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Vocal Score.

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THE

SUGPAN

OF

MOCHA

COMIC OPERA

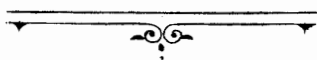
COMPOSED

BY

IN 3 ACTS

ALFRED CELLER.

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*Dedicated to*  
*Sir Arthur Sullivan,*  
*Alfred Cellier.*



# THE SULTAN OF MOCHA.

---

## CHARACTERS.

SHALLAH (SULTAN OF MOCHA).  
ADMIRAL SNEAK.  
CAPTAIN FLINT ("WITH A HEART OF STONE").  
PETER (A "HEART OF OAK").  
LORD CHAMBERLAIN.  
GRAND VIZIER.  
BLACKWALL BILL.  
DOLLY ("THE LASS THAT LOVES A SAILOR").  
ISIDORA }  
EUREKA } BOTH OF 'EM ONE TOO MANY.  
LUCY.  
MOGGY.  
SARAH.  
JANET.  
DANIEL DEADLIGHT, }  
BOB DUCKETT, }  
BO'SEN BILL, } GREENWICH PENSIONERS.  
DAVY JONES, }  
HATCHWAY JIM, }

GREENWICH PEOPLE, PENSIONERS, WATCHMEN, SLAVES, CORSAIRS, GUARDS, ODALISQUES,  
ATTENDANTS, &C., &C.

---

## ARGUMENT.

Dolly, the heroine of the piece, is the ward of a heartless and avaricious uncle named Captain Flint, who desires to turn her charms to profitable account. Dolly, however, is deeply in love with Peter, a chivalrous young sailor in the fleet. She is annoyed by the solicitations of a rich but soulless marine-store dealer, familiarly known as "Admiral" Sneak.

### ACT I.

The Scene of the first act is laid at Greenwich, in the park of which holiday folks have assembled to celebrate a national victory over the Spaniards. Dolly enters, and communicates the joyful intelligence of Peter's approaching return. Her companions retire in search of the old pensioners, and Admiral Sneak appears and presses his suit. He is discovered by Captain Flint in the midst of his adorations. A three-cornered quarrel ensues, which ends in the appearance of the watch, a vow of vengeance on the part of Sneak, and the determination of the Captain to sail from the Thames at once, and to take Dolly with him. Peter enters immediately afterwards, followed by the pensioners, with whom he makes merry till the Admiral brings word of Flint's proceedings. Peter resolves upon starting in pursuit; Sneak, with hopes of vengeance, heartily supports his plans; the holiday folks return, and a general sympathetic chorus ends the first act.

### ACT II.

In the second act the scene changes to Mocha. Peter's crew are on shore, and Sneak, disgusted and ambitious, has succeeded in provoking amongst them a spirit of disaffection. This leads to a quarrel in the slave market, following which, Dolly, whose uncle has landed at the same place, appears with a troop of slaves, Flint's passion for gain having tempted him to speculate in Circassian beauty. The Sultan of Mocha, appropriately attended, visits the market, and becomes desperately enamoured of Dolly. Her uncle, after a slight pretended demur, parts with her for a very handsome consideration. As she is about to be borne away, Peter and the faithful portion of his crew rush in and rescue Dolly, and bring the second act to a close.

### ACT III.

The first scene in the third act shews Peter and his party resting on their perilous way out of the country. While the crew are absent, and Peter is sleeping, Admiral Sneak enters stealthily with his men, and effects Dolly's capture, "restoring" her, we are to suppose, to the Sultan. The scene changes to the gardens and palace of the Monarch of Mocha, where the dancing girls of the Harem are seen disporting themselves. They are followed by Eureka and Isidora, jealous and beautiful expectants of the Sultan's hand. Dolly has, however, changed for a moment the current of his Majesty's affections. Peter, disguised as a pilgrim, daringly appears before the Sultan while Dolly is present. He is, however, discovered and seized, his release being made conditional upon Dolly's consent to the Sultan's proposal. In the midst of her perplexity Isidora suggests the scheme by which her lover may be saved without permanently compromising herself. Isidora, veiled, appears as Dolly; the marriage ceremony is effected, and the Sultan discovers, too late, that women, as well as men, are deceivers. With characteristic capriciousness, he yields more nobly to fate than the circumstances absolutely suggested, and acknowledges the worthy claims of Dolly and Peter to each other's love; and so the lengthy and trying vicissitudes of the faithful pair resolve themselves into joy, amid the jubilant congratulations of the court, and the determination of every one present to "Sail away with Peter."

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# THE SULTAN OF MOCHA.

## PASTORALE.

Prelude.

Alfred Cellier.

Andante.

PIANO. *p Legato.*

*mf*

*f*

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The dynamic marking *ff* (fortissimo) is present in the first measure.

