

Oppenbach

BSS

INDEX
1.5
CHARACTERS.

* * *

THE COMMODORE (*Comic Barytone*).

FRONTIGNAC (*Comic Tenor*).

GARBLE }
BABBLE } (*Singing Comedians*).

BEAUPRÉ (*Basso*).

RÉNÉ (*Mezzo-Soprano*).

ANTOINETTE (*Soprano*).

ZOE (*Mezzo*).

SABORD (*2nd Low Comedian*), PAUL, IVONNE, BERTHE, LOLOTTE,
and CHORUS.

*The action takes place (1st and 2nd acts) in a French channel seaport; and, in the 3rd act,
on board of a French man-of-war, under Louis XV.*

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OFFE 6

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782.12
0321c
1890
MUS-ETR

THE COMMODORE.

OVERTURE.

OFFENBACH.

Allegro.

PIANO.

ff

Tempo I.

pp

p

ff rit.

pp

Allegro.

p leggiero

sempre leggiero

fp

mf

cre scen

do sempre *ff*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the final measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, showing a change in the bass line's rhythmic pattern and a dynamic marking of *f* (forte).

Fourth system of musical notation, featuring a more complex melodic line in the treble staff and a bass line with sustained chords.

Fifth system of musical notation, marked with *pp* (pianissimo) in the bass staff and *dolce* (dolce) in the treble staff, indicating a softer and sweeter tone.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble and a dense chordal texture in the bass.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The melodic line in the treble staff shows some phrasing with slurs and ties.

Third system of musical notation. A dynamic marking of *ff* (fortissimo) is present in the bass staff, indicating a strong, loud passage.

Fourth system of musical notation, featuring a more active melodic line in the treble staff with many sixteenth notes.

Tempo I.

Fifth system of musical notation, starting with a dynamic marking of *p* (piano) in the bass staff. The tempo is marked as *Tempo I.*

Sixth system of musical notation, with a dynamic marking of *sempre leggiero* (always light) in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The bass line includes a dynamic marking of *fp* (fortissimo piano).

Second system of musical notation, continuing the grand staff. The bass line includes the lyrics "cre - scen - do" written below the notes.

Third system of musical notation, featuring a grand staff. The bass line includes a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs.

Fifth system of musical notation, featuring a grand staff. The treble clef part includes triplet and sextuplet markings (3 and 6) over groups of notes.

Sixth system of musical notation, featuring a grand staff. The treble clef part includes sextuplet markings (6) over groups of notes.

ACT I.

ANCHOR'D IN THE ROADSTEAD.

Nº 1.

CHORUS & SOLO.

BEAUPRÉ & SS. T. B.

Allegro.

BEAUPRÉ

SOPRANOS.

TENORS.

BASSES.

PIANO.

An - chord in the road - stead yon - der, Our gal - lant

An - chord in the road - stead yon - der, Our gal - lant

An - chord in the road - stead yon - der, Our gal - lant

sempre leggiero

fleet its sails has furl'd, Though soon per - haps a -

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics 'fleet its sails has furl'd, Though soon per - haps a -' written below each staff. The piano accompaniment features a melody in the right hand and chords in the left hand, all in a key signature of two flats (B-flat and E-flat).

gain to wan - der, In quest of bat - tle o'er the

The second system of music continues the vocal and piano parts. The lyrics are 'gain to wan - der, In quest of bat - tle o'er the'. The musical notation follows the same format as the first system, with three vocal staves and piano accompaniment.

world! So the gal - lant tars lets be treat - ing,

The third system of music concludes the page. The lyrics are 'world! So the gal - lant tars lets be treat - ing,'. The musical notation includes three vocal staves and piano accompaniment, maintaining the same key signature and style as the previous systems.

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

toel And let the bum - pers flow!

toel And let the bum - pers flow!

toel And let the bum - pers flow!

BEAUPRÉ.

Be sure that for his home and beau - ty, Up - on the storm - y sea,

B. Each French man sure will do his du - ty What - e'er the end may be!

B. See our gal - lant ships, how trim and taut, Let the Eng - lish

B. come well give 'em it hot! Ha! the blue Pe - ter flies at the

B. 'fore, He's our sort, the brave old Com - mo - dore,..... The brave old Com - mo -

B. dore!

Tempo I.

cre *scen* *do*

SOPRANOS.

An - chor'd in the road - stead yon - der, Our

TENORS.

An - chor'd in the road - stead yon - der, Our

BASSES.

An - chor'd in the road - stead yon - der, Our

leggiero

gal - lant fleet its sails has furl'd, Though soon a -

gal - lant fleet its sails has furl'd, Though soon a -

gal - lant fleet its sails has furl'd, Though soon a -

gain per - haps to wan - der, In quest of bat - tle, all

gain per - haps to wan - der, In quest of bat - tle, all

gain per - haps to wan - der, In quest of bat - tle, all

through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

dore!

dore!

dore!

ff

EXIT.

No 1½.

(S. S. T. B.)

Tempo I.

PIANO

cre *scen* *do*

SOPRANOS

TENORS.

BASSES

PIANO

leggiero

An chord in the road - stead yon - der, Our gal - lant fleet its

An chord in the road - stead yon - der, Our gal - lant fleet its

An - chord in the road - stead yon - der, Our gal - lant fleet its

sail has furl'd, Though soon a - gain per - haps to

sail has furl'd, Though soon a - gain per haps to

sail has furl'd, Though soon a gain per haps to

wan - der, In quest of bat tle, all through the world, Blue Pe ter's

wan - der, In quest of bat tle, all through the world, Blue Pe - ter's

wan der, In quest of bat tle, all through the world, Blue Pe - ter's

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

Com mo dore!

Com mo dore!

Com mo dore!

ff

FIRST LOVES.

SONG.

N^o 2.

(ANTOINETTE)

Andantino.

ANTOINETTE.

PIANO.

1. Yes! I grant you, maidens need rul - ing, For a first love is
 2. It is one thing, meet - ing a lov - er, (One of those men who

apt to be fool ing And if o'er head and ears she be gone, 'Tis
 con - stant - ly hov er Round a la - dy at pic - nic or ball) 'Tis

good to have coun sel there on' Old folks' cau tion is
 flirt ing an hour and that's all! But to lay in a

A. *rit.*
 all ve - ry fine, But I feel I must draw the line. {Ah!.....
 lov - er for life Is a ser - i - ous thing for a wife!

A. *a tempo*
 When a girl is told to wed, And the o - range flow'rs

a tempo

rit. *a tempo* *cres.*
 cir - cle her head, Her hus - band she ought to know

rit. *a tempo* *cres.*

A. *rit.* *piu rit.*
 Well, for half an hour..... or so.

rit. *piu rit.* *p* *f* *last time.*

(A) CHORUS. "The Capitaine René?"

(B) SONG. "O France-beloved France?"

N^o 3.

(RENE & SS. T. B.)

Allegro maestoso.

RENÉ.

SOPRANOS.

TENORS.

BASSES.

PIANO.

ff

f

The

f

The

f

The

Ca - pi - taine Re - né is com - ing Give three times three

Ca - pi - taine Re - né is com - ing. Give three times three

Ca - pi - taine Re - né is com - ing, Give three times three

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

Enter René.

RENÉ.

with

Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!

Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!

Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!

Lento.

R. heart e - late I greet you all, I nev - er have for got my home, Pre - sent

R. still, and quick to mem' - ry's call, Were ye, old friends, a - cross the

ad lib.

colla parte.

And.

Allegro marziale

R. foam!

*

RENÉ.

