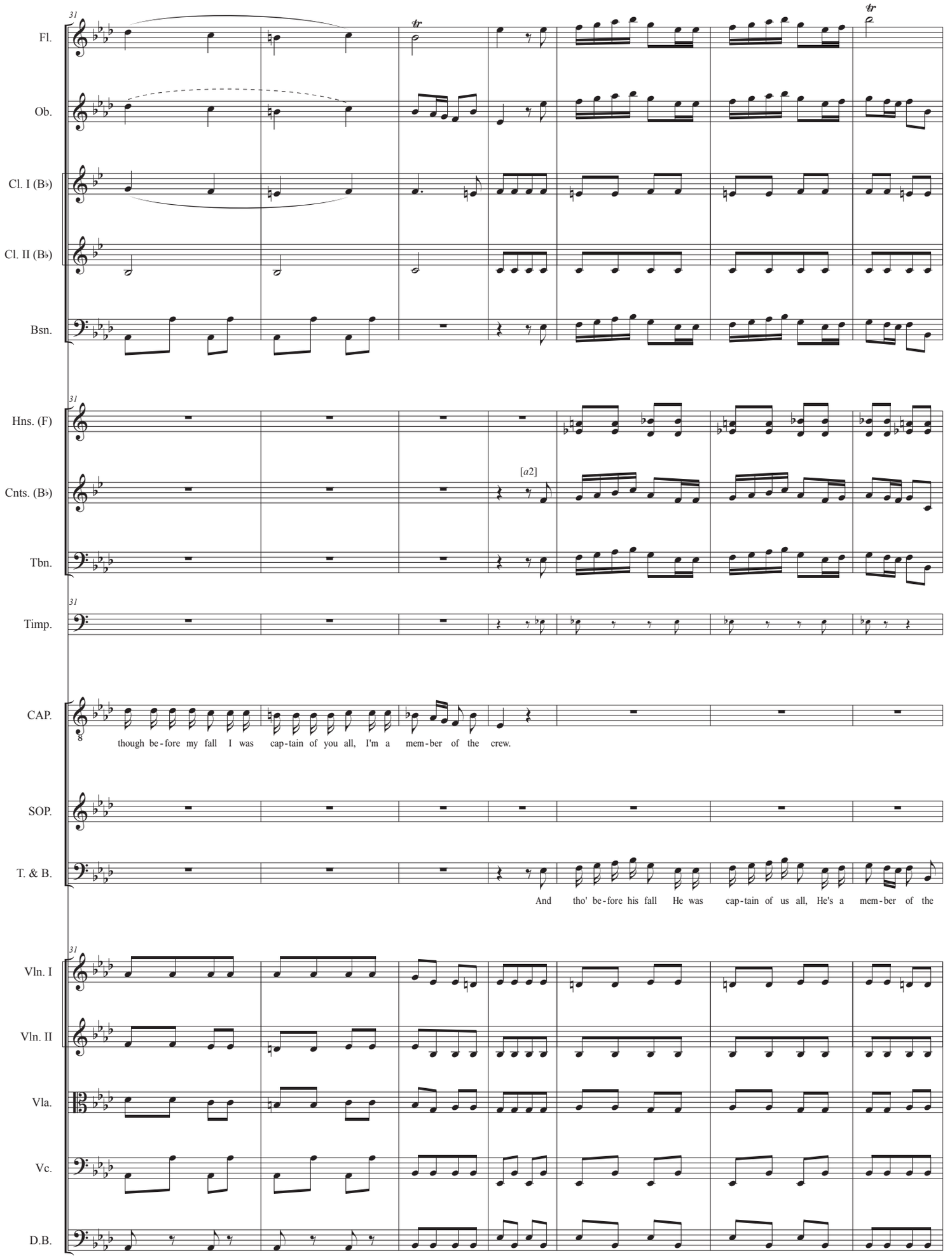
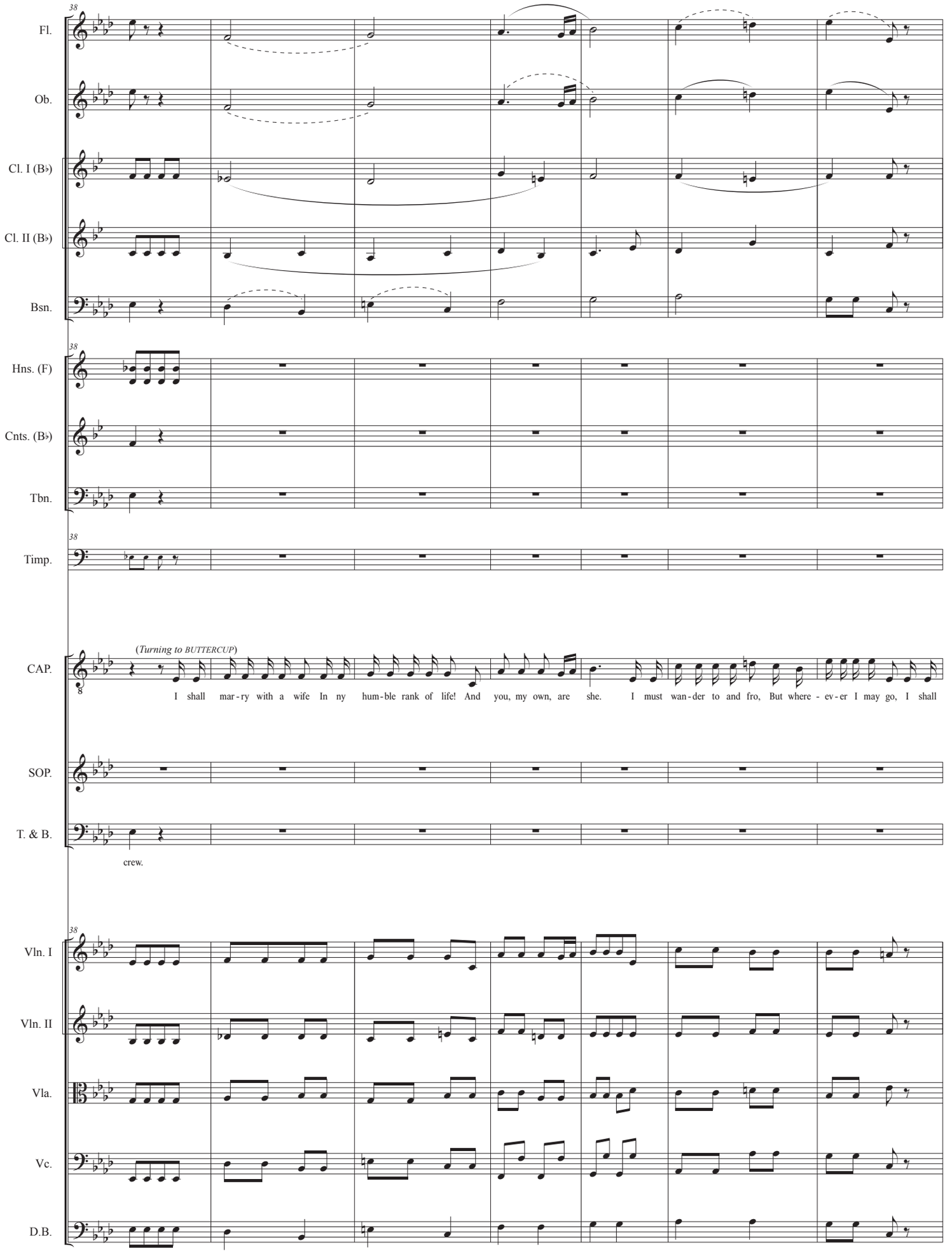
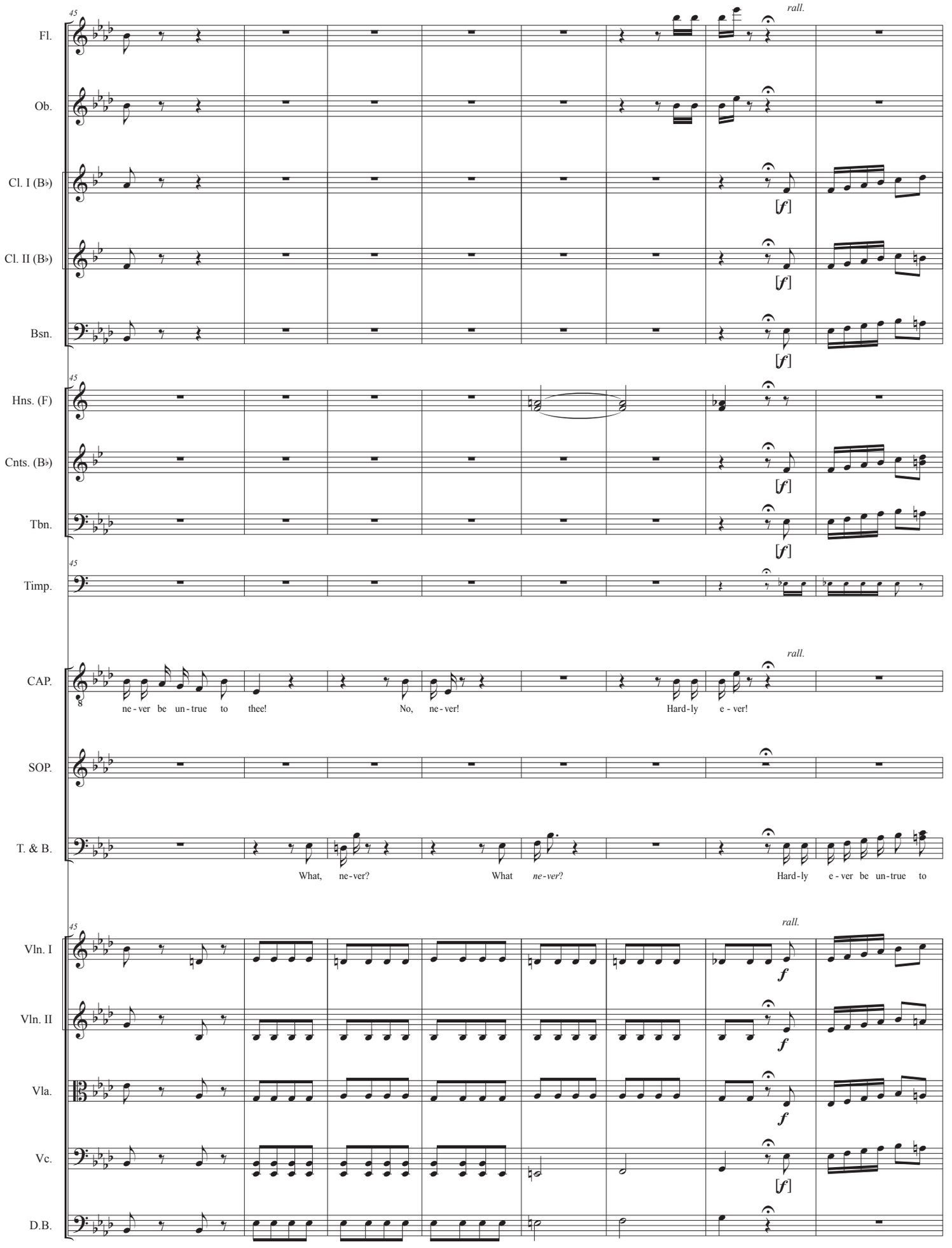
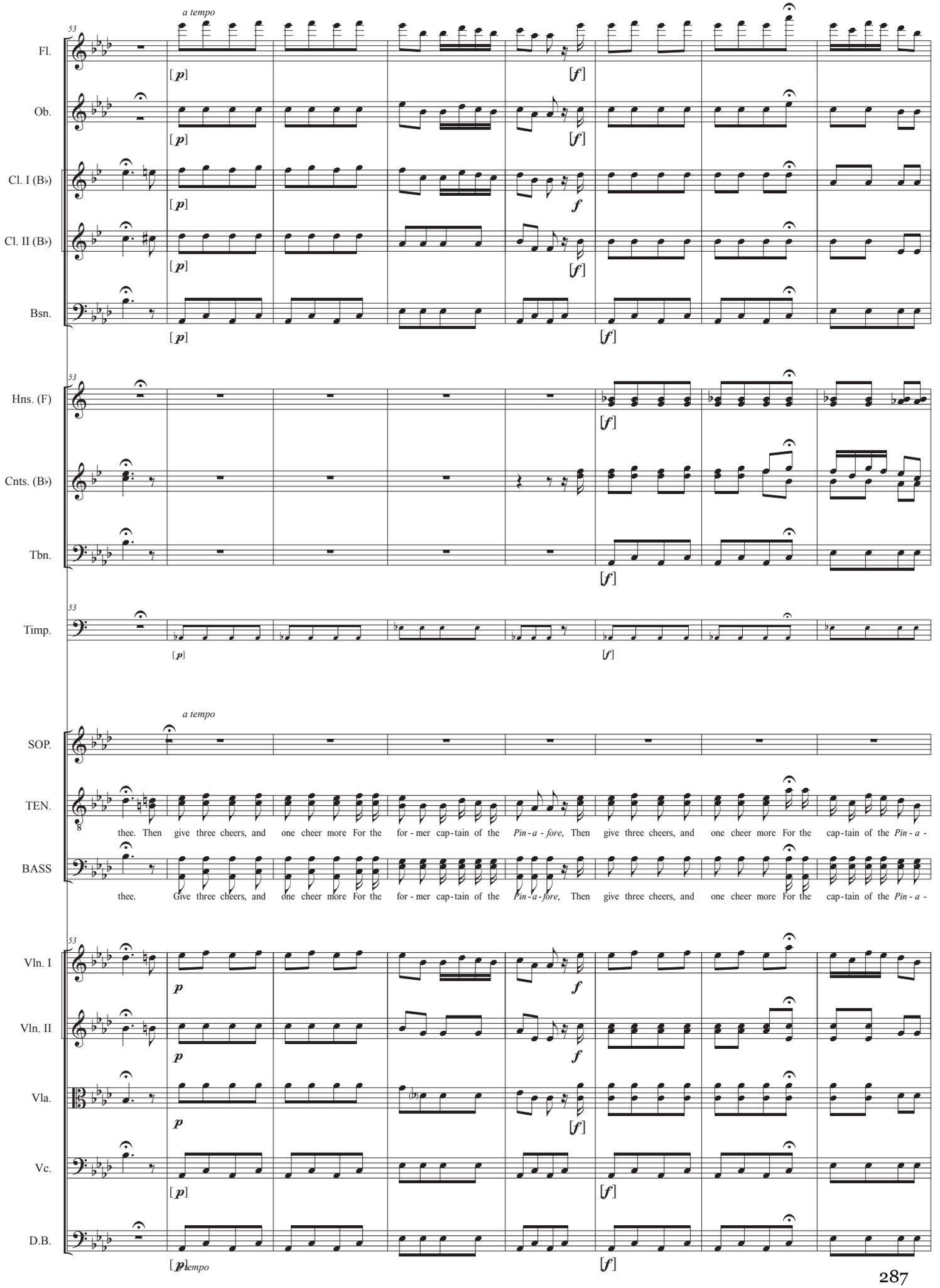
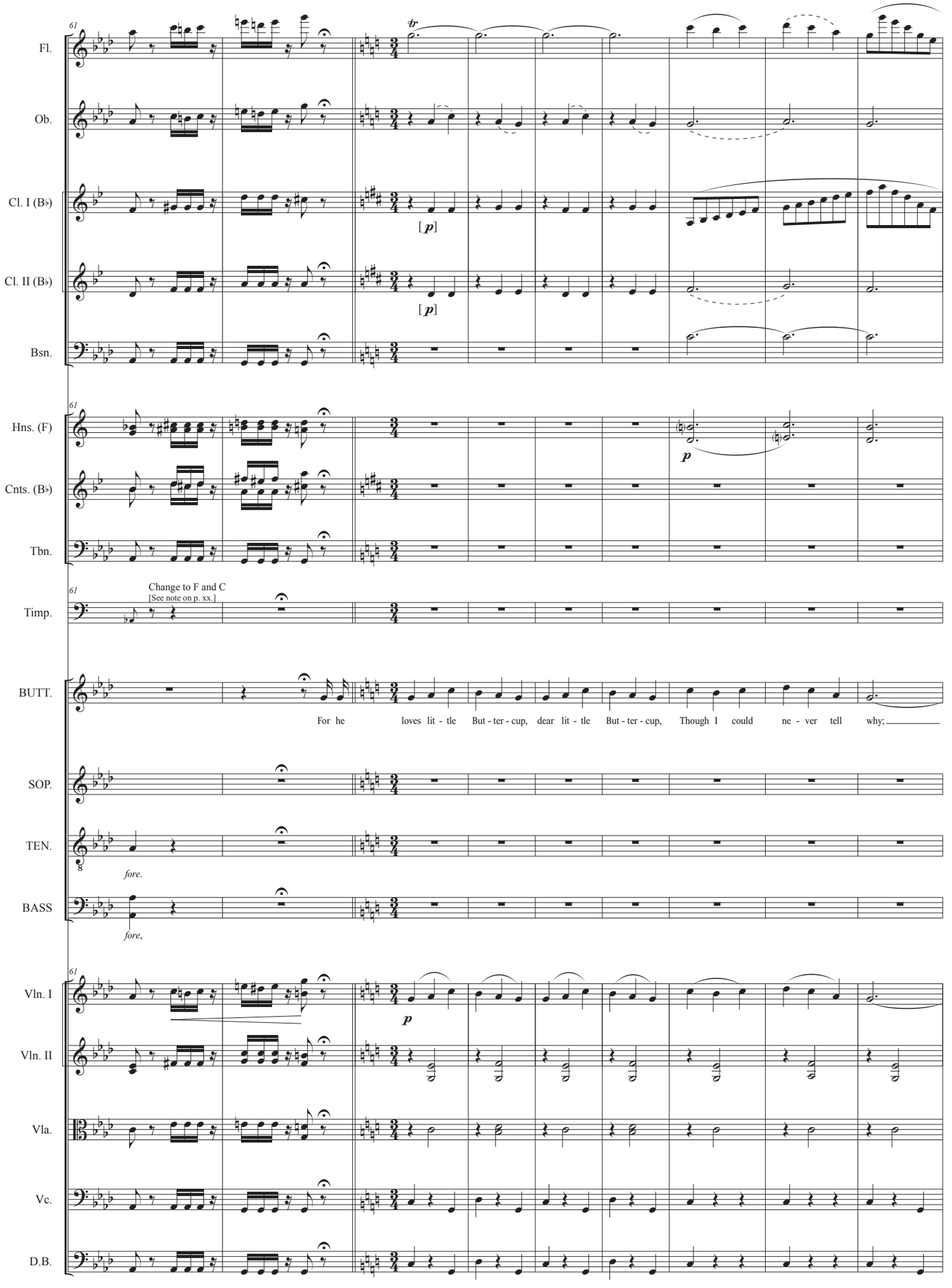
No. 18a SOLI WITH CHORUS