Second system of musical notation. The right hand continues the melodic line with some chords. The left hand features a more complex accompaniment with chords and moving lines. The dynamic marking *mf* (mezzo-forte) is present in the third measure.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment with chords and moving lines.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment with chords and moving lines. The dynamic marking *mf* (mezzo-forte) is present in the third measure.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment with chords and moving lines.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment with chords and moving lines. The dynamic marking *p* (piano) is present in the third measure.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *mf* is present in the first measure.

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 (B-flat) in the middle of the system.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation, marked with a dynamic of *f* (forte) in the second measure.

Sixth system of musical notation, ending with a dynamic of *pp* (pianissimo) and a final cadence. A *dim.* (diminuendo) marking is present in the first measure.

## CHORUS.

No 1.

Here's three times three.

Allegro Moderato.

PIANO.

*ff*

TENORS &amp; BASSES.

*ff*

Here's three times three for the lads at sea Who have lower'd the flag of

*ff*

Spain And one cheer more for the girls on shore Who welcome them back a

SOPRANOS.

gain Then three times three for the lads at sea Who have lower'd the flag of

Spain And one cheer more for the girls on shore Who wel. come them back a -

gain. Come

fid\_dler set the ring And fid\_dle it while we sing, la la la la la la

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase: 'fid\_dler set the ring And fid\_dle it while we sing, la la la la la la'. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

la la la la la la la la la la la la

The second system continues the vocal line with a series of 'la' notes. The piano accompaniment features a more active melodic line in the right hand, marked with an '8' and a dotted line, indicating a specific rhythmic pattern. The bass line continues with harmonic support.

la Thro' bat - tles and scars, hur - rah for our

The third system concludes the vocal phrase with 'la Thro' bat - tles and scars, hur - rah for our'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand, indicating a strong, powerful accompaniment.

tars            And hur - rah            for George the King            Hur

rah            for George the King            hur - rah.....            Then three times

three            for the lads at sea            Who have lower'd the flag of Spain            And

one cheer more for the girls on shore Who wel - come them back a - gain

## TENORS SOLO.

Their fame at sea we all a - gree Has

*p*

set the world a - gog And on land what sight gives more de - light Than a

tar with his lass and grog The foe he daren't de - fy That in

Pol - - ly's charms doth lie And conq' - ring ships in Pol - ly's lips And

in her melting eye And conq' - ring ships in Pol - ly's lips And

*ritard.*  
in her melt - - ing eye.

*rit.* *f*

## SOPRANOS.

Come fid - dler set the ring And fid - dle it while we sing la

*p*

la la la la la la la la la la

*f*

la la la la la la Thro' bat - tles and

*ff*

scars, hur - rah for our tars And hur -



rah for George the King Hur - rah for George the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics: "rah for George the King Hur - rah for George the". The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

King hur - rah. . . . . Then three times

The second system continues the musical score. The vocal line includes the lyrics: "King hur - rah. . . . . Then three times". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the treble clef and chords in the bass clef.

three for the lads at sea Who have lower'd the flag of

The third system concludes the musical score on this page. The vocal line includes the lyrics: "three for the lads at sea Who have lower'd the flag of". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

Spain Hur - rah hur - rah hur -

8<sup>va</sup>

rah for George the King Hur - rah hur -

*ritard.*

rah hur - rah for George the King.

*ritard.*

*Hornpipe.*  
*mf*

First system of musical notation. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *cres.* is present in the second measure.

Second system of musical notation. The right hand continues with a melodic line, including a trill. The left hand has a steady accompaniment. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The right hand features a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present in the fourth measure.

Fourth system of musical notation. The right hand features a melodic line with a trill and a triplet of eighth notes. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present in the third measure.

Fifth system of musical notation. The right hand features a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present in the second measure.

Sixth system of musical notation. The right hand features a melodic line with a trill and a triplet of eighth notes. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure.

## SONG.

Let the Lords of legislation.

N<sup>o</sup> 2.

Tempo di Polka.

PIANO.

The first system of music is in 2/4 time, key of B-flat major. It features a piano accompaniment with a treble and bass clef. The bass line starts with a piano (*p*) dynamic and consists of a steady eighth-note pattern. The treble line has a melody that begins with a quarter rest, followed by eighth-note patterns.

The second system continues the piano accompaniment. The treble line features a melody with eighth-note patterns. The bass line continues with a steady eighth-note pattern. The dynamic marking *mf* (mezzo-forte) is present.

The third system continues the piano accompaniment. The treble line features a melody with eighth-note patterns. The bass line continues with a steady eighth-note pattern. The dynamic marking *f* (forte) is present. The system ends with a double bar line and a repeat sign.

The fourth system continues the piano accompaniment. The treble line features a melody with eighth-note patterns. The bass line continues with a steady eighth-note pattern. The dynamic marking *f* (forte) is present. The system ends with a double bar line and a repeat sign.