R. *S^o* *3*

1. In a far dis - tant, a - rid, land, Where nev - er cool - ing breeze is
 2. As the sun burns with warm - er glow, So pas - sion thrills the East' - ren

R. *3*

blow - ing, Where a fierce sun is ev - er glow - ing,
 mai - den, Lan - gour - ous, tempting, beau - ty la - den,

R. *3*

O ver the jun - gle and o'er the sand! In
 For a poor sol - dier there was a foe! In

R. *dolce* *rit.*

such a clime what nerv'd the flagging arm, And bore us on, say oh what was that
 Cu - pids field, what did our heart then arm, And serve us to re - sist ev'n Beau - ty's

p dolce *rit.*

Andantino.

R. charm?..... Oh France, be - lov - èd France, 'Twas thoughts of thee a - lone,.....
charm?.....

pp dolce

R. that gave the vic - to - ry!

SOPRANOS.
Oh France, be - lov - èd France, 'Twas thoughts of

TENORS & BASSES.

lento That gave the vic - to - ry! *1st time dal* $\&$ *last time.* -ry!

thee a - lone, vic - to - ry! -ry!

Tempo

lento *f*

Ad. * *Ad.* * *Ad.* *

EXIT.

(S.S. T. B.)

Nº 3½

Audantino.

RENÉ.

Oh France, be - lov - ed France, 'Twas thoughts of thee a - lone,.....

PIANO.

pp dolce

R. that gave the vic - to - ry!

SOPRANOS.

TENORS & BASSES.

Oh France, be - lov - ed France, 'Twas thoughts of

R. *lento* That gave the vic - to - ry!

thee a - lone,..... vic - to - ry!

lento

f

Ed.

UP HELM!

TRIO.

N^o 4.

ANTOINETTE, RENÉ, & COMMODORE.

Allegro non troppo.

ANTOINETTE.

BENÉ. (aside.)
By Jove! she is a

COMMODORE. Allegro non troppo. Up helm! and tack down here!

PIANO.

A. Well now I've tack'd down here? (aside)

R. beauty! To love her were a du-ty, Ah! you are charming cou-sin (aloud.) *rall.*

C.

PIANO. *rall.*

A. dear!

R. *a tempo*

C. *a tempo*
Clinker built, a rak-ish craft! Clean in the bows, and a straight run

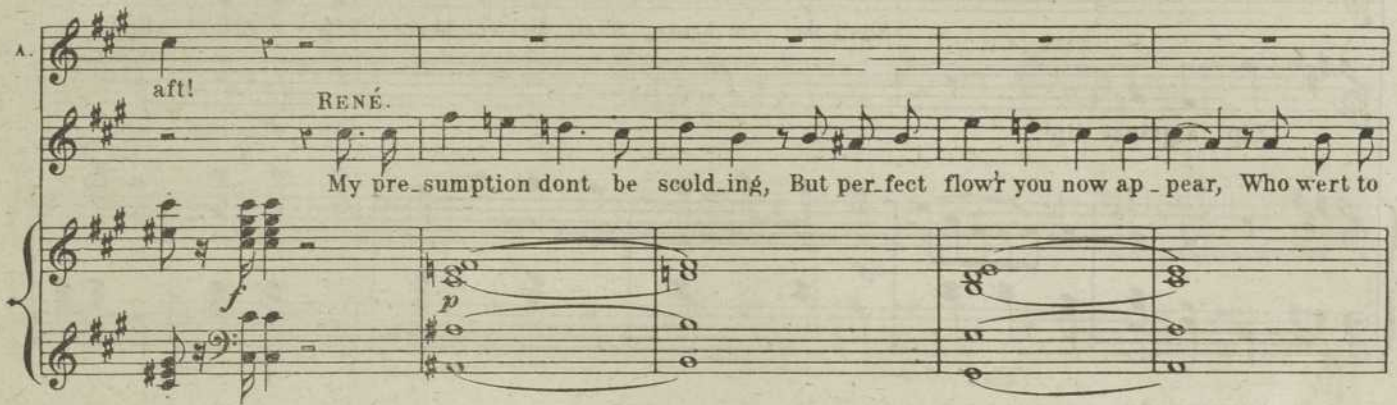
PIANO. *a tempo*

ANTOINETTE.
(pettishly.)

I'm not a craft! No bows, no aft! No bows, no
aft! A rak-ish craft!



aft! RENÉ.
My pre-sumption dont be scold-ing, But per-fect flow'r you now ap-pear, Who wert to



O sir, you
me a bud un-fold-ing, (aside)
My ne-phew's struck that's ve-ry clear!



flat-ter me I fear! (taking her hand.) ritard.
I do not flat-ter, for in sooth, 'Tis but the truth.....
ritard



COMM

Now then embrace, Now then embrace, As on board ship! Face unto face, Face unto face,

RENÉ.

Shall we embrace, Shall we embrace, Lip against lip? Lip against lip? Lip against lip? Lip against lip?

mf

ANTOINETTE.

No other way! I must obey, As on board ship! Yes! but I think this
No other way! you must obey, As on board ship!
No other way! you must obey, As on board ship!

f *p*

A.

all too hurried!

R.

(aside) (aloud)
The poor little woman is flurried Dear

Un - cle, An - toi - nette is right, Folk dont

dolce

mar - ry quite on sight!..... Give us time just the

ANTOINETTE.

Yes! let us say, a year or

match to talk o'er,

more!

COMM.

Thou - sand car - ro - nades! You real - ly make your

ff *p*

C. Pa rage! Quar ter of an hour, and then we'll have the mar riage! Yes!

ANTOINETTE.
For the

C. *dim.* quar ter of an *rit.* hour and get rea dy for the mar riage!

A. mar riage?

RENE.
For the mar riage?

C. Yes!

C. *a tempo* Now then em brace, Now then em brace, As on board ship, Face un to face,

A. No o - ther way I must o - bey,

R. No o - ther way you must o - bey,

C. Face un - to face, Lip a - gainst lip! No o - ther way you must o - bey,

A. As on board ship! *f* We must em - brace, We must em - brace *vivo* As.....

R. As on board ship! *f* You must em - brace, You must em - brace As.....

C. As on board ship! *f* You must em - brace, You must em - brace As.....

A. ... on board ship!

R. ... on board ship!

C. ... on board ship!

SO SHY.

SONG.

N^o 5.

(FRONTIGNAC.)

Allegretto quasi Andante.

FRONTIGNAC

PIANO.

F.

1 I'm al - ways in a dread - ful flus - ter, So ti - mid, ner - vous, and a -
 2. girl I love, and love so mad - ly, Has pro - mis'd to be mine for
 3 go to some deep, ra - pid riv - er And take my clothes off by its

fraid! And at the ve - ry small - est blus - ter, I
 life! But this con - vic - tion strikes me sad - ly Shall
 brim! A plunge, a gur - gle, and a shiv - er, 'Twill

shrink like cheap clothes rea - dy made! I've half - a - do zen el - der
 nev - er, nev - er be my wife! Un - wed I'll sink to sere and
 soon be o'er I can not swim! But no! I feel a doubt ha -

rit.

F. bro - thers, And why?... And why? Why
 yel - low, And why?... And why? Be -
 rass - ing. And why?... And why? Some

F. did I wait for all the o - thers? It was be - cause I am so
 cause I'm sure some o - ther fel - low, Will want her and I am so
 mai - den la - dy might be pass - ing, And I de - col - leté, would feel

rit. *a tempo*

F. shy! Why did I wait for all the o - thers? I am so ve - ry
 shy! Be - cause I'm sure some o - ther fel - low, Will come who's not so
 shy! Some mai - den la - dy might be pass - ing, And I'm so ve - ry

f. *p.*

1st & 2nd time *3rd time.*

F. shy! 2. The
 shy! 3. I'll shy!

FINALE ACT I.

(TUTTI & CORO.)

Nº 6.

Allegro

ANTOINETTE.

RENE

FRONTIGNAC

BEAUPRÉ

SOPRANOS

TENORS

BASSES.

Allegro.