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
RALPH
CAP.
ex - cel-lent crew, Tho' foes they could thump a - ny, Are scare-ly fit com - pa - ny, My daugh-ter, for you.,
BOAT.
T. & B.
Now, hark at that, do! Tho' foes we could thump a-ny, We're scarce-ly fit com-pa-ny For a
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[f]
f

15
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
15
Hns. (F)
Cnts. (A)
Tbn.
15
Timp.
RALPH
p
Proud of - fi-cer, that haugh-ty lip un - curl! Vain man, sup-press that su-per-cil-ious sneer, For I have dar'd to love your
CAP.
BOAT.
T. & B.
la - dy like you!
15
Vln. I
pizz.
Vln. II
[pizz.]
Vla.
[pizz.]
Vc.
pizz.
D.B.
pizz.

22
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
BOAT.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
He, hum - ble, poor, and low - ly born, The mean - est in the
match - less girls, A fact well known to all my mess-mates here!
I, hum - ble, poor, and low - ly born, The mean - est in the
Oh, hor-ror!
[arco]
arco
[arco]
arco
arco

30
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
[cresc.]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
CAP.
BOAT.
T. & B.
port di-vi-sion-The butt of e-pau-let-ted scorn- The mark of quar-ter-deck de-ri-sion,Have dar'd to raise my worm-y eyes A-bove the dust to
cresc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

rall.
38
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
JOS
RALPH
BOAT.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
which you'd mould him, In man - hood's glo - rious pride to rise, He is an Eng - lish - man, be - hold him!
which you'd mould me, In man - hood's glo - rious pride to rise, I am an Eng - lish - man, be - hold me!
He
He is an Eng - lish - man!