## DOLLY.

*(Laughing.)*

Let the lords of legis - la - tion. ha. ha. ha! ha, ha,  
Hap - py maid that loves a sai - lor, ha, ha. ha! ha, ha,

*p*

ha! Write des - pat - ches for the na - tion ha, ha, ha! ha, ha,  
ha! Who from port will speed to hail her, ha, ha, ha! ha, ha,

*mf*

ha! Sim - ple folk be - lieve them true, States - men scheme and Whigs or  
ha! Tempt - ed by no art - ful jade Folks may rave, and knaves in

*p*

To - ries (Nought I fear now my love's near) share un - hurt our sea - men's  
of - fice (Nought I fear now my love's near) Tax new Eng - land's teas and

*ritard.*

glo - ries (Nought I fear now my love's near) For my Pe - ter } back re -  
 cof - fees (Nought I fear now my love's near) 'Tis my Pe - ter }

*ritard.*  
*mf*

turning Writes to me here you see And my love with rap - ture

burning Will come back and mar - ry me. me.

1<sup>st</sup> 2<sup>nd</sup>

*f*

## BALLAD.

## The Letter.

N<sup>o</sup> 3.

Andante

PIANO.

The piano introduction is in 3/4 time, marked 'Andante' and 'piano' (p). It features a melody in the right hand with a trill on the first note of the first measure, and a steady accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

DOLLY.

br. ~~~~~

Ah.....

The vocal line begins with a trill on a whole note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The tempo is 'Andante' and the dynamics are 'piano' (p).

Yes 'tis my Pe - ter home re - turn - ing With joy he greets his

The vocal line continues with the lyrics 'Yes 'tis my Pe - ter home re - turn - ing With joy he greets his'. The piano accompaniment continues with the same rhythmic pattern. Dynamics are 'piano' (p).

na - - tive shore For those delights all o - thers spurning His

The vocal line concludes with the lyrics 'na - - tive shore For those delights all o - thers spurning His'. The piano accompaniment continues with the same rhythmic pattern. Dynamics are 'piano' (p).

Dol - ly must re - store Part - ed no more by roll ing

tides 'Tis but a day that now di - vides

And in each other's tender arms love We live..... once more

*p*

From du - ty's call at length re - leased love I fly my dar - ling



fair to you Time and rude seas have but increased love. My

deep de - vo - tion true Oh, but to meet, no more to

part Oh but to press you to my heart

Till all this tender bliss we share love A - dieu..... A - dieu.

## SOLO &amp; CHORUS.

No. 4.

He is returning.

Allegro.

PIANO.

Piano introduction for 'He is returning'. The music is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for 'He is returning'. The music continues in 2/4 time, key of B-flat major. The right hand has a more active melodic line with some triplets, and the left hand continues with eighth-note accompaniment. The piece concludes with a final chord in 3/4 time.

Tempo di bolero.

DOLLY.

Vocal and piano accompaniment for the first line of the chorus. The vocal line is in 3/4 time, key of B-flat major. The piano accompaniment consists of a steady eighth-note pattern in both hands. The lyrics are: "With joy..... en - tranc - ing my

Vocal and piano accompaniment for the second line of the chorus. The vocal line continues in 3/4 time, key of B-flat major. The piano accompaniment remains consistent. The lyrics are: "heart..... is..... danc - - ing Past grief en - hanc - ing en -

Vocal and piano accompaniment for the third line of the chorus. The vocal line continues in 3/4 time, key of B-flat major. The piano accompaniment remains consistent. The lyrics are: "hanc - ing my pre - sent bliss He..... is re - turn - ing for

whom..... I'm..... yearn - ing My.... cheek still burn - ing still

burn - ing with his last..... kiss

He is re -

He..... is re - turn - - - ing

turn - - ing

*p*

He ..... is re

He is re - - turn - ing

turn - ing For ..... whom I'm yearn - ing

My cheek still burn - ing With his ..... last kiss.

He is re - - turn - - - ing

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of seven systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "He ..... is re", "He is re - - turn - ing", "turn - ing For ..... whom I'm yearn - ing", "My cheek still burn - ing With his ..... last kiss.", and "He is re - - turn - - - ing".

How..... glad the meet - ing How sweet..... the

*f* How glad the meet - - ing How sweet the

greet - - ing Life is too fleet - ing to part a -

greet - - - ing Life is too fleet - ing to part a -

gain Ah.....

gain How glad the

*mf*

..... Ah.....

meet - - ing How sweet the greet - - ing

Ah..... Ah.....

Life is too fleet - ing to part a

gain Life is too fleet - ing to part a - gain

THE SULTAN OF MOCHA.

The musical score is set in a key with three flats (E-flat major or C minor) and a 2/4 time signature. It consists of several systems of staves. The first system includes a vocal line with a trill (tr) and a breath mark (Ah.....), and piano accompaniment starting with a mezzo-forte (mf) dynamic. The lyrics are: "To part a - - gain Life is too fleet - ing to part a - gain". The second system continues the vocal line with the lyrics: "Life is too fleet - ing to part a - - - gain." and includes a trill (tr) and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The third system shows the piano accompaniment with a forte (f) dynamic, featuring a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand. The score concludes with a final piano accompaniment system.