PIANO

f

cre

scen

p

The Com - mo -

p

The Com - mo -

p

The Com - mo -

p

do

p leggiero

dore's to mate his daugh - ter, Be - fore he puts a -

dore's to mate his daugh - ter, Be - fore he puts a -

dore's to mate his daugh - ter, Be - fore he puts a -

gain to sea! We won - der what young man has

gain to sea! We won - der what young man has

gain to sea! We * won - der what young man has

caught her? Well! we shall ve - ry short ly see!

caught her? Well! we shall ve - ry short - ly see!

caught her? Well! we shall ve - ry short - ly see!

(Enter Antoinette and Bridesmaids.)

ff

Long life un - to the bon - ny bride, And in our midst may she

ff

Long life un - to the bon - ny bride. And in our midst may she

ff

Long life un - to the bon - ny bride, And in our midst may she

ANTOINETTE. (aside to René.) Andante.

Ah! my heart is fit to break RENE.

So is

long a - bide!

long a - bide!

long a - bide!

Andante.

Più vivo. (Enter Frontignac timidly.)

R mine and no mis take! FRONT.

Where is that

Più vivo.

p *sempre staccato*

RENÉ. ANTOINETTE.

Strange that he's not come back be - fore! I feel I'll

F. aw - ful Com - mo - dore?

A. ne'er be hap - py more!

R. (to Crowd.) My friends! the

F. It's cru - el to de - lay our fate!

R. (aside.) Commo_dore is late! Bless the Com - mo_dore! he's

SOPRANOS. *p* He is late! he is late!

TENORS. *p* He is late! he is late!

BASSES. *p* He is late! he is late!

(goes up.)

R. late!

FRONT. (aside.)

Where's the Com - mo - dore! he's late!

p He is late! he is late! This is

p He is late! he is late! This is

p He is late! he is late! This is

p *pp*

(coming down) *poco agitat.*

Some one lands from the

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

(Gun off.) *poco agitato*

p

ANTOINETTE.

Allegro.

Some one lands from the fleet. He's coming up the street!

R. fleet! Some one lands from the fleet, He's coming up the street!

FRONT. Some one lands from the fleet, He's coming up the street!

Here's some one from the fleet!

Here's some one from the fleet!

Here's some one from the fleet!

fleet! (Enter Beaupré.)
Allegro.

cres *cen* *do* *p*

BEAUPRÉ.

f (René bows.)

Mon_sieur Re_né?... With this here let_ter, From the

sempre leggiero

m.d.

RENÉ.

My ship I've pull'd a_shore, Which it's from the Com_mo_dore!

m.d.

R. un_cle? Where is he? Ha!

B. Why a_board! see_ing we put to sea! The fore-

R. H.

B. tau' sail... is loosen'd... The an_chor is a_trip! You'll ex-

R. H.

R. (exit Beaupré) Yes

cuse me, your hon_our, I must get back to my ship!

R. H.

F. look! The fleet is under sail! (all go up and look off except René)

SOPRANOS. The fleet is under sail!

TENORS. Fleet's un_der sail, is under sail!

BASSES. Fleet's un_der sail, is under sail!

Più mosso.

pp ff pp

RENÉ. (reading letter) "I authorize you to sign contract for me, and carry out the marriage with Antoinette!"

Musical notation for René's first line, including piano accompaniment. The piano part features a rhythmic accompaniment with chords and a bass line.

RENÉ. *ad lib.*

Musical notation for René's second line, including piano accompaniment. The piano part features a rhythmic accompaniment with chords and a bass line.

Break that girls heart? now hang me if I do! And yet this marriage must be carried

(suddenly)

Andante poco agitato.

Musical notation for René's third line, including piano accompaniment. The piano part features a rhythmic accompaniment with chords and a bass line.

through! I have it What is this? What is

ANTOINETTE. *rit. molto*

Musical notation for Antoinette's first line.

A - las!..... it matters nought to

this? What is this?

SOPRANOS.

p

(coming down.)
TENORS.

What is what?

p

BASSES.

What is what?

p

What is what?

Musical notation for the final line, including piano accompaniment. The piano part features a rhythmic accompaniment with chords and a bass line.

tempo.

A. me! What is't that can - not

R. It can - not be! FRONT. What can - not be?

We'd like to see, What this may

We'd like to see, What this may

We'd like to see, What this may

tempo. cre *scen* *do*

A. be?

R. It cannot be! And yet 'tis

F. For goodness sake get it out! Do get it out!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

J. B. C. & C^o 9580.

Alla recit.

rit.

Andante lento.

R. plain, And sign'd by his own hand! I'll read it, so you all may un-der - stand!

f colla voce

pp

Reads: "I authorize you to sign contract for me, and to carry out the marriage between Antoinette and Mons. Front"

Moderato.

FRONT.

2

2

2

2

Oh is this but a dream? Just pinch me_ make me

Omnes, "Ah!"

f

ANTOINETTE.

(René goes to Notaries.)

All doubt and fear for

scream!

p

ev - er o'er,.... Ah! dear - est Fron - tig - nac, we'll part no

colla parte

Andante non troppo.

A. more!

R. It

THE NOTARIES. (to René.)

Then you the old man re - pre - sent?

SOPRANOS. What! he the old man re - pre - sent?

TENORS & BASSES.

Andante non troppo.

R. is my du - ty and in - tent, The old man to re - pre - sent! 1. Come

colla parte

f

Moderato.

R. dear - est girl, a lit - tle near - er, And lay your gen - tle hand in mine; Years
2. not, my girl, an old man's preach - ing, Or that I'll tell you love is vain! For

R. do not make me see the clear - er, One feels of age at
all my six - ty years of teach - ing I'd like to live and

R. *tr* six - ty nine; Quick at your touch my pul - ses beat, I
love a - gain! Yes! all the mo - ral of my rhyme, Is,

R. know how youth and love are sweet, I know how youth and love are
don't be old be - fore your time! No, don't be old be - fore your

R. *a tempo* sweet, Ah!..... Though I grow old, my heart is ev - er young, As
time! Ah!..... Though I grow old, my heart is ev - er young, As

R. when one May morn far a - way, The mar - riage bells for me were rung, What
when one May morn far a - way, The mar - riage bells for me were rung, What

a piacere.

R. *pp* SOPRANOS. *pp*
 though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,
 though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,

pp TENORS.
 Though he's old is love not old - er still? Heav'n bless you,

pp BASSES.
 Though he's old is love not old - er still? Heav'n bless you,

p *colla parte*

R. *tr.* 1. 2.
 and I know it will! 2. Fear
 and I know it will!

and it will!

and it will!

and it will!

1. 2.

Allegro. ANTOINETTE.

Ev - er mine own! No ill fate

FRONT. 3

U - ni - ted for ev - er! How near - ly all was lost.

Allegro.

(They go up.)

A. now our hearts can sev - er!

RENÉ. (aside)

Saved and by me, but at what cost? I have lied - I have

R. lied! Am glad I did, what - e'er be - tide, Am glad I did, what - e'er be -

poco rit.

R. tide. FRONT. vivo

Oh how I love that Com - mo - dore! I'll hug him when he comes a -

mf vivo

(aside)

R. And if you do I'll be a - way, A hun - dred leagues up - on that

F. shore.

p

ANTOINETTE.

R. I blame my - self for be - ing blind, I nev - er knew he was so

day!

A. kind,

R. (aside)

Ah, if you knew, Miss An - toi - nette, You would not feel so hap - py

p

(aloud)

yet Good bye, good bye, Com - mo - dore! And may we ne'er see you

p

Andante maestoso.

45

ANTOINETTE.

p alla capella

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

more. The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

FRONT.

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

Andante maestoso. The an_chor's weigh'd, Be vic_try theirs When in

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar -

Allegro vivo.

A. ray'd! Ring out oh bri - dal bells, ring out! Now

R. ray'd! Ring out oh bri - dal bells, ring out! Now

F. ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

Allegro vivo.