47
a tempo
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
CAP.
BOAT.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
[f]
ff
is an Eng-lish - man, For he him-self has said it, And it's great-ly to his cred - it, That he is an Eng-lish - man! For he might have been a
That he is an Eng-lish - man!
fz
p
[p]

58
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
58
a2
ff
Hns. (F)
Cnts. (A)
Tbn.
58
Timp.
CAP.
BOAT.
Roos - ian, A French, or Turk, or Proos - ian, Or per - haps I - tal - i - an! But in spite of all temp - ta - tions To be - long to oth - er na - tions, He re -
TEN.
Or per - haps I - tal - i - an!
BASS
58
Vln. I
[f]
[p]
Vln. II
[f]
p
Vla.
f
p
Vc.
f
p
D.B.
f
p

69
rall.
[a tempo]
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[f]
Hns. (F)
Cnts. (A)
Tbn.
a2
Timp.
CAP.
BOAT.
mains an Eng-lish-man! He re - mains an Eng - lish-man! He re-
T. & B.
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-
Vln. I
Vln. II
Vla.
Vc.
D.B.

Moderato
rall.
80
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
Change to F & C
CAP.
In ut - ter-ring a rep - ro-ba-tion To a - ny Brit-ish tar, I try to speak with mod - e - ra-tion, But
BOAT.
mains an Eng - lish - man!
T. & B.
mains an Eng - lish - man!
pizz.
Vln. I
Vln. II
Vla.
Vc.
D.B.

89
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
CAP.
you have gone too far. I'm ve-ry sor-ry to dis-par-age A hum-ble fore-mast lad, But to seek your cap-tain's child in mar-riage! Why, dam-me, it's to bad! Yes,
SOP.
Oh!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
[arco]
[cresc.]

99
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
HEBE
Did you hear him- did you hear him? Oh, the mon - ster o - ver-
CAP.
dam-me, it's too bad! Yes, dam-me, it's too bad!
DEAD.
Yes, dam-me, it's too bad
SOP.
ff
Oh!
He said dam-me, he said dam-me, Yes,
T. & B.
He said dam-me, he said dam-me,
Vln. I
sf
Vln. II
[sf]
Vla.
Vc.
D.B.

107
Fl.
Ob.
Cl. I (A)
Change to B♭
Cl. II (A)
Change to B♭
Bsn.
107
Hns. (F)
Cnts. (A)
Change to B♭
Tbn.
107
Timp.
HEBE
bear - ing! Don't go near him- don't go near him- He is swear - ing- he is swear - ing!
SIR J.
My
CAP.
SOP.
he said dam - me, he said dam - me, he said dam - me, Yes, dam - me.
T. & B.
Yes, he said dam - me, dam - me, dam - me, dam - me, dam - me, Yes, dam - me.
107
Vln. I
Vln. II
Vla.
Vc.
D.B.

Moderato
113
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
113
Hns. (F)
Cnts. (B♭)
Tbn.
113
Timp.
Moderato
SIR J.
pain and my dis - tress, I find it is not ea - sy to ex - press; my a - maze - ment- my sur - prise- You may learn from the ex -
CAP.
113
Vln. I
Vln. II
Vla.
Vc.
D.B.
Moderato

119
Fl.
Ob.
SIR J.
pres - sion of my eyes!
CAP.
My lord!- one word- the facts are not be - fore you! The word was in - ju - di - cious, I al -
119
Vln. I
Vln. II
Vla.
Vc.
D.B.
124
Fl.
Ob.
Cl. I (B♭)
[p]
Cl. II (B♭)
[p]
SIR J.
I will
CAP.
low, But hear my ex - pla - na - tion, I im - plore you, And you will be in - dig - nant too, I vow!
124
Vln. I
Vln. II
Vla.
Vc.
D.B.

129
SIR J.
hear of no de - fence; At - tempt none, if you're sen - si - ble. That word of e - vil sense, Is whol - ly in - de - fen - si - ble. Go, ri - bald, get you hence To your
Vln. I
Vln. II
Vla.
Vc.
D.B.
139
SIR J.
cab - in with ce - le - ri - ty. This is the con - se - quence of ill - ad - vised as - per - i - ty! Thus all shall learn, ere
SOP.
This is the con - se - quence of ill - ad - vised as - per - i - ty!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]

stringendo molto
sempre stringendo
150
Fl.
Ob.
[p]
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
p
HEBE
No more have his sis-ters, and his cou-sins, and his aunts.
SIR J.
long, To re - frain from lan-guage strong. For I have-n't a - ny sym-pa-thy for ill-bred taunts!
SOP.
cresc.
No more have his sis-ters, and his
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]

Vivace
158
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
cresc.
[cresc.]
p
[p]
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
Vivace
SOP.
T. & B.
cou - sins, and his aunts, No more have his sis - ters, and his cou - sins, and his aunts, His cou - sins, and his sis - ters, And his sis - ters, and his cou - sins, and his
Vivace
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
[f]

163
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
[ff]
f
aunts! For he is an Eng - lish - man! And he him - self has said it, And it's
And he him - self has said it, And it's

173
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
173
Hns. (F)
Cnts. (B♭)
a2
Tbn.
173
Timp.
SOP.
great - ly to his cred - it, That he is an Eng - lish - man, That he is an
T. & B.
great - ly to his cred - it, That he is an Eng - lish - man, That he is an
173
Vln. I
Vln. II
Vla.
Vc.
D.B.

rall.
182
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
ff
[ff]
SOP.
T. & B.
Eng - - - - - - lish - man!
Eng - - - - - - lish
Vln. I
Vln. II
Vla.
Vc.
D.B.

Allegretto moderato
Flute
Oboe
Clarinet I (B♭)
Clarinet II (B♭)
Bassoon
Horn I/II (F)
Cornet I/II (B♭)
Trombone
Timpani
Allegretto moderato
RALPH
Fare - well, my own, Light of my life, fare - well! For crime un -
SOPRANOS
TEN. & BASS.
Allegretto moderato
Violin I
Violin II
Viola
Cello
Double Bass

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS.
I will a - tone; In the ean-time, fare - well! And all a -
RALPH
known I go to a dun - geon cell.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

16
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
16
Hns. (F)
Cnts. (B♭)
Tbn.
16
Timp.
16
JOS.
lone Re-joice in your dun - geon cell!
SIR J.
A bone, a bone, I'll pick with this sai - lor fell;
SOP.
T. & B.
16
Vln. I
Vln. II
Vla.
Vc.
D.B.

23
Fl.
SIR J.
Let him be shown at once to his dun - geon cell.
23
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
D.B.
27
HEBE
He'll hear no tone Of the mai - den he loves so well! No tel - e - phone Com - mu - ni - cates with his cell!
DEAD.
He'll hear no tone Of the mai - den he loves so well! No tel - e - phone Com - mu - ni - cates with his cell!
BOAT.
He'll hear no tone Of the mai - den he loves so well! No tel - e - phone Com - mu - ni - cates with his cell!
MATE
He'll hear no tone Of the mai - den he loves so well! No tel - e - phone Com - mu - ni - cates with his cell!
27
Vln. I
arco
Vln. II
[arco]
Vla.
arco
Vc.
D.B.

35
(Mysteriously.)
BUTT.
But when is known The sec - ret I have to tell,
Wide will be thrown The door of his dun - geon cell.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
[pizz].
[arco]
43
JOS.
HEBE
BUTT.
RALPH
SIR J.
DEAD.
BOAT.
MATE
SOP.
T. & B.
mf
p
cresc.
molto
Fare - well, my own, Light of my life, fare - well! And all a - lone Re - joice in your dun - geon, your
He'll hear no tone Of her he loves so well! Let him be shown At once to his dun - geon, a
He'll hear no tone Of her he loves so well! For crime un - known He goes to a dun - geon, a
Fare - well, my own, Light of my live, fare - well! For crime un - known I go to a dun - geon, a
He'll hear no tone Of her he loves so well! Let him be shown At once to his dun - geon, his
He'll hear no tone Of her he loves so well! For crime un - known He goes to a dun - geon, a
He'll hear no tone Of her he loves so well! For crime un - known He goes to a dun - geon, a
He'll hear no tone Of her he loves so well! For crime un - known He goes to a dun - geon, a
For crime un - known He goes to a dun - geon, a

[Moderato]
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS.
HEBE
BUTT.
RALPH
SIR J.
DEAD.
BOAT.
MATE
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
[cresc.]
[mf]
dun - geon cell!
dun - geon cell.
My pain and my dis - tress, A - gain it is not ea - sy to ex - press; My a - maze - ment, my sur -

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
BUTT.
Hold!
Ere up-on your
SIR J.
prise, A-gain you may dis-cov-er from my eyes!
SOP.
How ter-ri-ble the as-pect of his eyes!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

67
[attaca]
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
67
Hns. (F)
Cnts. (B♭)
Tbn.
67
Timp.
[attaca]
BUTT.
loss you lay much stress, A long - con - ceal - ed crime I would con - fess!
SOP.
T. & B.
67
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
[p]
[attaca]