## COUPLETS.

## The Telescope.

N<sup>o</sup>. 5.

**SNEAK.**

Ah! do not think the

**PIANO.** *f* *p*

gushing tide Of love with frowns to turn a-side Or deem the heart thy charms possess Can

*rit.* *a tempo.*

yield but to its one suc-cess. I love must love tho' fate and thou For ev-er mock my

*rit.* *a tempo.*

ardent vow Why dream of faithless sai-lor men, Say, Dol-ly you'll be mine and then My

yards and spars And capstan bars My spikes and nails And flags and sails My ropes and blocks And

oilskin frocks My seamen's kits And cheap out-fits My masts and oars And general stores My

canvass new My anchors true And all the tack-les in my shop Shall be your pro-per-

ty. So pray ac-cept this te-les-cope And in the bo-som

raise a hope So pray ac-cept this te-les-cope Of Ad-mi-ral Sneak.

**DOLLY.**

Ah! do not think the gushing tide Of

*p*

*rit.*

love with words to turn a side Let some tired heart thy charms possess Long waiting for its

*rit.*

*a tempo*

one suc\_cess I love must love nor fate and thou For ev\_er tempt my ardent vow Talk

*a tempo.*

*rit.*

not to me of sai\_lor men, Be yours, in\_deed! not I tho' then Your

*colla voce.*

yards and spars And cap - stan bars Your spikes and nails And

*ff*

flag and sails Your ropes and blocks Your oil - skin frocks Your sea - men's kits And

cheap out - fits; Your masts and oars And ge - ne - ral stores Your can - vass new Your

*mf*

an - chors true And all the tack - le in your shop Won't be my pro - per -

ty. So I'll not ac - cept your te - les - cope Nor in your bo - som

raise a hope I'll not ac - cept the te - les - cope Of Ad - mi - ral

DOLLY.

Sneak I'll not ac - cept your te - les - cope Nor in the bo - som

**SNEAK.**

FLINT.

Oh then ac - cept this te - les - cope And in the bo - som

You dare ac - cept his te - les - cope Or in the bo - som

*f*

raise a hope I'll not ac - cept your te - les - cope, Ad - mi - ral Sneak.

raise a hope Oh then ac - cept this te - les - cope Of Ad - mi - ral Sneak.

raise a hope You dare ac - cept a te - les - cope Of Ad - mi - ral Sneak.

*ff*

TRIO & CHORUS.

How now, what's the row.

No 6.

Allegretto.

PIANO. *ff*

FLINT.

A - way, ere you, your

DOLLY.

SNEAK.

Re - venge, Ah, ah We'll yet her spi - rit tame

FLINT.

guardian's wrath inflame Away, ere you, your guardian's wrath inflame

help, O help, O help in hon - our's name, O

A -

help, O help, O help in hon - our's name

Re - venge Ah, ah I'll spoil her lit - tle game Re -

way ere you your guar - dian's wrath in - flame A -

O help, O help, O help in hon - our's name O help, O help, O

venge, re - venge I'll yet her spi - rit tame Re - venge re - venge I'll

way ere you your guar - dian's wrath in - flame A - way ere you your

C

help in hon - our's name O help, O help, O  
 spoil her lit - tle game Re - venge Ah, ah I'll  
 guar - dian's wrath in - flame A - way ere you your

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

help in hon - our's name O help, O help, O  
 yet her spi - rit tame Re - venge re - venge I'll  
 guar - dian's wrath in flame A - way ere you your

The second system continues the musical score with three vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f* and features more complex rhythmic patterns, including some sixteenth-note runs.

help in hon - our name, O help, O help, O  
 spoil her lit - tle game  
 guar - dian's wrath in - flame

*agitato.*  
*mf*

The third system concludes the page with three vocal staves and piano accompaniment. The piano part is marked *mf* (mezzo-forte) and includes the instruction *agitato.* (agitato), indicating a more rapid and agitated tempo. The piano accompaniment features a driving eighth-note pattern.



help in hon\_our's name O help, O help, O

Re - venge Ah, ah I'll

A - way ere you your

help in hon\_our's name O help, O help in honour's name.

spoil her lit - tle game Re - venge Ah, ah I'll spoil her game.

guardian's wrath in.flame A - way ere you my wrath in.flame.

The Watch

CHORUS. TENORS.

We are the watch come what's your little game.

BASSES.

We are the watch come what's your little game.

## TRIO &amp; CHORUS.

N<sup>o</sup> 6. bis.

How now, what's the row.

Allegretto.

TENORS &amp; BASSES.

How now what's the row We're va- liant and cou -

PIANO. *ff* *p*

ra - - geous We show our man - ly phiz When - ere we hear there is A

DOLLY.