(Marriage bells)

A. long life to the young pair shout! Ring out oh

R. long life to the young pair shout! Ring out oh

F. long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

V
bri - dal bells ring out!

R
bri - dal bells ring out!

F
bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

marcato il canto e ff

A
-

R
-

F
-

-

-

-

ff

END OF ACT I.

ACT II.

ENTR'ACTE.

Nº 7.

Maestoso.

PIANO

ff

This system consists of two staves of piano music. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The music features a series of chords and some melodic lines. The dynamic marking *ff* is present.

Allegro non troppo.

poco allargando

fp

This system continues the piano music. It features a change in tempo and dynamics. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. The dynamic marking *fp* is present.

This system continues the piano music with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Allegro agitato.

rit.

f

p

This system continues the piano music. It features a change in tempo and dynamics. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. The dynamic markings *f* and *p* are present.

f

p

This system continues the piano music with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic markings *f* and *p* are present.

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has some sustained notes. Dynamics include *f*, *p*, and *ff* (fortissimo).

Andantino.

Third system of musical notation, marked *Andantino.* The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *sempre pp* (sempre pianissimo) and a note for *(Tambour de basque)*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *poco rit.* (poco ritando).

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *rit.* (ritardando) and *piu rit.* (piu ritardando). The system ends with a *(curtain)* instruction.

LOVER'S TALK.

SONG.

N^o 8.


RENE.


Allegretto quasi Andante.


RENE. 


PIANO. 

1. When
2. The
3. Should


lov_ers fond go out a walk - ing, They are not si - lent, oh! dear no - they chat; True,
lit - tle birds are sweet - ly sing - ing, The buds are op'ning in each syl - van bow'r, Our
ev - er vul - gar language fal - ter, Your lov - er finds a lit - tle kiss means all! And




there's a sameness in their talk - ing, But ah, its not less rap - tur - ous for that! First He
lov - ers feel all Na - ture spring - ing And somewhat in this fa - shion own her pow'r: First the
so, when trembling at the al - tar, And white robb'd priests for words re - sponsive call; I should



(kisses)

haz_ard - eth this ob - ser - va - tion_ Then *She*
 gen - tle - man "What says the Po - et?" 'Tis a
 won - der lit - tle if he mut - ter, Or the

vivo *a tempo*

(kisses)

an - swers thus, in af - firm - a - tion
 sweet quo - ta - tion dont you know it?
 la - dy an - swer in a flut - ter,

vivo

Chorus ad lib. (kisses)

Ev' ry - bo - dy knows for that's Eng - lish, Greek,
 s.....

a tempo

(kisses)

Dutch, Ev' ry - where it goes and it means oh so much!
 s.....

cres.

I WELCOME YOU.

SCENE & AIR.

(ZOE, ANTOINETTE, RENÉ, FRONTIGNAC & COMMODORE.)

Nº 9.

Moderato.

ZOE.

ANTOINETTE.

RENÉ.

COMMODORE.

PIANO.

f

p

So

A.

C.

(embrace)

Now, guardian, to your cir-cle, Pray pre-

does your guardian too.

p

p

Z. sent me, do! (Zoe starts.)
 C. Fron-tig-nac, A-vou-é! My ne-phew there, Re-né!
 P

(spoken.)
 Z. RENÉ. (aside) "She recognizes me!" His wife! RENÉ. (aside.)
 R. (That means war to the
 C. Then An-toi-nette his wife
 tr

(bitterly)
 Z. I wish you all the sweets of ma-tri-mo-ny!
 R. knifel)
 tr

Com. They've got 'em! like a pair of flies in ho-ney!
 (goes up.) ZOE. (spoken aside) "We'll see about it!"
 f

ZOE. (to him.)

RENE. (aside to Zoe.) Per_haps, Sir, it would be as well!

Your won_der Zo - e I'll dis_pel.....

rit. ANTOINETTE. (aside to Front.) Where did she meet him first?

FRONT. (aside) (They go up.) A storm's a - bout to burst! (Zoe comes down with René.)

rit.

ZOE. *pp*

In the per_fum'd mag_no - lia bow_er Where we part_ed one sad summer day, You re-

mem_ber you gave me a flow - er, And vow'd you'd love ev_er and aye!..... Now the

z. *MAKE LOVE TO ME*

flow-er is with-er'd and brok-en, I sup- pose I should throw it a- way, Fan- cy the

z. *rit.*

vow still is un- spok- en, Fan- cy the vow still is un- spok- en, Or, like the

z. flower, meant but for a day. RENÉ. *a tempo*

O keep the flow'r, part with it nev- er, And my love vow, be- lieve it

R. *rit.*

ev- er, Tho' doubt may obscure love's ray,..... Trust yet the dawn of a hap- pi- er day!

colla parte

MAKE LOVE TO ME.

DUET.

(ZOE & FRONTIGNAC.)

Nº 10.

Maestoso.

ZOE.

Make love to me, and don't be

PIANO.

ff *p*

Z. (They sit — business.)

shyl

FRONT.

There's some thing des-p'rate in her

Z.

Wait-ing for you!

F.

eye, She has a wick-ed, aw-ful, eye!) You be-gin,

(sobbing)

Z. You are in - hu - man, To a poor young wo - man!

F. do!

(fiercely)

Z. Good gracious! man, say something pret - ty, You've sure - ly learnt love out of school,

Allegro vivo.

Z. out of school?

FRONT. (edging away)

EX - cuse me, ma'am, I am not wit - ty, In fact I am an aw - ful

(following him)

Z. I'd ob - serve time is get - ting

F. fool, quite a fool!

z. *(retaining him)*
 on!..... No you

F.
 So it is! and I must be - gone! *(turns up)*

z. *Amoroso.*
 won't Or at least you don't! Let us bill and

pp

z. coo, bill and coo, bill and coo!

FRONT.
 (If my wife could see me what the dick-ens would I

z. I'm all your own! I am your's a - lone! All the same re -
 do?)

Z. mem - ber that time's get - ting on! Ah yes it is a

F. Ah yes it is a

Z. fact that time is get - ting on!

F. fact that time is get - ting on! (He edges chair away, — she follows him.)

ZOE.

Like all your sex you are in -

Z. hu - man, My fee - ble na - ture nought a - vails, nought a vails!

FRONT.

(I've al - ways no - ticed fee - ble wo - man, Is ve - ry clev - er with her

The 'FRONT.' section consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "(I've al - ways no - ticed fee - ble wo - man, Is ve - ry clev - er with her". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It features a steady bass line and chords in the right hand.

ZOE.

Where's my guar - dian? I fain would
nails,..... with her nails!

The 'ZOE.' section features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "Where's my guar - dian? I fain would" and "nails,..... with her nails!". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It includes a melodic line in the right hand and a bass line in the left hand.

(pulling him back)

speak him, What! let you
Oh! cer - tain - ly! Ill go and seek him! (goes)

This section includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "speak him, What! let you" and "Oh! cer - tain - ly! Ill go and seek him! (goes)". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It features a melodic line in the right hand and a bass line in the left hand.

Amoroso.

go? Ah, dar - ling, No! Ah! Love's pas - sion

The 'Amoroso.' section features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "go? Ah, dar - ling, No! Ah! Love's pas - sion". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It includes a melodic line in the right hand and a bass line in the left hand. The tempo marking 'Amoroso.' is present above the vocal line.

Z. *now in your as - pect I track,*

F. *(Well! I have a sort of craw - ly feel - ing down my*

Z. *(embraces him: he rises)*
'Tis love! 'Tis love! And I'm yours a - lone! Take me to your

F. *back!)*

Z. *bo - som I'm all your own Yes! take me to your bo - som I am all your*

F. *What! take her to my bo - som! is she all my*

Z. *own!.....*

F. *own?..... (Zoe falls into his arms.)*

a tempo
ff animato

YOU HAVE NO RIGHT.