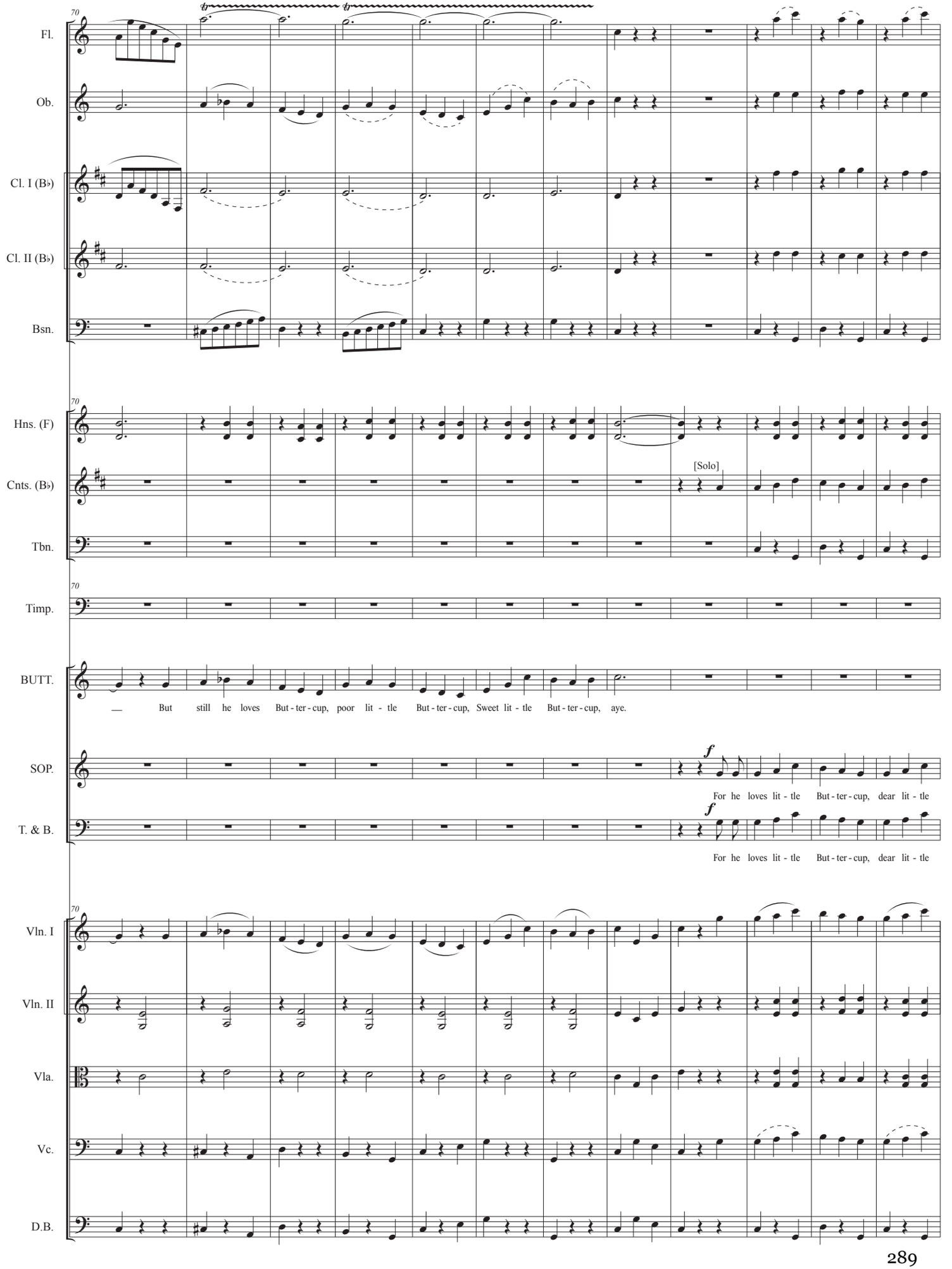
No. 20 SONG WITH CHORUS

Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
some of you may know, I prac - tis'd ba - by farm-ing.
SOP.
Now this is most a - larm-ing! When she was young and charm-ing, She
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
arco
arco
[arco]
[arco]

17
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
17
Hns. (F)
Cnts. (A)
Tbn.
17
Timp.
BUTT.
Two ten - der babes I nuss'd. One was of low con - di - tion, The oth-er up - per
SOP.
prac-tis'd ba - by farm-ing, A ma-ny years a - go!
T. & B.
17
pizz.
Vln. I
pizz.
Vln. II
[See note on p. xx.]
pizz.
Vla.
pizz.
Vc.
[pizz.]
D.B.

26
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sf
[p]
[cresc.]
crust, A reg - u - lar pa - tri - cian.
(Explaining to each other.)
Now this is the po - si - tion- One was of low con - di - tion, The oth - er a pa -
cresc.
arco
pizz.
[pizz.]
[arco]

34
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[a2]
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
2. Oh, bit-ter is my cup! How-ev-er could I
SOP.
tri-cian, A ma-ny years a-go!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

43
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[p]
[p]
[p]
43
Hns. (F)
Cnts. (A)
Tbn.
43
Timp.
BUTT.
do it? I mix'd those child - ren up, And not a crea - ture knew it!
SOP.
How - ev - er could you do it? Some day, no doubt, you'll
T. & B.
43
Vln. I
Vln. II
Vla.
Vc.
D.B.

51
Fl.
Ob.
Cl. I (A)
p
Cl. II (A)
[p]
Bsn.
p
51
Hns. (F)
[p]
Cnts. (A)
Tbn.
51
Timp.
BUTT.
In time each lit - tle waif For - sook his fos - ter - moth - er; The
SOP.
rue it, Al - though no crea - ture knew it, So ma - ny years a - go!
T. & B.
51
arco
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
[arco]
Vc.
pizz.
[arco]
D.B.
[pizz.]

60
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
Hns. (F)
Cnts. (A)
Tbn.
Timp.
BUTT.
well-born babe was Ralph- Your cap - tain was the oth-er!
SOP.
They left their fos - ter-moth-er, The one was Ralph, our broth-er, Our
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sf
[p]
arco
pizz.
[pizz.]
[arco]

rall.
68
Fl.
Ob.
Cl. I (A)
Cl. II (A)
Bsn.
[cresc.]
p
[p]
Hns. (F)
[a2]
Cnts. (A)
Tbn.
Timp.
pp
BUTT.
A ma - ny years a - go!
SOP.
cresc.
cap - tain was the oth - er, A ma - ny years a - go!
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