Help now stop the row You're va- liant and cou -

des- p'rate scene out - ra - geous How now stop the row We're va- liant and cou -

ra - - geous And res - cue is your bu - si - ness When treat - ment is Un -

ra - - geous We show our man - ly phiz When - ere we hear there is A

## SNEAK.

man - ly and out - rageous To strike I. vow I feel I'm quite cou -

des - p'rate scene out - rageous Watch, now stop the row Be va - liant and cou -

*p*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "man - ly and out - rageous To strike I. vow I feel I'm quite cou -". The middle staff is a vocal line in bass clef with the lyrics "des - p'rate scene out - rageous Watch, now stop the row Be va - liant and cou -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p*. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

ra - geous To strike I vow To strike I vow Be -

ra - geous Now stop the row Now stop the row Ad -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "ra - geous To strike I vow To strike I vow Be -". The middle staff is a vocal line in bass clef with the lyrics "ra - geous Now stop the row Now stop the row Ad -". The bottom staff is a piano accompaniment in grand staff with a dynamic marking of *p*. The piano part continues with the same accompaniment style as the first system.

hold this la - dy's phiz Her con - duct real - ly is Un - man - ly and out - ra - geous To

vance with manly phiz For here in - deed there is A des - p'rate scene out - ra - geous How

FL. & Obs.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "hold this la - dy's phiz Her con - duct real - ly is Un - man - ly and out - ra - geous To". The middle staff is a vocal line in bass clef with the lyrics "vance with manly phiz For here in - deed there is A des - p'rate scene out - ra - geous How". The bottom staff is a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand. The system concludes with the instruction "FL. & Obs." in the right margin.

## DOLLY.

Help now stop the row Help now stop the  
 strike, I vow I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her  
 now stop the row You're va - liant and cou - ra - geous We show our man - ly phiz When.

row ..... You're man - ly and cou - ra - geous Help  
 con - duct real - ly is Un - man - ly and out - ra - geous To strike I  
 ere we hear there is A des - p'rate scene out - ra - geous How now stop the

now stop the row You're va - liant  
 vow, I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her  
 row We're va - liant and cou - ra - geous We show our man - ly phiz When.

va - liant and ..... cou - ra - geous Help now, help  
 con - duct real - ly is Un - man - ly and out - ra - geous I vow I  
 ere we hear there is A des - p'rate scene out - ra - geous A des - - - p'rate

now help now, help now.  
 feel cou - ra - - - geous.  
 scene out - ra - - - geous.

## BALLAD.

No 7.

" 'Twas sad when I and Dolly parted."

Moderato.

PIANO.

PETER.

1. 'Twas sad when I and Dol - ly part - ed For she was fair and  
2. How oft at sea have I been dreaming My Dol - ly still was

I was true And we were well nigh bro - ken - heart - ed When last we  
at my side And woke to find a bright star beaming Like hope, a -

kiss'd and said A - diou! With ten - der sighs her  
cross the dark'ning tide, Some - times a - loft that

breast was heav - ing Her salt, tears were fall - ing down like rain "Fare -  
star would greet me With tend' - er ray and not in vain For

*pp*

well my love! I cried "I'm leav - ing But heav'n will bring me  
here where Dol - ly waits to meet me Kind heav'n has brought me

back a - gain Ah ..... Ah .....  
back a - gain Ah ..... Ah .....

1. Ah .....  
2. Ah .....  
Ah .....  
Ah .....

*mf*

*dim*

## THE PENSIONER'S CHORUS.

No 8.

Maestoso e sempre staccato.

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a *pp* dynamic. The second system includes a *cres.* marking. The third system features a *cres.* marking, followed by *f* and *ff* dynamics. The fourth system contains a *p* dynamic. The fifth system is marked *Ad lib.* and begins with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

*pp*

*cres.*

*cres.*

*f*

*ff*

*p*

*Ad lib.*

*p*



1. The A - ma - rynthus was our gal - lant fri - gate nam'd She bore brave  
2. Old Neptune brought brave Mars to see the fray When "Board the

An - son's co - lours at the main In many a tough sea -  
foe' he heard our cap - tain call Now o'er her lof - ty bul - warks

fight we made her fam'd But she will nev - er face the foe a - gain "A  
fierce we cut our way The Span - iards yield and down their co - lours haul But

sail!" the mast - head watch he gai - ly cried And a - way the A - ma - ryn - thus  
'vast your cheers, you no - ble Bri - tish crew See the A - ma - ryn - thus sett - ling

flew down A wind ward tack the wi - ly Span - iard tried 'Bout To  
A cross the tide shell fly no more with you

ship? we'll try it too ..... } Nay lads just three times three For  
vic - tory and re - nown.....

hearts of oak are we And a - gainst the fleet of Spain We'll

clear the decks a - gain For the is - land that dares to be free.