DUET.

No 11.

(ZOE & RENÉ.)

Moderato assai.

ZOE.

You have no right to kneel plead-ing at my

PIANO.

f *p*

z.

feet, Or to urge so un-law-ful suit, The vow that you make, I

fp

z.

do not de-ny, is sweet, But it is for-bid-den fruit! Yes! that we

meno

z.

both may have rest, Per-haps you had.. bet-ter make a clean breast! Tell how you

rit. *rit. molto* *mf*

a tempo *rit.* *a tempo*

love me, tho' of course wrong it is, Tell the whole stor - ry how - ev - er long it is! Then we will

p a tempo *rit.* *p a tempo*

seek a cure, but first, It is meet we should know the

mf

worst!

a tempo

RENÉ.

Ah! yes I'll want thy gen - tle heal - ing

f *p*

R.

art, If the cure is but long and slow!

R. Yes! the ill is here with - in my heart, And the symp - toms you shall

R. know! Thou dost haunt me night and day, Of thee I'll dream ah! for ev - er and

meno *rit.*

R. ay!... That is my case, Thou knowest the laws of it, For wert thou not thy-self the sole

a tempo *rit.* *a tempo*

R. cause of it, There is but one cure for my bane, Darling love me once a

poco rit. *colla voce*

poco più

R. gain! Let me a - gain touch that lip rap - ture - glow - ing, As in the dear days long a -

p poco più

ZOE.

R. Love thro' my being like me - lo - dy's flow - ing Passion ap - proves tho' rea - son says

go!

Z. no! Oh dar - ling say still if you love me?

R.

Z. *rit. pp a tempo* Lov - ing

R. swear by the blue heav'n a - bove me! Yes! I love thee! Lov - ing

f rit. pp a tempo

Z. hearts why did Fate sev - er; And for a space e - strange? But the

R. hearts why did Fate sev - er; And for a space e - strange? But the

Z. *cres.* old love faith - ful ev - er, *dim.* Nor time, nor fate can change! *f* Ev - er and

R. *cres.* old love faith - ful ev - er, *dim.* Nor time, nor fate can change! *f* Ev - er and

Z. *p rit.* ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to

R. *p rit.* ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to

Z. think thou'rt ev - er and all mine own! Rea - son may frown and

R. think thou'rt ev - er and all mine own! Rea - son may frown and

Z. Pru - dence chide, But true love will a - bide..... ah,

R. Pru - dence chide, But true love will a - bide..... ah,

Z. e'er..... a - bide!

R. e'er..... a - bide!

(A) CHORUS. "Certain are we?"

(B) NOTARIES SONG. "The Chicken."

TUTTI & CORO.

Nº 12.

Allegro maestoso.

SOPRANOS.

TENORS.

BASSES.

Allegro maestoso.

PIANO.

f

Not in the least do we won - der what's the

Not in the least do we won - der what's the

Not in the least do we won - der what's the

mat_ter, Cer_tain are we that it must be the Com_mo_dore! For there is

mat_ter, Cer_tain are we that it must be the Com_mo_dore! For there is

mat_ter, Cer_tain are we that it must be the Com_mo_dore! For there is

al_ways a scan_dal and a clat_ter When_e'er he comes a_shore!

al_ways a scan_dal and a clat_ter When_e'er he comes a_shore!

al_ways a scan_dal and a clat_ter When_e'er he comes a_shore!

Al_ways a clatter When_e'er he comes a_shore! That's what's the mat_ter!

Al_ways a clatter When_e'er he comes a_shore! That's what's the mat_ter!

Al_ways a clatter When_e'er he comes a_shore! That's what's the mat_ter!

Commo-dore! Commo-dore! Why come a-shore? Commo-dore! Commo-dore!

Commo-dore! Commo-dore! Why come a-shore? Commo-dore! Commo-dore!

Commo-dore! Commo-dore! Why come a-shore? Commo-dore! Commo-dore!

(Enter Notaries.)

1st NOTARY.

1. You may hear of guile-less
2. Told, too, there are

Why do you ev-er come a-shore?

Why do you ev-er come a-shore?

Why do you ev-er come a-shore?

p moderato

N. law - yers, Who ne - ver take a fee, And whose ten - der hearts are
states - men, Who quite for - get them - selves, Who their own pe - cu - liar

N. trou - bled, When peo - ple don't a - gree, They ne - ver take a
int' - rests, Do put up - on the shelves! Who do not care a

N. case in hand, Un - less they feel it's right, They ne - ver do e -
jot for pow'r, And when they're wrong re - sign, And with ig - no - ble

N. quiv - o - cate, And ne - ver say black's white!
par - ti - zans, Will at no price com - bine!

N. Hum! That will not do, you know! Hum! That's playing it rather low,

p

N. Hum! Folk might have thought it so, In the simple days of long ago!

S.S. Hum! That will not do, you know, Hum! That's playing it rather low,

T.B.

f

S.S. Hum! Folk might have thought it so, In the simple days of long ago! We are

T.B.

1. 2.

f

WHOM DO I LOVE.

FINALE ACT II.

N^o 13.

(TUTTI & CORO.)

Allegro martellato. *ad lib.*

ZOE. *Whom do I love? Well, Re - né, yes Re -*

ANTOINETTE.

RENÉ

FRONTIGNAC.

COMMODORE

SOPRANOS.

TENORS.

BASSES

Allegro martellato.

PIANO *ff* *colla voce* *pp*

né!

f This dread - ful

f What does she say! This dread - ful

tempo Good gra - cious Heav'ns! What does she say! This dread - ful

COM.
But

per - son loves Re - né!

per - son loves Re - né!

per - son loves Re - né!

Moderato. ZOE. (snapping fingers.)

That doesn't matter at all to me! That for the

René is married you see! I'll call in the law if you do!

Moderato.

poco rit. *a tempo* (3) (3) (3) (3) (3) (3)

z. law, and that for you! When a Cre-ole falls in love, Such im-pe-di-ments she's a

bove! Oh yes she's ve-ry much a - bove! In this

ANTOINETTE. *f*

FRONT. Ah! yes she's ve-ry much a - bove!

COM. Ah! yes she's ve-ry much a - bove!

SOPRANOS. Ah! yes she's ve-ry much a - bove!

TENORS. Ah! yes she's ve-ry much a - bove!

BASSES. Ah! yes she's ve-ry much a - bove!

Ah! yes she's ve-ry much a - bove!

Allegro moderato.

z. land they make marriage but a fet - ter, Which half the time they try to

z. break! There! hav - ing had my say out I feel bet - - ter,

z. *rit.* 'Tis good, con - fes - sion so to *a tempo* make I know that this will give

z. rise to dreadful scan - dal, That my no - tions are much more fit for Co - ro - man - del, That

z. *rall.* may be so, And if it be, *rit.* Oh! give me love and li - ber - ty a - cross the

Andante.

z. sea! Ah!..... O come with me! Be - neath the Man - go

pp (Tambour de basque.) *pp* *sf* *sf*

z. tree, And dream of love where the fea - ther - y co - co', Fanneth the glitt' - ring sea!..... There's

z. mirth in the bow'rs, And nev - er fail - ing flow'rs, And one sweet song, a - round, a - bove, With

sf *sf* *poco rit* *poco rit*

z. one theme and that love! And

a tempo

SOPRANOS. (fan movement)

TENORS. O come with me! Be - neath the Man - go tree, And

BASSES. O come with me! Be - neath the Man - go tree, And

O come with me! Be - neath the Man - go tree, And

sf *sf* *p a tempo*

dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And

sf

never fail'ing flow'rs, And one sweet song a - round, a - bove, And that song, Love!
 never fail'ing flow'rs, And one sweet song a - round, a - bove, And that song, Love!
 never fail'ing flow'rs, And one sweet song a - round, a - bove, And that song, Love!
 never fail'ing flow'rs, And one sweet song a - round, a - bove, And that song, Love!

sf

f

Allegro.