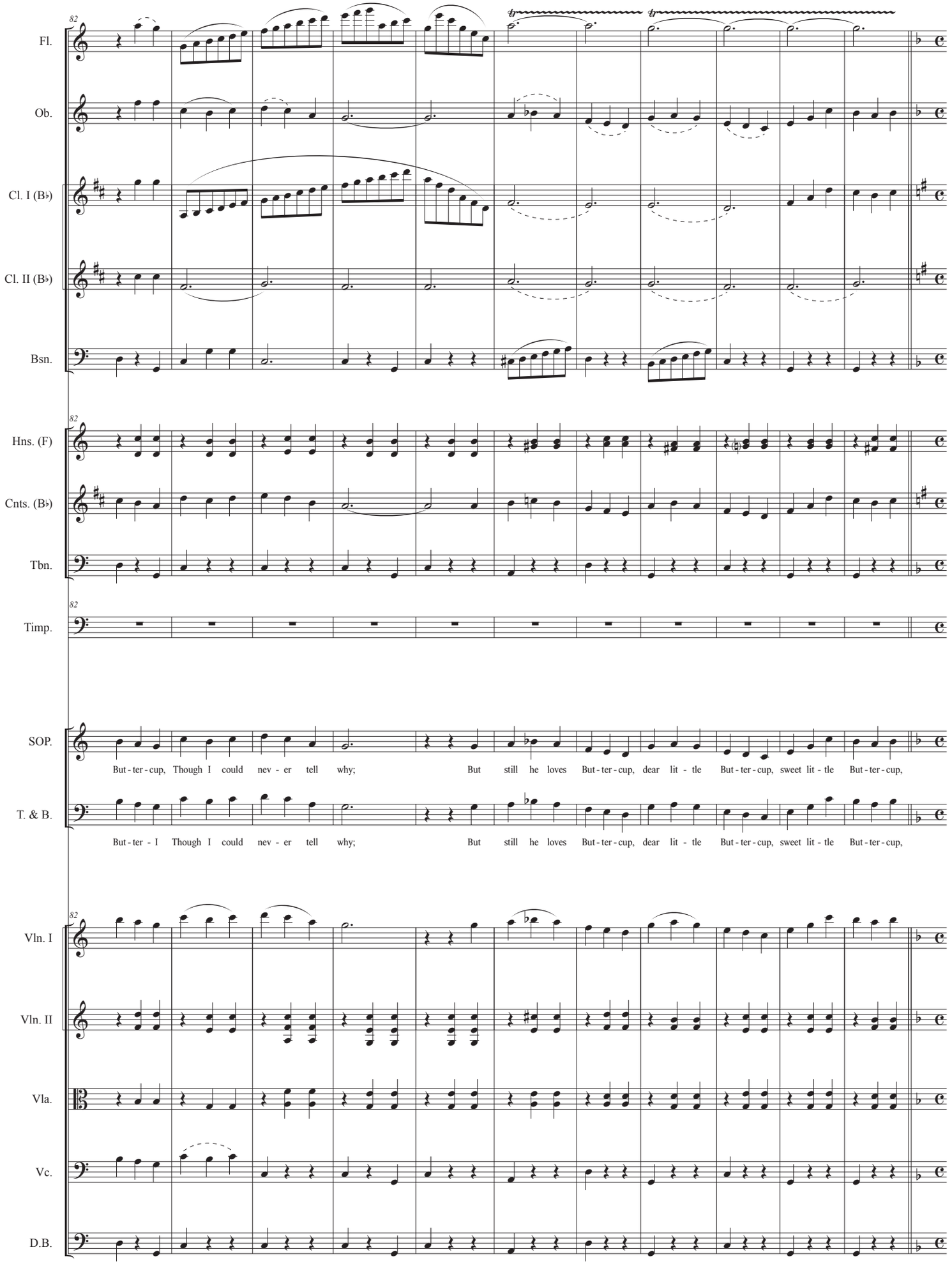
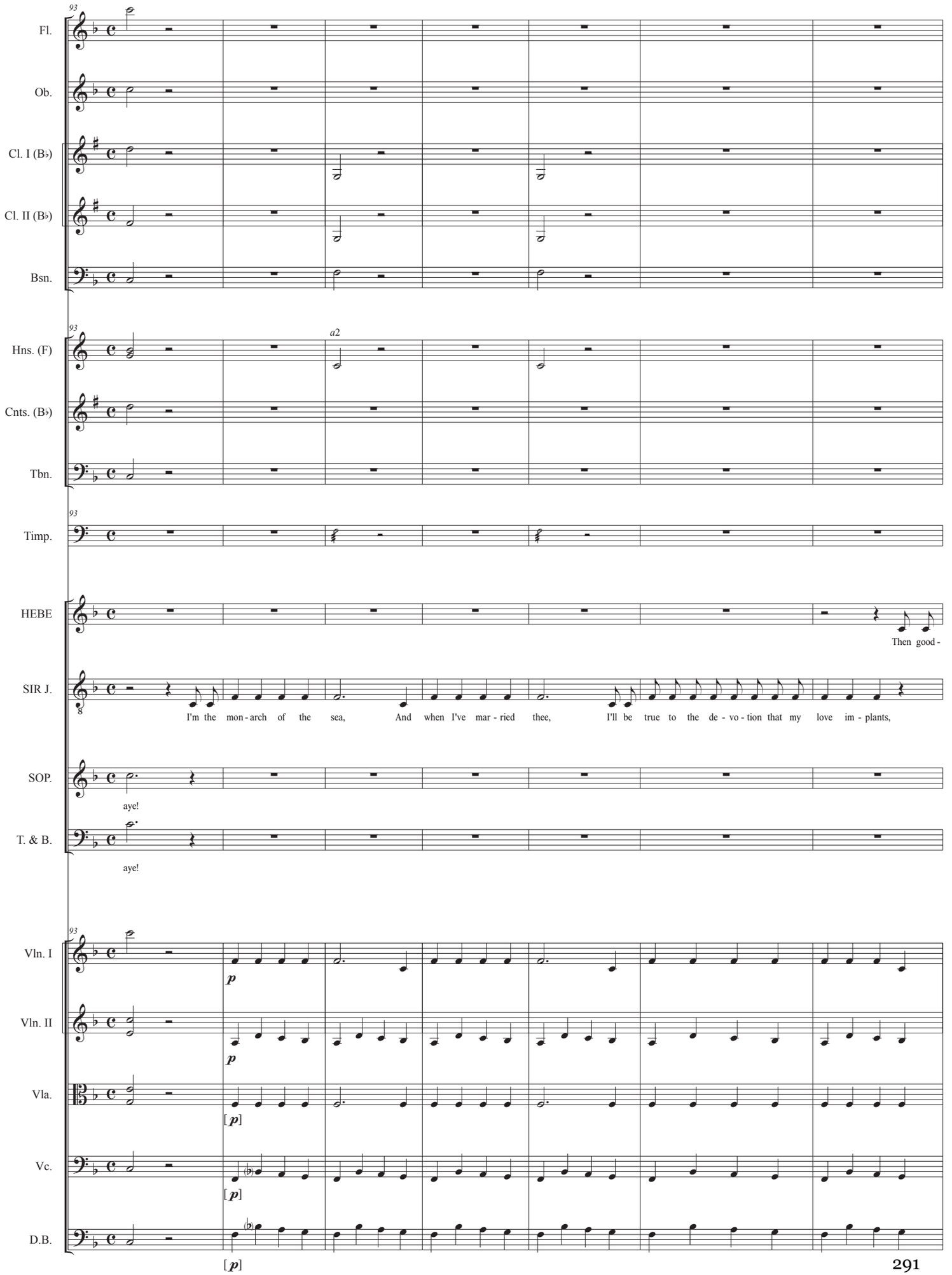
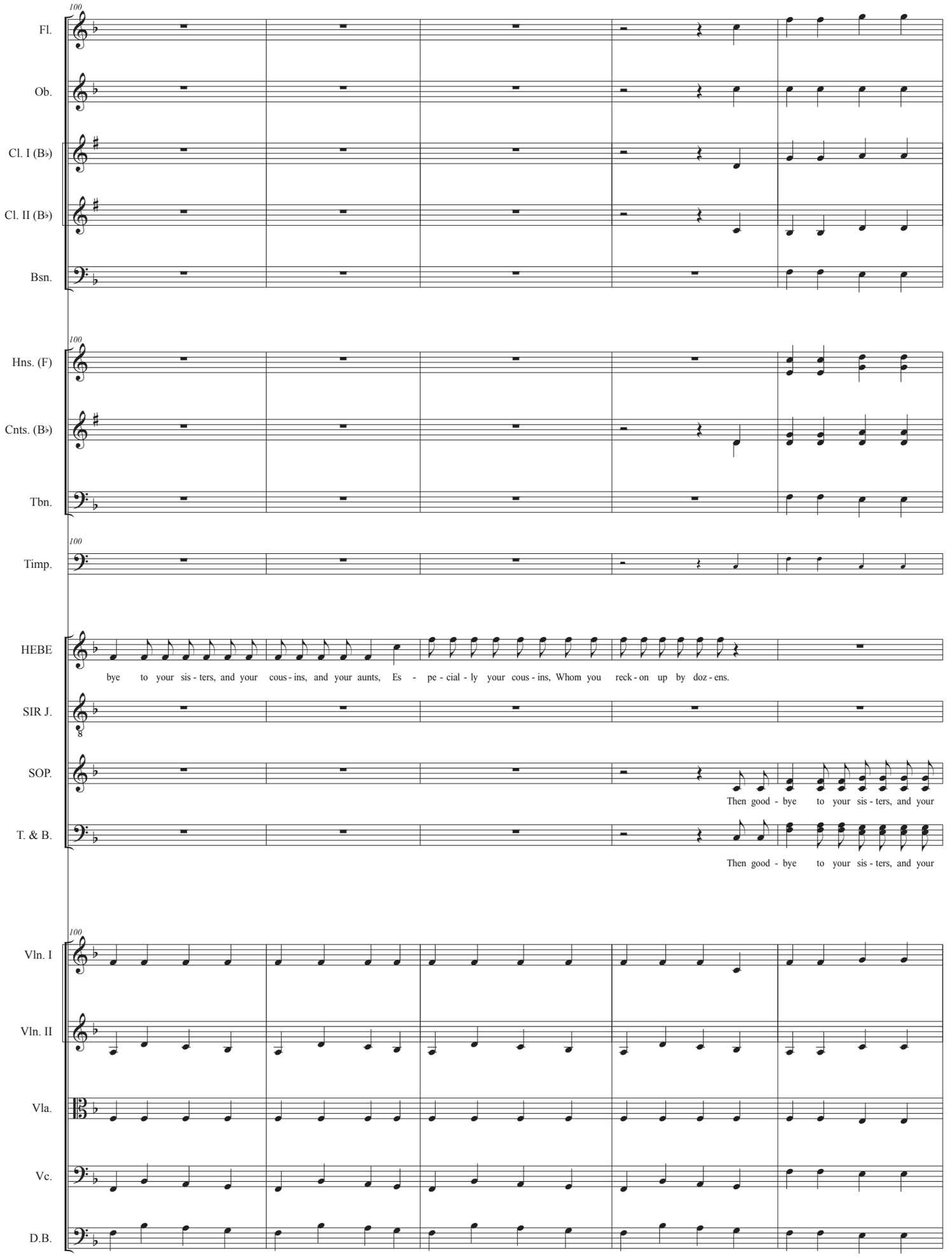
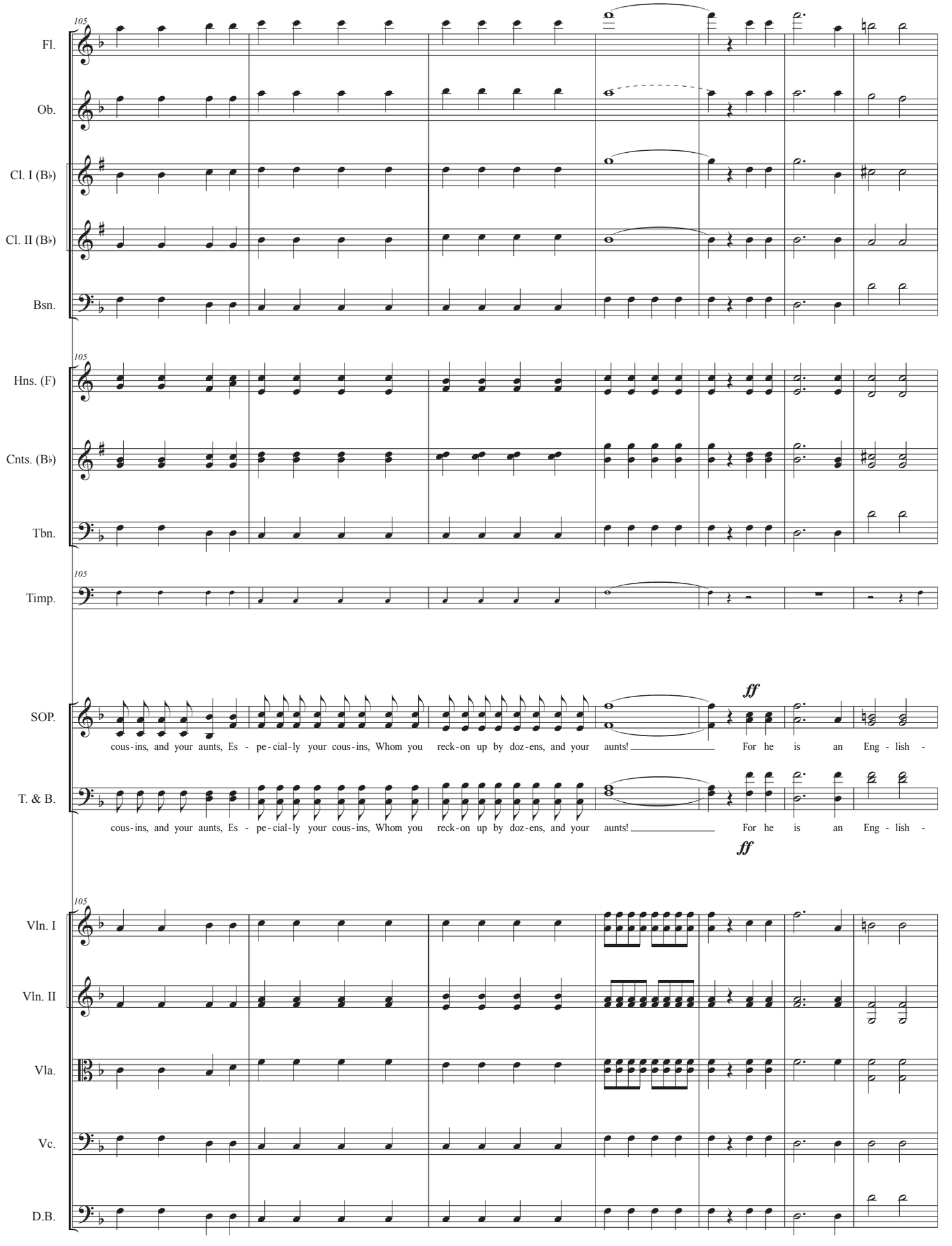