Piano introduction for 'The Toast'. The music is in G major and 2/4 time. It features a lively melody in the right hand and a supporting bass line in the left hand. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

Nº 8. bis.

THE TOAST.

Quasi recit.

PETER.

Vocal and piano accompaniment for the first line of 'The Toast'. The vocal line is in G major and 2/4 time, with lyrics: 'The is - land tigh we love so much; With'. The piano accompaniment is in the same key and time, marked *mf*. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand.

Vocal and piano accompaniment for the second line of 'The Toast'. The vocal line continues with lyrics: 'ne'er a fleet to beat her: The sai - lor lads that make her such, And the'. The piano accompaniment continues with the same rhythmic pattern.

Vocal and piano accompaniment for the third line of 'The Toast'. The vocal line concludes with lyrics: 'lass that waits for Pe - ter.'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes and chords, while the left hand maintains a steady bass line.

## DRINKING SONG.

N<sup>o</sup> 9.

"Pipes &amp; Grog."

Andante.

♩ 8

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major with a 6/8 time signature, starting with a forte (f) dynamic. The left hand provides a harmonic accompaniment with chords and eighth notes.

PETER.

1. Thro'
2. This

The first two lines of the song are set to Peter's voice. The vocal line is in G major, 6/8 time. The piano accompaniment continues with a steady eighth-note pattern. A piano (p) dynamic marking is present in the second line of the piano part.

storms and thro' tem - pests the sai - lor steers From truth nev - er va - ries, from  
dar - ing old salt here dis - mast - ed and torn Whose sheer hulk has weath - er'd the

The piano accompaniment for the first two lines of lyrics, featuring chords and eighth-note accompaniment in both hands.

courage ne'er veers; Yet lands - men would  
fight and the storm, His last voy - age

The last two lines of the song are set to Peter's voice. The vocal line continues in G major, 6/8 time. The piano accompaniment features a piano (p) dynamic marking in the second line.

THE SULTAN OF MOCHA.

score down a mark in his log And say he's too fond of his  
o - ver he shuts up his log What can cheer him a - float like his

pipe and his grog. Our boat - swain  
pipe and his grog? And we sim - ple

*f* *p*

own when the wea - ther was fine, ..... With three  
sai - lors, who roam o'er the wave, ..... Thro'

sheets ..... in the wind took to cross - ing the line .....  
bat - tle and tem - pest our coun - try to save .....

..... But our boat - swain got out of his course, as I jog, By for -  
 ..... When blest with our sweet - hearts we lay by our log Say

CHORUS.

get - ting to run out his pipe and his grog But our boat - swain got out of his  
 can you de - ny us our pipe and our grog When blest with our sweet - hearts we

course as I jog By for - get - ting to run out his pipe and his grog.  
 lay by our log Say can you de - ny us our pipe and our grog.

D.C.

*ff*

FINALE.

SOLI & CHORUS.

Nº 10.

“We'll sail away with Peter.”

Allegro.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic foundation with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

TENORS & BASSES.

1. We are so - ber, we are

The second system shows the vocal line for Tenors and Basses on a single staff. The piano accompaniment continues with two staves. The lyrics "1. We are so - ber, we are" are written below the vocal staff.

stea - dy For the voy - age we are rea - dy, To the Tro - pics or the

The third system continues the vocal and piano accompaniment. The lyrics "stea - dy For the voy - age we are rea - dy, To the Tro - pics or the" are written below the vocal staff.

Me - di - ter - re - a - nean sea We'll sail a - way with Pe - ter And his

The fourth system concludes the vocal and piano accompaniment. The lyrics "Me - di - ter - re - a - nean sea We'll sail a - way with Pe - ter And his" are written below the vocal staff.

sweet heart if we meet her Like a lady we will treat her For a gallant lot are

## SOPRANOS.

we  
They are so - ber they are stea - dy For the voy - age they are  
We are so - ber we are stea - dy For the voy - age we are

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean sea They'll  
We'll



sail a way with Pe ter And his sweet heart if they meet her Like a

la dy they will treat her When they sail a way with Peter Like a la dy they will treat her For a

gal lant lot are they, They'll sail a way with Pe ter And his sweet heart if they we, We'll

*ff*

meet her Like a la - dy they will treat her For a gal - lant lot are they.  
we we.

2nd & 3rd Verse.