Com.

Ventre saint gris! ventre saint gris! Oh that I

c. had, Oh that I had the lot out at sea!

SOPRANOS.

Ven-tre saint gris! ven-tre saint gris! If he but

TENORS.

Ven-tre saint gris! ven-tre saint gris! If he but

BASSES.

Ven-tre saint gris! ven-tre saint gris! If he but

had the lot out at sea! But as it is, nev-er a law, Such a con-

had the lot out at sea! But as it is, nev-er a law, Such a con-

had the lot out at sea! But as it is, nev-er a law, Such a con-

RENÉ.

Hal - lo! there's a gun!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

(gun off.) (gun.)

ff

ANTOINETTE.

There goes num - ber two!

FRONT. COM. (spoken) "O d - n it!"

A sig - nal of three!

1st NOTARY.

2nd NOTARY. *p*

SOPRANOS. Com - mo - dore, 'tis for

TENORS.

BASSES. *p*

Com - mo - dore, 'tis for

(gun.) (gun.)

ff

ZOE. *f rall.* Allegro non troppo.

Commodore! 'tis for you!

RENÉ. *f rall.*

Commodore! 'tis for you Commodore! 'tis for you!

Commodore! 'tis for you Commodore! 'tis for you!

COM.

Shiv_er my

Commodore, 'tis for you! Commodore! 'tis for you! Commodore! 'tis for you!

you! Commodore, 'tis for you! Commodore! 'tis for you! Commodore! 'tis for you!

Commodore! 'tis for you Commodore 'tis for you!

Commodore, 'tis for you! Commodore! 'tis for you! Commodore! 'tis for you!

you! Commodore, 'tis for you! Commodore! 'tis for you! Commodore! 'tis for you!

mf *ff rall* *p*

Allegro non troppo

timbers yes! it's for me! I'll wager the Ad_miral sends me to sea! Ere a_ny thing's

ZOE
Ere aught is done! Bang goes a gun!

ANT.
Ere aught is done! Bang goes a gun!

RENÉ.
Ere aught is done! Bang goes a gun!

done, Bang! goes a gun! Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

c. A let-ter!

(Enter Beaupré.) BEAUPRE.
A let-ter! From the Port Ad-mi

sempre f *rall.* *p*

Moderato.

ZOE. (aside.)

f Moderato maestoso

I was a - bout To let all out!

RENÉ. (aside to Zoe.)

May ev'ry blessing fall on our Port Admi - ral!

ral!

Moderato.

Moderato maestoso

p *pp*

§ COM. (reading.)

1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?
2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

CORO. *f* SOPRANOS.

1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?
2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

TENORS & BASSES.

f

p

Though your bis - cuits may be mus - ty, Wa - terbrack - ish, ba - con rus - ty,
Should the foe have too much me - tal, Dont give in, though you he set - tle,

Do not stop! At the English fly! You wont want fresh pro - vi - sions if you die! So I
What you'll do in such a case, Is, go down with a smile up - on your face!

wish you the lot so dear to the brave, Plen - ty yard - arm fight - ing, and a he - ro's grave!

p CORO.

La, la, la, la, la, la, la, la,

f
 Yes! that's the lot so dear to the brave, Plen-ty yardarm fight-ing and a he-ro's grave!
 Yes! that's the lot so dear to the brave, Plen-ty yardarm fight-ing and a he-ro's grave!

Andante moderato.

ZOE

RENÉ. Good - bye Com - mo - dore!
 Good - bye Com - mo - dore!
 FRONT. Good - bye

Andante moderato.

p *tr* *legato sempre*

ZOE.

ANT. We may
 Good - bye Com - mo - dore!

R. We may meet no more!
 F. Com - mo - dore!

tr

Z. meet no more!

A. No..... more!

V. We may meet no more!

COM. (furious.)
Be - lay! be -

più vivo

lay there! D_n my eyes! I've got for you a small sur - prise!

CORO.

He's a

good heart - ed soul! Up on the whole!

Allegro.

COM. (to sailors.)

TUTTI.

"Ah!"

Just seize Re - né there, and lug him on board! Then just do the same by Zo - e my

agitato

f

Red.

TUTTI.

"Ah!"

TUTTI.

"Ah!"

ward! Take An - toi - nette I'll teach her to be bold! And Fron - tig - nac i - ron and clap in the

TUTTI.

"Ah!" *più vivo*

hold! The no - tar - ies too! The pa - pers, pen, ink! The Brides - maids had

più vivo martellato

RENÉ.

meno mosso

TUTTI O ve - ry well? It real - ly does - n't

"Oh!"

bet - ter be col - lard I think!

meno mosso

ZOE.

On board a ship, we still can make a clat-ter, *accelerando*

R. matter! We'll tell the crew I beg to

accelerando

ANT.

The bo'sun, gunner, surgeon too,

R. state,

FRONT.

The middies and the purser's mate,

NOTARIES.

And we'll subpœ-na all the

crew!

TUTTI. *cres.*

You may have force but we've the law, And so don't care a single straw! Not a straw! Not a

cres. f

T. straw! RENE.
hur - ry on board, the

CORO. Not a straw! Not a straw!

The first system of music includes a Tenor (T.) line and a Coro line. The Tenor line has the lyrics "straw!" followed by a rest and then "hur - ry on board, the". The Coro line has the lyrics "Not a straw! Not a straw!". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

II. an - chor trip! Wont we make it warm for you on board your ship!

The second system of music features a Soprano (II.) line with the lyrics "an - chor trip! Wont we make it warm for you on board your ship!". The piano accompaniment continues with a similar rhythmic pattern.

CORO. Hurry on board, the an - chor trip! Wont they make it hot for him on board his ship.

The third system of music features a Coro line with the lyrics "Hurry on board, the an - chor trip! Wont they make it hot for him on board his ship.". The piano accompaniment continues with a similar rhythmic pattern.

ZOE.

Ve - ry nice, a lit - tle yacht - ing,

ANT.

Read - ing, paint - ing, notes down jot - ting,

FRONT. (to Notaries.)

Learned friends, you I re - tain, To lead this case when we get back a - gain!

RENÉ.

So as I have remark'd before, Wont we make it pleasant for the Commodore!

PRINCIPALS with CORO.

p La, la, la, la, la, la, *ff* Yes! as he has re-

Allegro.

mark'd be-fore, They will make it pleasant for the Com-mo-dore! And now a-board the ship they

Allegro.

go The upshot who pretends to know? Sure marriage never was be-fore Arranged on board a man-of-

war! On board, on board, was ne'er before Ar-ranged on board a man-of-war!

ff (Gun off.)

(Curtain.)

animato

ACT III.

N^o 14

ENTRACTE.

Allegro marcato

PIANO.

f *mf*

cres.

mf

cres. *f* *p*

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns and accents. The lower staff contains a bass line with chords and eighth-note patterns. Dynamics include *f* and *ff martellato*. There are two accents marked with 'A' above the notes.

Second system of musical notation. The upper staff continues the melodic line with a second ending bracket. The lower staff continues the bass line. Dynamics include *mf*. There is a second ending bracket in the upper staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a crescendo hairpin. Dynamics include *cres.* and *b*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a crescendo hairpin. Dynamics include *cres.* and *b*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a fortissimo hairpin. Dynamics include *ff*.

Sixth system of musical notation. The upper staff contains a few notes with accents. The lower staff contains a few notes with accents. The tempo is marked *Adagio.* and the instruction *(Curtain.)* is present. The system ends with a double bar line and the word *Segue*.

I GUARD THE LONELY DECK FOR THEE.

No 15.

SLEEP SONG.

RENE.

Andantino.

RENE.

PIANO.