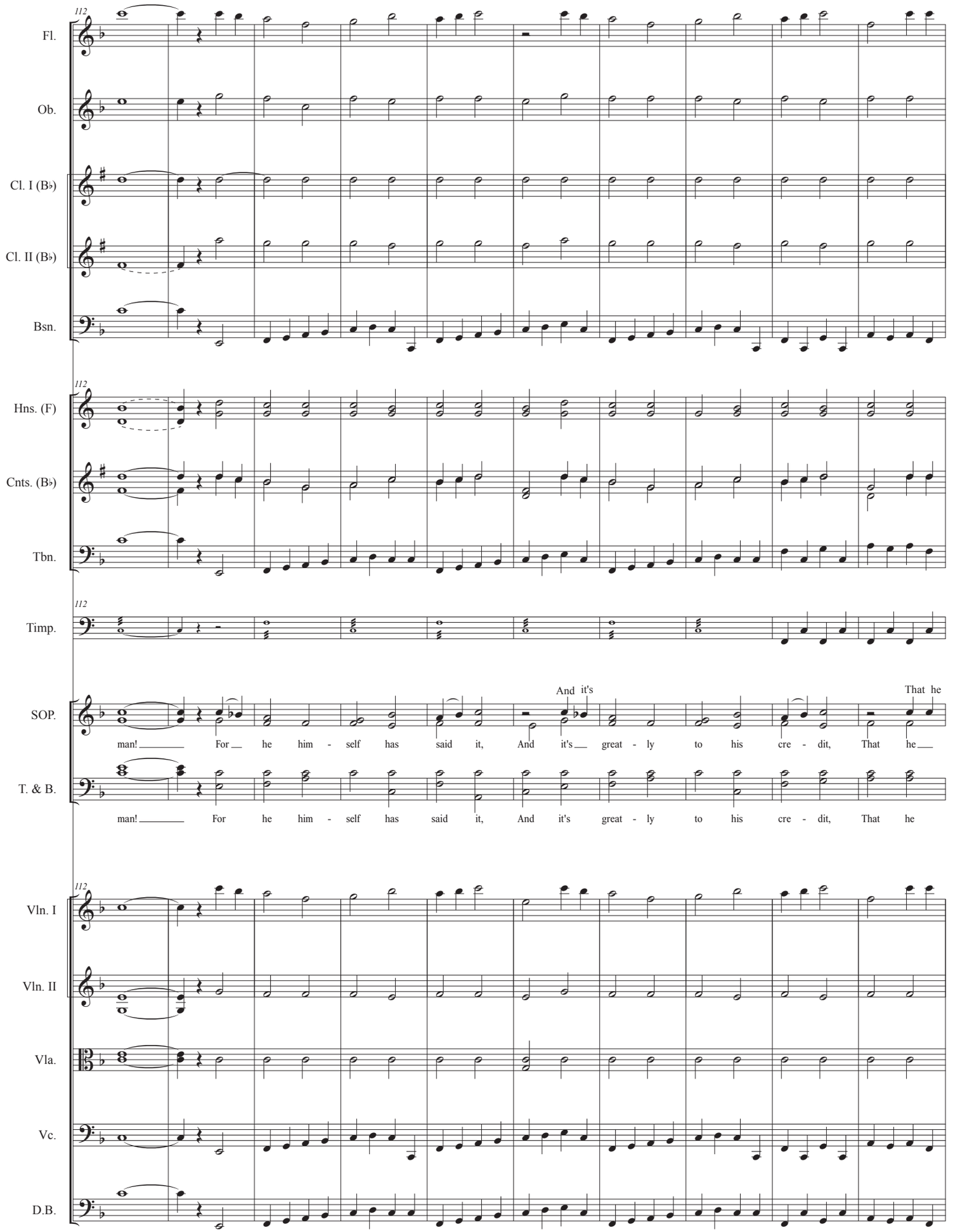
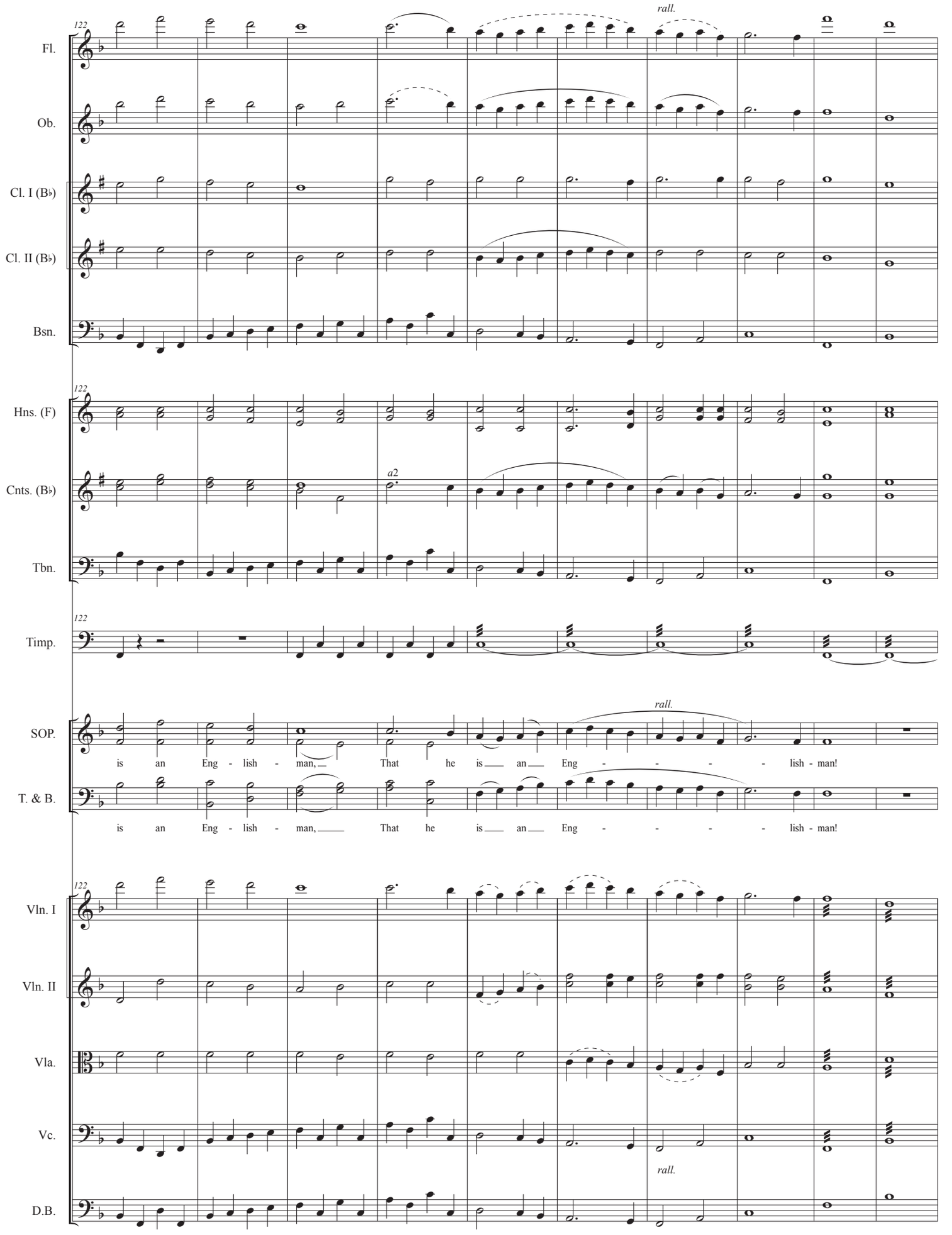
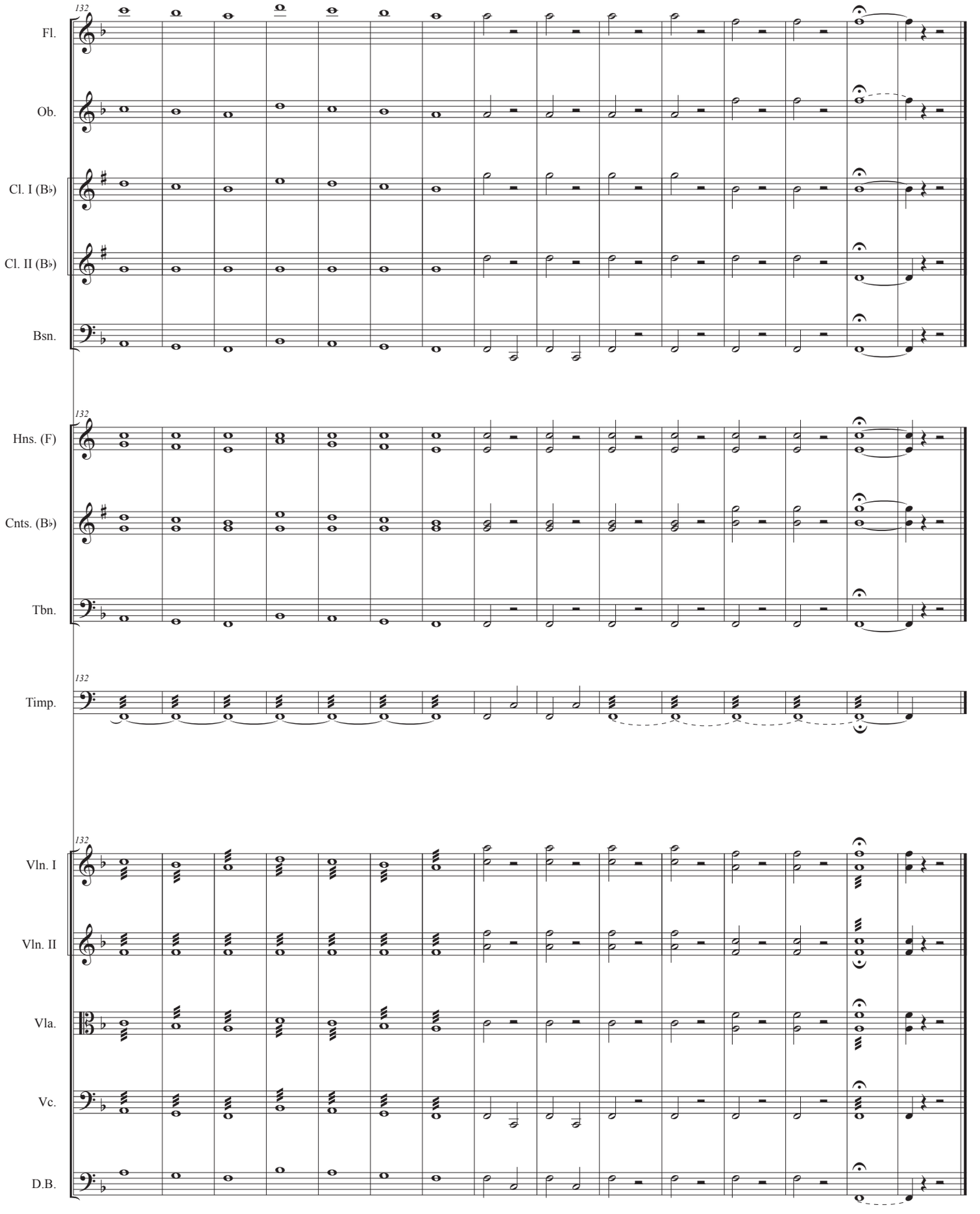
No. 20a: RECITATIVE AND [interpolated] SONG WITH CHORUS