(Sneak.) We on - ly wish to sti - p'l - ate That ev' - ry jol - ly  
(Peter.) With wea - pons here we bris - tle And I war - rant lads that

*mf*

chip 'll Get his share of tin and tip - ple And now and then the  
this 'll Spoil their pret - ty lit - tle whis - tle We can sink a ves - sel

fun. (Peter.) Of a lit - tle buc - can - eer - ing When we're down the Chan - nel  
too. (Sneak.) For we've got a lit - tle gim - let That 'll make a lit - tle

steer - ing And we meet a do - mi - neer - ing Lit - tle ship with - out a  
in - let For the wa - ter; now, then, Jim, let Our young skip - per see the

## CHORUS.

gun crew They are so - ber they are stea - dy For the voy - age they are  
We are so - ber we are stea - dy For the voy - age we are

*p*

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean

sea For they'll sail a way with Pe ter And this sweet heart if they we'll we

*f*

meet her Like a la dy they will treat her When they sail a way with Pe ter Like a we

la dy they will treat her For a gal lant lot are they They'll sail a way with we We'll

*ff*

Pe-ter And his sweet heart if they meet her Like a la-dy they will treat her For a

gal-lant lot are they we gal-lant lot are they. we.

*ff*

*3*

The musical score consists of six systems. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line with two first endings (1. and 2.) and a piano accompaniment. The fourth system continues the piano accompaniment, marked with *ff* and a triplet of eighth notes. The fifth and sixth systems continue the piano accompaniment with various rhythmic patterns and chords.

## ACT II.

## ENTR'ACTE.

Allegretto.

PIANO.

First system of the piano accompaniment. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a steady accompaniment of eighth-note chords, while the left hand plays a more active eighth-note melody. A dynamic marking of *p* (piano) is present.

Second system of the piano accompaniment, continuing the rhythmic and melodic patterns established in the first system.

Third system of the piano accompaniment, featuring a melodic phrase in the right hand that spans across the system.

Fourth system of the piano accompaniment, including dynamic markings of *pp* (pianissimo) in both hands.

Fifth system of the piano accompaniment, marked with a dynamic of *mf* (mezzo-forte).

Sixth system of the piano accompaniment, concluding the piece with sustained chords in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of chords and melodic lines in both hands. A dynamic marking of *p* (piano) is present in the right hand.

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

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) in the right hand.

Fifth system of musical notation, with a long melodic line in the right hand and supporting chords in the left hand.

Sixth system of musical notation, concluding the page with dynamic markings of *pp* (pianissimo) in both hands.

## SONG.

N<sup>o</sup> 11.

"I love the ocean."

♩ Allegretto.

PIANO.

*f*

SNEAK.

1. I left my na - tive  
2. When I am ill and

*p*

land and dared The per - ils of the sea And came out here a  
have to cross The deck to wind - ward lee The fish - es look with

huc - ca - neer Or pi - rate bold to be But ev - er since I  
pity - ing eye And shew anx - i - e - ty My lips turn blue! my



came a shore I've felt so ve - ry queer For while a float, I al - ways was In a  
sen - ses swim I reel dis - tress'd to lee - ward And quite collapse, with stag - g'ring limb I

*ritard.*

state of pipes and beer In a - state of pipes and beer In a state of pipes and  
faint - ly call the steward I faint - ly call the ste - ward I faint - ly call the

*ritard.*

**Slower.**

beer. I love the o - cean in a calm I'm queer when its in mo - tion Its  
steward.

*p Legato.*

roll - ing waves bring on a qualm But still I love the o - cean.

*D. C.*

DUO & CHORUS.

No. 12.

"Now tremble you traitor."

Allegro.

PETER.

Now trem - ble now

PIANO. *f*

trem - ble you trai - tor, You dark per - pe - tra - tor Of

*mf*

deeds that a mate or A tar should de - fy Come, now for a drill - ing And

kill - ing and spill - ing The blood of a vill - ing Come plot - ter, and die

TENORS & BASSES.

With

*f*

courage a - bound - ing Be - hold us sur - round - ing The

trai - tor con - found - ing His plot and his plan With

courage a - bound - ing Be - hold us sur - round - ing The

**SNEAK.**

Oh fate of the

trai - tor con - found - ing His plot and his plan!

*p*

Cor - sair Hell cut me to horse - hair And leave me a

course, ere The Cor - sair can fly But

deem me no cai - tiff My cou - rage is

na - tive My hate on your fate! if I

strike you must die My hate on your

*f*

fate! if I strike you must

die.

*f*

PETER.

With my sword's thin edge I'll

*mf*

cut you to spin - nach You dea - ler from Green - wich Re -

sist if you can Come now for a drill - ing, a

**SNEAK.**  
Oh fate the

**TENORS & BASSES.**  
*p* Oh fate the

killing and a spill - ing The blood of a vill - ing Come plot - ter die.

Cor - sair They'll make me a corse ere I can fly

Cor - sair We'll make him a corse ere the Cor - sair can fly With

You  
 cou - rage a - bound - ing Be - hold us sur - round - ing The

This system features a vocal line with lyrics, a piano accompaniment, and a grand piano section. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest followed by the word 'You'. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The grand piano section has a treble clef with a descending eighth-note melody and a bass clef with a steady eighth-note accompaniment.

dea - ler from Green - wick Re - sist if you can  
 I'll run if I can  
 trai - tor con - found - ing His plot and his plan With

This system continues the vocal line with lyrics, piano accompaniment, and grand piano section. The vocal line includes the lyrics 'dea - ler from Green - wick Re - sist if you can', 'I'll run if I can', and 'trai - tor con - found - ing His plot and his plan With'. The piano accompaniment and grand piano section continue with similar rhythmic patterns.