The musical score is set in a key of three flats (E-flat major or C minor) and a 2/4 time signature. It begins with a piano introduction in the left hand, marked 'Andantino' and 'p'. The vocal line for 'RENE.' starts with a rest, followed by two verses of lyrics. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line. The score includes dynamic markings such as 'pp' and 'f'.

1. I guard the lone - ly
 2. Thus rock'd up - on the

deck for thee, While moon - lit wa - ters round thy slum - bers play, The
 mid - night deep, The rip - ple sing - ing in thy dream - ing ear, The

waves are still'd to sum - mer sea, be thy dream - ing fan - cies light as
 hap - py past will come in sleep, With me - mo - ries so ten - der and so

più f

R. they! The qui - et stars glint from a bove. And gem the o - cean's
 dear! When 'neath the far, far In - dian shade, We dreamt the hours a -

pp

R. breast, The night wind breathes soft song of love, Too soft to break thy
 way, And bree - zes in the man - go made, Love's mu - sic to love's

rit. *più rit.* (Bouche fermée) *a tempo*

R. rest,..... Too soft to break thy rest! M'm.....
 lay,..... Love's mu - sic to love's lay! M'm.....

rit. 1. § last time.

"VENGEANCE."

SESTETTE.

Nº 16.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & THE NOTARIES.

Andante.

ZOE.

ANTOINETTE.

RENÉ.

FRONTIGNAC.

THE NOTARIES.

PIANO.

Andante.

Yes! we think the best thing

poco più

No! no, no, No! say not so! say not so!

No! no, no, No! say not so! say not so!

No! no, no, No! say not so! say not so!

No! no, no, No! say not so! say not so!

Tempo Iº

we can do is die! We will on - ly

mf poco più

rit.

tempo

Red.

Red.

poco più

Z. Bra - vo! bra - vo! Now our plan we will show!

A. Bra - vo! bra - vo! Now our plan we will show!

B. Bra - vo! bra - vo! Now our plan we will show!

F. Bra - vo! bra - vo! Now our plan we will show! You've

V. live if vengeance we des - cry!

mf poco più *llegiero*

1. got with you pens and vel - lum? The

V. Yes! but we're not in the mood!

F. Com - mo - dore! you'd like to sell 'im?

1st NOTARY. O! we would!

2nd NOTARY. O! we

F. That's right! now our views you're shar - ing...

2nd would!

F. A new con - tract you 'must be pre -

NOTARIES. Tell us what you'd have us do?

F. par - ing,

N. Sub - sti - tute the false for true?... *rit.*

TUTTI. Rea - dy wit!.... *f*

T. That is it! Ha ha! ha! ha! ha! ha! ha! ha! ha! *rit.*

f *rit.* *Attacca.*

RENÉ

Ven-geance! Ven-geance! That is our at-ti-tude, Com-mo-

dolce.

R. dore You'll rue sore your la-ti-tude, Take care! take care!

R. Where us you steer a-bout, Ven-geance! Ven-geance! you short-ly will hear a-bout!

ZOE.

Ven-geance! Ven-geance! That is our at-ti-tude! Com-mo-dore, You'll

ANT. Ven-geance! Ven-geance! That is our at-ti-tude! Com-mo-dore, You'll

R. Ven-geance! Ven-geance! That is our at-ti-tude! Com-mo-dore, You'll

FRONT. Ven-geance! Ven-geance! That is our at-ti-tude! Com-mo-dore, You'll

NOTARIES. Ven-geance! Ven-geance! That is our at-ti-tude! Com-mo-dore, You'll

mf

rue sore your la - ti - tude, Take care! take care! Where us you
 A. rue sore your la - ti - tude, Take care! - take care! Where us you
 R. rue sore your la - ti - tude, Take care! take care! Where us you
 F. rue sore your la - ti - tude, Take care! take care! Where us you
 N. rue sore your la - ti - tude, Take care! take care! Where us you

Z. steer a - bout, Ven - geance we'll have up - on thee!.....
 A. steer a - bout, Ven - geance we'll have up - on thee!.....
 R. steer a - bout, Ven - geance we'll have up - on thee!.....
 F. steer a - bout, Ven - geance we'll have up - on thee!.....
 N. steer a - bout, Ven - geance we'll have up on thee!.....

dim. e rit.
pp
ppp

"LET US SWEAR."

EXIT.

Nº 17.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & NOTARIES.

ZOE. *pp* Let us all swear once more, *pp* Down with the Commodore!

ANTOINETTE. *pp* Let us all swear once more, *pp* Down with the Commodore!

RENÉ. *pp* Let us all swear once more, *pp* Down with the Commodore!

FRONTIGNAC. *pp* Let us all swear once more, *pp* Down with the Commodore!

NOTARIES. *pp* Let us all swear once more, *pp* Down with the Commodore!

PIANO. *pp*

Z. *rit. molto* We'll his ex_istence bore! *rit. molto* Un_til put a - shore.....

A. *rit. molto* We'll his ex_istence bore! *rit. molto* Un_til put a - shore.....

R. *rit. molto* We'll his ex_istence bore! *rit. molto* Un_til put a - shore.....

F. *rit. molto* We'll his ex_istence bore! *rit. molto* Un_til put a - shore.....

N. *rit. molto* We'll his ex_istence bore! *rit. molto* Un_til put a - shore.....

PIANO. *rit. molto* *tempo* *pp*

WE'RE THE LADS!

N^o 18.

CAPSTAN CHORUS.

BEAUPRE & S.S.T.B.

Allegro.

SOPRANOS.

TENORS & BASSES.

PIANO.

ff TUTTI.

p

Were the lads that

nev - er grum - ble, When the Bo' - sun whis - tle's shrill, From our ham - mocks

up we tum - ble, Do our du - ty with a will! 'Taint a bit of

cres.

cres.

p

p

use us groaning, What we've got to do we do, Swabbing, scrubbing ho - ly ston - ing,

cres.

The first system of music consists of two staves. The upper staff is a vocal line with lyrics: "use us groaning, What we've got to do we do, Swabbing, scrubbing ho - ly ston - ing,". The lower staff is a piano accompaniment. A dynamic marking "cres." is placed above the vocal line in the fourth measure.

We're a mo - del crew!

BEAUPRE.

Ay! ay! Sir!

Now your Cap - stan - bars be man - ning!

R.H.

p

f

R.H.

The second system of music consists of two staves. The upper staff has lyrics: "We're a mo - del crew!" followed by a rest, then "Ay! ay! Sir!". The lower staff has lyrics: "Now your Cap - stan - bars be man - ning!". There are dynamic markings "f" and "p" in the piano part. The label "BEAUPRE." is centered between the staves. The label "R.H." appears twice, once above the piano part and once below it.

Ay! ay! Sir!

BEAUPRE.

Ay! ay! Sir! Ay! ay! Sir!

Id - lers! look out for a tan - ning!

R.H.

f

p

R.H.

The third system of music consists of two staves. The upper staff has lyrics: "Ay! ay! Sir!" followed by a rest, then "Ay! ay! Sir! Ay! ay! Sir!". The lower staff has lyrics: "Id - lers! look out for a tan - ning!". There are dynamic markings "f" and "p" in the piano part. The label "BEAUPRE." is centered between the staves. The label "R.H." appears twice, once above the piano part and once below it.

S. S.

BEAUPRE.

That we will sir, we'll be bound.

Hand the haw - ser, send her round.

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "That we will sir, we'll be bound." and "Hand the haw - ser, send her round."

f

Now my lads, yo ho! yo ho! yo..... ho!.....

ff

The second system of music continues the vocal and piano parts. The vocal staves have lyrics: "Now my lads, yo ho! yo ho! yo..... ho!.....". The piano accompaniment is marked with a forte dynamic (*ff*). The key signature remains one flat, and the time signature is 4/4.

p

Sing a stave - now to our dear - ies, (All have one at least in tow.)

p

The third system of music continues the vocal and piano parts. The vocal staves have lyrics: "Sing a stave - now to our dear - ies, (All have one at least in tow.)". The piano accompaniment is marked with a piano dynamic (*p*). The key signature remains one flat, and the time signature is 4/4.

cres.