[See Appendix for vocal score.]

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
JOS
rap - ture!
HEBE
RALPH
rap - ture!
SIR J.
Sad my lot and sor - ry, What shall I do? I can - not live a - lone.
SOP.
What will he do? He can - not live a - lone.
T. & B.
What will he do? He can - not live a - lone,
Vln. I
Vln. II
Vla.
Vc.
D.B.

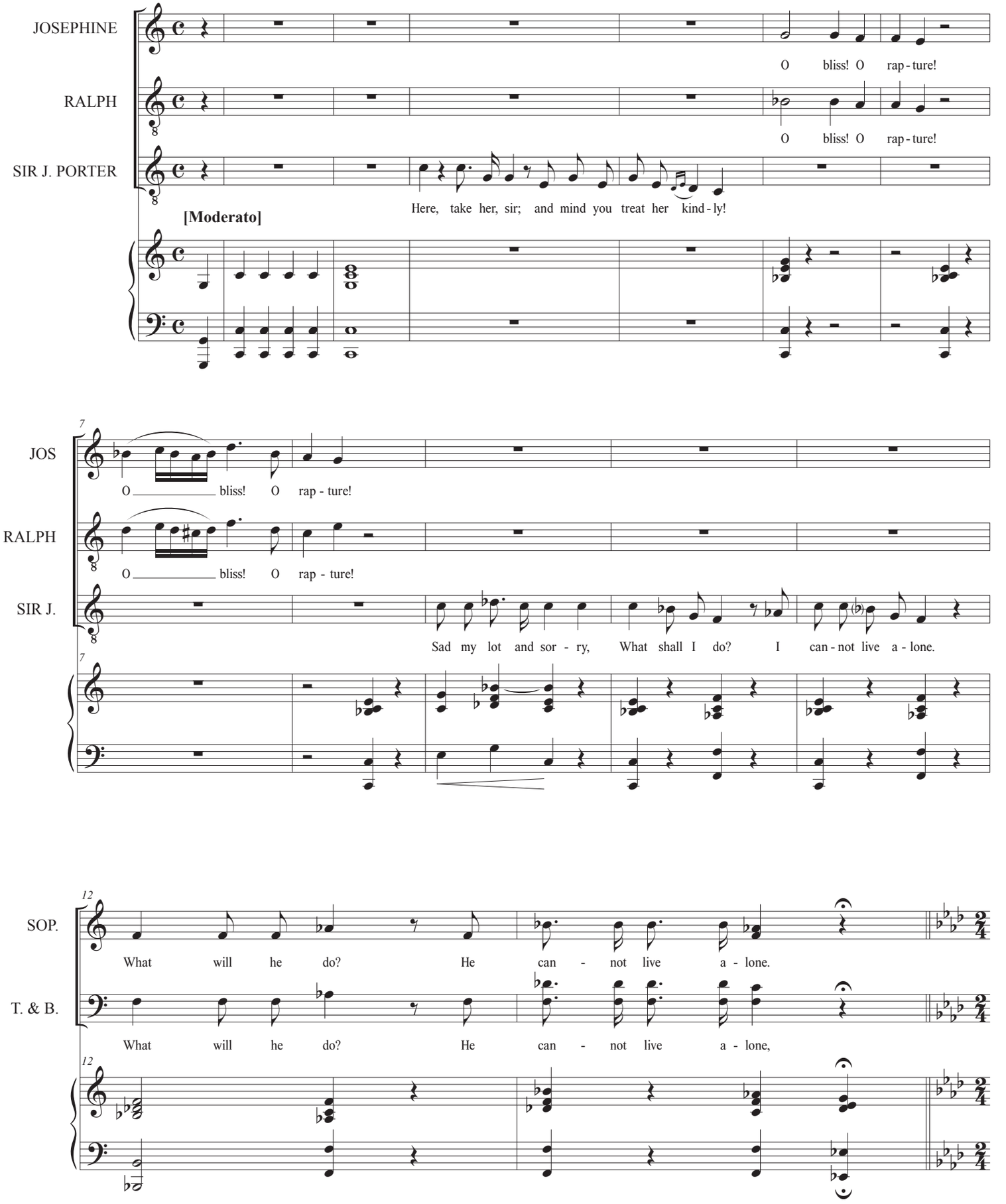
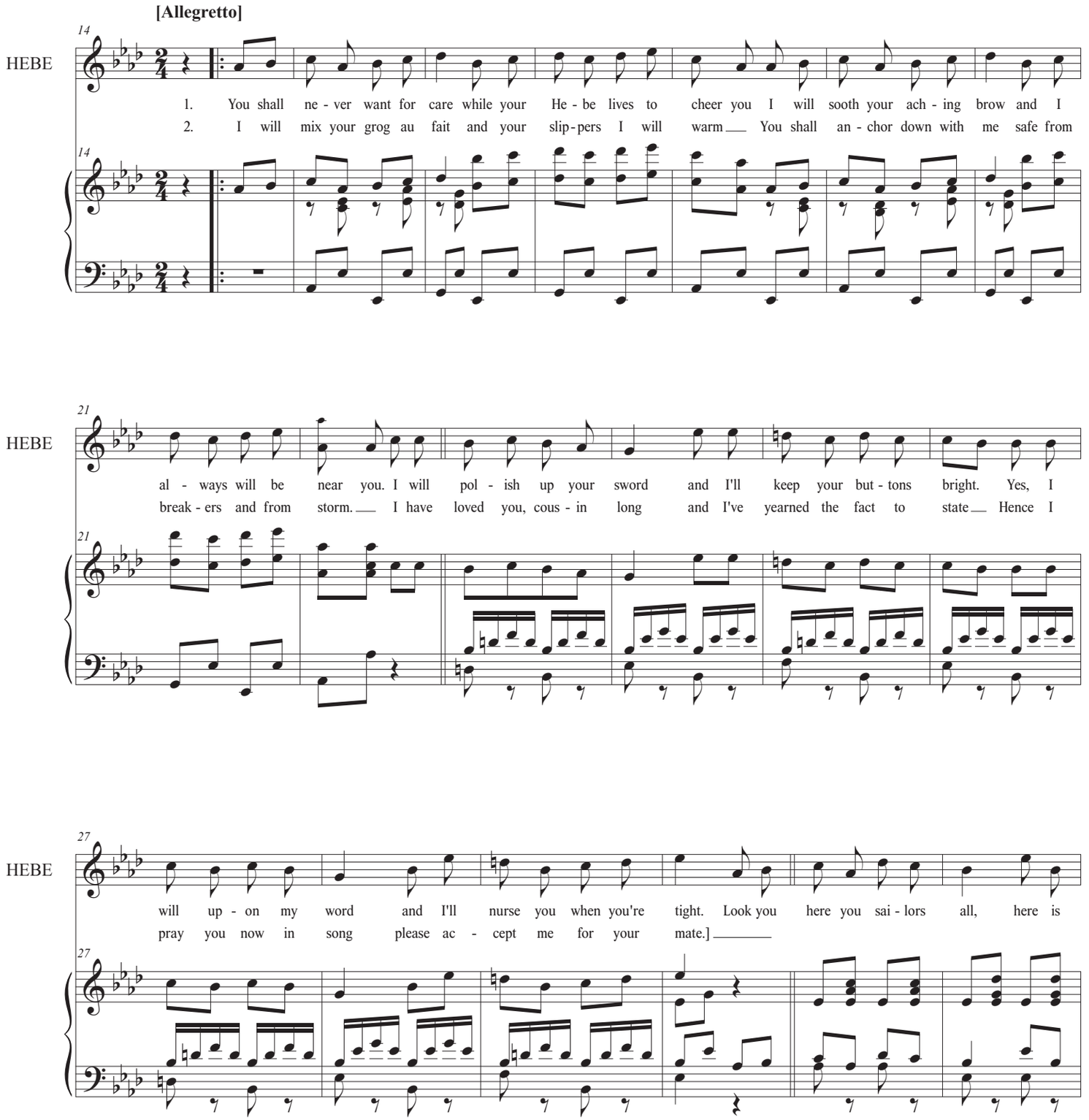
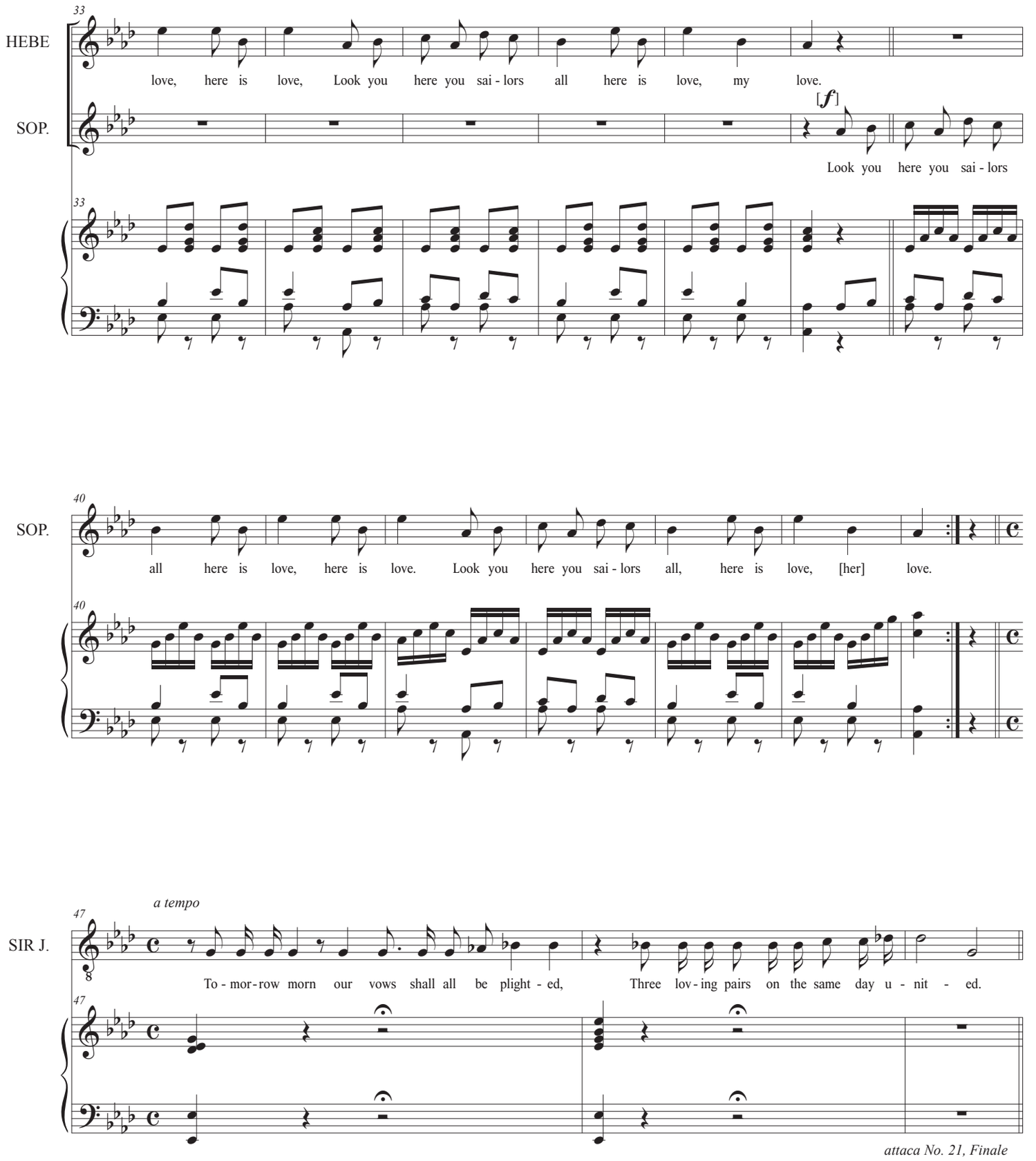
HEBE'S SONG: introduced in *HMS Pinafore* by Miss Belle Mackenzie [Philadelphia, 1879]
words written and inscribed to her by John A Cockerill; music by Mark Hassler; orch. by J. P. Sousa