Would that they were here to cheer us, Round and round it as we go!

cres.

p

Think we see their dark eyes glanc - ing, Though they're far a - cross the foam,

p

cres.

Think that now we're with them danc - ing, Bring the ca - ble homel

cres.

List - en my dar - ling the song that I sing you, True to our
 co - lours and the girl we love, are we!..... And when the ship's sail - ing
 home we will bring you, Silks, rum, to - bac - co too, from o'er the sea!
 We're the lads that nev - er grum - ble, When the Bo' - sun whis - tles shrill,

cres.
 From our ham - mocks up we tum - ble, Do our du - ty with a will!

'Taint a bit of use us groan - ing, What we're got to do we do,

cres.
 Swabb - ing, scrubb - ing, ho - ly ston - ing, We're a mo - del crew! Yo

ho! yo ho! yo ho! yo ho!.....

HORNPIPE.

Nº 19.

PAUL.

Con brio.

PIANO.

The first system of music is in 2/4 time. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A piano dynamic marking 'p' is present. The system concludes with a repeat sign.

The second system continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. A repeat sign is at the beginning of the system.

The third system continues the piece. The right hand has a melodic line with slurs. The left hand has a steady accompaniment of chords. The system concludes with a repeat sign and the word 'Fine.' written in the right margin.

The fourth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords.

The fifth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. The system concludes with a repeat sign.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a harmonic accompaniment in the bass consisting of chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a key signature change to one flat and a section marked with an 8-measure rest.

Fourth system of musical notation, continuing the piece with melodic and harmonic accompaniment.

Fifth system of musical notation, including a section marked with an 8-measure rest and a key signature change to two flats.

Sixth system of musical notation, concluding the piece with a section marked with an 8-measure rest and ending with the instruction "D. C. §".

"THE COMMODORE IS FAST ASLEEP."

N^o 20.

QUATUOR.

ZOE, ANTOINETTE, RENE & FRONTIGNAC.

Allegretto quasi Andante.

ZOE.

ANTOINETTE.

RENE.

FRONTIGNAC.

PIANO.

mf

ten.

p

Z. The Com_mo_dore is fast a - sleep! a -

A. a - sleep! The Com_mo_dore is fast a -

R. a - sleep! a

F. a - sleep! a

pp stacc.

Z. sleep! us creep! us

A. sleep! us creep! us

R. sleep! Up-on our vic-tim let us creep! us

F. sleep! us creep! Up-on our vic-tim let us

Z. *p* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *poco cres.* *pp*

A. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

R. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

F. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

poco cres. *pp*

Z. war per_haps great Cap_tain, But not in love! Sleep
 A. war per_haps great Cap_tain, But not in love! Sleep
 R. war per_haps great Cap_tain, But not in love! Sleep
 F. war per_haps great Cap_tain, But not in love! Sleep

Z. on! Sleep on! Then wake to find the con_tract gone...
 A. on! Sleep on! Then wake to find the con_tract gone...
 R. on! Sleep on! Then wake to find the con_tract gone...
 F. on! Sleep on! Then wake to find the con_tract gone...

Z. *pp* Sleep on!..... *Lento.*

A. *pp* Sleep on!..... *Lento.*

R. *pp* Sleep on!..... *Lento.*

F. *pp* Sleep on!..... *Lento.*

p *morendo* *p trem.*

Z. *pp* Si - lence! *pp* Si - lence!

A. *pp* Si - lence! *pp* Si - lence!

R. *pp* Si - lence! *pp* Si - lence!

F. (Frontignac advances to abstract contract.)

marcato

Allegro.

ppp

Z. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

A. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

R. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

Allegro.

ppp

Z. Let your touch be light and air - y, Take it now from his breast!

A. Let your touch be light and air - y, Take it now from his breast!

R. Let your touch be light and air - y, Take it now from his breast!

Adagio.

Z. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

A. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

R. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

FRONT.

Now I've got it, now I've got it! Our's the first trick In ca - bin quick!

Adagio.

pp

Andante.

Z. *[Musical notation]*

A. *[Musical notation]* Touch and go! touch and go!

R. *[Musical notation]* Now let's be

F. *[Musical notation]*

COMM. (half waking) "Give 'em four dozen at the gangway." OMNES. "Hush!" Andante.

[Musical notation for piano accompaniment]

Tempo I^o

Z. *[Musical notation]*

A. *[Musical notation]* The Com - mo - dore is fast a -

R. *[Musical notation]* off... *rit.* With si - lent step..... and slow! a -

F. *[Musical notation]*

ten.

pp

Tempo I^o

[Musical notation for piano accompaniment]

Z. *[Musical notation]* sleep! a - sleep! us

A. *[Musical notation]* sleep! The Com - mo - dore is fast a - sleep! us

R. *[Musical notation]* sleep! a - sleep! Up - on our vic - tim let us

F. *[Musical notation]* sleep! a - sleep! us

[Musical notation for piano accompaniment]

Z. *p*
 creep! us creep Bright dreams of glo-ry wrapt in, His
 A. creep! us creep Bright dreams of glo-ry wrapt in, His
 B. creep! us creep Bright dreams of glo-ry wrapt in, His
 F. creep! Up-on our vic-tim let us creep Bright dreams of glo-ry wrapt in, His

poco cres.
 Z. *pp*
 thoughts soar high a-bove, In war per-haps great Cap-tain, But not in love!
 A. *pp*
 thoughts soar high a-bove, In war per-haps great Cap-tain, But not in love!
 B. *pp*
 thoughts soar high a-bove, In war per-haps great Cap-tain, But not in love!
 F. *pp*
 thoughts soar high a-bove, In war per-haps great Cap-tain, But not in love!

poco cres.
pp

Z.
Sleep on! Sleep on! Then wake to find the con-tract

A.
Sleep on! Sleep on! Then wake to find the con-tract

R.
Sleep on! Sleep on! Then wake to find the con-tract

F.
Sleep on! Sleep on! Then wake to find the con-tract

Z.
gone.... Sleep on!.....

A.
gone.... Sleep on!.....

R.
gone.... Sleep on!.....

F.
gone.... Sleep on!.....

f *p* *morendo*

MELODRAME.

Nº 21.

ENTRANCE OF CREW.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes the tempo marking 'Allegro.'. The second system starts with a crescendo (*cres.*) marking. The third system contains a B-flat symbol in the bass line. The fourth system concludes with a forte (*f*) dynamic. The melody in the treble clef is primarily composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

Nº 22

FINALE.

TUTTI E CORO.

Moderato.

RENÉ.

Now Com - mo - dore dont stop our trip,

R.

How we have en - joy'd our selves on board your ship!

COMMODORE.

Not me! I'll put you all a - shore,

ZOE.

Ve - ry nice, a lit - tle yacht - ing,

Now I am Port Ad - mi - ral, not Com - mo - dore!

ANT.

Read - ing, paint - ing, notes down jot - ting,

NOTARIES.

We can sue him

FRONT.

Oh! ne - ver mind now that I've won my cause!

N

by our laws,

senza rit.

TUTTI E CORO.

SS.

Were the lads that ne - ver grum - ble, When the Bo' - sun whistles shrill, From our hammocks

T.B.

Allegro.

cres.

up we tum-ble, Do our du-ty with a will! 'Taint a bit of use us groan-ing,

p

What we've got to do we do, Swabbing, scrubbing, hol-ly ston-ing, We're a mo-del

cres.

crew! Hur-rah! Hur-rah! Hur-rah! Hur-rah!.....

f *ff*

Not Tiresome.

JUST OUT.

HARRISON

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