22
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
HEBE
near you. I will pol - ish up your sword and I'll keep your but - tons bright. Yes, I will up - on my word and I'll nurse you when you're
storm. arco I have loved you, cous - in long and I've yearned the fact to state Hence I pray you now in song please ac - cept me for your
Vln. I
Vln. II
Vla.
Vc.
D.B.
[arco]
30
tight. Look you here you sai - lors all, here is love, here is love, Look you here you sai - lors all here is love, my love.
mate.]
[f]
Look you
p

[original recitative continues]

attaca No. 21, Finale

No. 21 FINALE, ACT II

Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
JOS
god of day, the orb of love, Has hung his en - sign high a - bove; The sky is all a - blaze.
HEBE
god of day, the orb of love, Has hung his en - sign high a - bove; The sky is all a - blaze.
RALPH
god of day, the orb of love, Has hung his en - sign high a - bove; The sky is all a - blaze. With woo - ing words and
SIR J.
DEAD.
god of day, the orb of love, Has hung his en - sign high a - bove; The sky is all a - blaze. With woo - ing words They'll
SOP.
T. & B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

15
Fl.
Ob.
p
Cl. I (B♭)
Cl. II (B♭)
Bsn.
15
Hns. (F)
Cnts. (B♭)
Tbn.
15
Timp.
15
JOS
p
cresc.
We'll chase the lag - ging hours a - long, And if he finds the maid - en coy, We'll mur - mur forth de - co - rous joy, In
HEBE
[p]
[They'll] chase the lag - ging hours a - long, And if he finds the maid - en coy, They'll mur - mur forth de - co - rous joy, In
RALPH
p
cresc.
lov - ing song [We'll] chase the lag - ging hours a - long, And if [I] [find] the maid - en coy, We'll mur - mur forth de - co - rous joy, In
DEAD.
[p]
chase the lag - ging hours a - long. And if he finds the maid - en coy, He'll mur - mur forth de - co - rous joy, In
SOP.
T. & B.
15
Vln. I
[cresc.]
Vln. II
cresc.
Vla.
cresc.
Vc.
D.B.

22
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
JOS
dream - - - y roun - de - lays.
HEBE
dream - - - y roun - de - lays.
RALPH
dream - - - y roun - de - lays.
CAP.
For he is the cap-tain of the Pin-a-fore, And
DEAD.
f
dream - y roun - de-lays, in roun - de - lays.
T. & B.
And a right good cap-tain too!
Vln. I
p
Vln. II
Vla.
Vc.
D.B.

31
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
31
Hns. (F)
[a2]
Cnts. (B♭)
Tbn.
31
Timp.
CAP.
though be-fore my fall I was cap-tain of you all, I'm a mem-ber of the crew.
SOP.
T. & B.
And tho' be-fore his fall He was cap-tain of us all, He's a mem-ber of the
31
Vln. I
Vln. II
Vla.
Vc.
D.B.

38
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
38
Hns. (F)
Cnts. (B♭)
Tbn.
38
Timp.
(Turning to BUTTERCUP)
CAP.
I shall mar-ry with a wife In ny hum-ble rank of life! And you, my own, are she. I must wan-der to and fro, But where-ev-er I may go, I shall
SOP.
T. & B.
crew.
38
Vln. I
Vln. II
Vla.
Vc.
D.B.

45
rall.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
[f]
45
Hns. (F)
Cnts. (B♭)
Tbn.
[f]
45
Timp.
rall.
CAP.
ne - ver be un - true to thee!
No, ne - ver!
Hard - ly e - ver!
SOP.
T. & B.
What, ne - ver?
What ne - ver?
Hard - ly e - ver be un - true to
45
rall.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
[f]

a tempo
53
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
Tbn.
Timp.
SOP.
TEN.
BASS
Vln. I
Vln. II
Vla.
Vc.
D.B.
[p]
[f]
p
f
thee. Then give three cheers, and one cheer more For the for - mer cap-tain of the Pin - a - fore, Then give three cheers, and one cheer more For the cap-tain of the Pin - a -
thee. Give three cheers, and one cheer more For the for - mer cap-tain of the Pin - a - fore, Then give three cheers, and one cheer more For the cap-tain of the Pin - a -
[p] tempo

61
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
tr
[p]
[p]
61
Hns. (F)
Cnts. (B♭)
Tbn.
p
61
Timp.
Change to F and C
[See note on p. xx.]
BUTT.
For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup, Though I could ne - ver tell why;
SOP.
TEN.
fore.
BASS
fore,
61
Vln. I
Vln. II
Vla.
Vc.
D.B.
p


70
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
Hns. (F)
Cnts. (B♭)
[Solo]
Tbn.
Timp.
BUTT.
— But still he loves But - ter - cup, poor lit - tle But - ter - cup, Sweet lit - tle But - ter - cup, aye.
SOP.
f
For he loves lit - tle But - ter - cup, dear lit - tle
T. & B.
f
For he loves lit - tle But - ter - cup, dear lit - tle
Vln. I
Vln. II
Vla.
Vc.
D.B.


82
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
82
Hns. (F)
Cnts. (B♭)
Tbn.
82
Timp.
SOP.
But - ter - cup, Though I could nev - er tell why; But still he loves But - ter - cup, dear lit - tle But - ter - cup, sweet lit - tle But - ter - cup,
T. & B.
But - ter - I Though I could nev - er tell why; But still he loves But - ter - cup, dear lit - tle But - ter - cup, sweet lit - tle But - ter - cup,
82
Vln. I
Vln. II
Vla.
Vc.
D.B.

93
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
93
a2
Hns. (F)
Cnts. (B♭)
Tbn.
93
Timp.
HEBE
Then good -
SIR J.
I'm the mon - arch of the sea, And when I've mar - ried thee, I'll be true to the de - vo - tion that my love im - plants,
SOP.
aye!
T. & B.
aye!
93
Vln. I
p
Vln. II
p
Vla.
[p]
Vc.
[p]
D.B.
[p]

100
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
100
Hns. (F)
Cnts. (B♭)
Tbn.
100
Timp.
HEBE
bye to your sis - ters, and your cous - ins, and your aunts, Es - pe - cial - ly your cous - ins, Whom you reck - on up by doz - ens.
SIR J.
SOP.
Then good - bye to your sis - ters, and your
T. & B.
Then good - bye to your sis - ters, and your
100
Vln. I
Vln. II
Vla.
Vc.
D.B.

105
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
105
Hns. (F)
Cnts. (B♭)
Tbn.
105
Timp.
ff
SOP.
cous-ins, and your aunts, Es - pe-cial-ly your cous-ins, Whom you reck-on up by doz-ens, and your aunts! For he is an Eng - lish -
T. & B.
cous-ins, and your aunts, Es - pe-cial-ly your cous-ins, Whom you reck-on up by doz-ens, and your aunts! For he is an Eng - lish -
ff
105
Vln. I
Vln. II
Vla.
Vc.
D.B.

112
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
112
Hns. (F)
Cnts. (B♭)
Tbn.
112
Timp.
And it's
That he
SOP.
man! For he him - self has said it, And it's great - ly to his cre - dit, That he
T. & B.
man! For he him - self has said it, And it's great - ly to his cre - dit, That he
112
Vln. I
Vln. II
Vla.
Vc.
D.B.

122
rall.
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
122
Hns. (F)
a2
Cnts. (B♭)
Tbn.
122
Timp.
rall.
SOP.
is an Eng - lish - man, That he is an Eng - - - - lish - man!
T. & B.
is an Eng - lish - man, That he is an Eng - - - - lish - man!
122
Vln. I
Vln. II
Vla.
Vc.
rall.
D.B.

132
Fl.
Ob.
Cl. I (B♭)
Cl. II (B♭)
Bsn.
132
Hns. (F)
Cnts. (B♭)
Tbn.
132
Timp.
132
Vln. I
Vln. II
Vla.
Vc.
D.B.

END OF OPERA

APPENDIX: new vocal score for
No. 20a: RECITATIVE (with INTERPOLATED SONG)

HEBE'S SONG: introduced in *HMS Pinafore* by Miss Belle Mackenzie [Philadelphia, 1879]
words written and inscribed to her by John A Cockerill; music by Mark Hassler; adapted by J. P. Sousa

33
HEBE
love, here is love, Look you here you sai - lors all here is love, my love.
SOP.
[f]
Look you here you sai - lors
33
40
SOP.
all here is love, here is love. Look you here you sai - lors all, here is love, [her] love.
40
a tempo
47
SIR J.
To - mor - row morn our vows shall all be plight - ed, Three lov - ing pairs on the same day u - nit - ed.
47
attaca No. 21, Finale