You  
 cou - rage a - bound - ing Be - hold us sur - round - ing The

This system repeats the vocal line with lyrics, piano accompaniment, and grand piano section from the first system. The key signature and time signature remain consistent.

dea - ler from Green - wick Re - sist if you can Re - sist if you can Re -  
 I'll run if I can I'll run if I can I'll  
 trai - tor con - found - ing His plot and his plan His plot and his plan His  
 sist if you can Re - sist if you can.  
 run if I can I'll run if I can.  
 plot and his plan His plot and his plan.

*ff*



# CHORUS OF SLAVES .

No 13.

“O Caspian.”

Allegretto.

PIANO.

The first system of the piano accompaniment is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a series of chords, while the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *p* is present.

The second system continues the musical texture, with the right hand maintaining its chordal accompaniment and the left hand providing a steady eighth-note accompaniment.

The third system shows the continuation of the piano accompaniment, with the right hand playing chords and the left hand playing eighth notes.

The fourth system of the piano accompaniment, featuring the right hand's chordal accompaniment and the left hand's eighth-note accompaniment.

The fifth and final system of the piano accompaniment, concluding with a *pp* dynamic marking in both hands.

8

SOPRANOS.

O, Cas pian! O, Cas - pian! tho' gloo - my the wave And

stern the deep shores that thy wild wa - ters lave O

would that from hills which en - sha - dow thy breast Once

more we could gaze on thy bo - som at rest

*pp*

Cir - cas - sia, Cir - cas - sia, the charm of thy name Dis -

*pp*

pels for one mo - ment the thought of our shame Our

hearts fill'd with glad - ness, sur - ren - der their pain And we

live in our dear na - tive val - leys a - gain.

*D. C.*

## SONG.

N<sup>o</sup> 14.

## "Woman's rights."

DOLLY.

1. If I could rule all  
2. I've faith in mo - dem

PIANO. *ff*

wo - men's hearts I'd so their spi - rits fa - shion That they should scorn the ty - rant sex And  
thought profound For this is what it teach - es That 'tis to wo - man - kind we owe "The

spurn the ten - der pas - sion 'Tis wo - man's du - ty I'll main - tain On love to breathe de -  
o - ri - gin of speech - es" I know that wo - men are by men Con - si - der'd an ob -

fi - ance To lec - ture, vote, lock wise and talk Of po - li - tics and sci - ence.  
jec - tion We're on the an - gels side, the men Are from the other di - rec - tion.

Talk of propriety Spread of society Wide no to -

riety This do we crave Woman strong minded Is

1. *Repeat Chorus*

not to be blind - ed By man when he's mind - ed To make her his slave.

D.C.

2.

make her his slave.

## SOLI &amp; CHORUS.

N<sup>o</sup> 15.

*Andante maestoso.* FLINT.

PIANO. *f*

But be -

ware For I swear that I'll

DOLLY.

sell you to the Grand Pa - sha Nought I care I'm a -

ware that you'll sell me to the Grand Pa -

## CHORUS.

sha Pi - ty spare Will you

swear That you'll sell us to the Grand Pa -

## DOLLY &amp; CHORUS.

sha Pi ty spare Will you swear that you'll

sell us to the Grand Pa - sha .....

# PROCESSION MUSIC.

No 16.

and

## SULTAN'S SONG.

Allegro.

PIANO.



*ff*

*ad lib.*

*p*

**SULTAN.**

Sul - tan am I, not a bit shy;

*p* *f* *p* *f*

Look at my eye, wa - ry and sly;

*p* *f* *p* *f*

And up - on my word, I de - fy Might - y and high kings far and nigh.

*p* *f*

Sul-tan am I not a bit shy

*p* *f* *p* *f*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Sul-tan am I not a bit shy". The piano accompaniment is in a grand staff (treble and bass clefs). It features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include piano (*p*) and forte (*f*).

Look at my eye wa-ry and sly And up-on my word, I de-fy

*mf* *pp*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "Look at my eye wa-ry and sly And up-on my word, I de-fy". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include mezzo-forte (*mf*) and pianissimo (*pp*).

Might-y and high Kings far and nigh And up-on my word I de-fy

*p* *mf*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics "Might-y and high Kings far and nigh And up-on my word I de-fy". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include piano (*p*) and mezzo-forte (*mf*).

Might-y and high Kings far and nigh. ....

*f* *ff*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics "Might-y and high Kings far and nigh. ....". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include forte (*f*) and fortissimo (*ff*). A fermata is placed over the final note of the vocal line.

No - tice my gait is - n't it great

Stur - dy and straight when I'm i - rate

Pa - shas a - wait fear - ing my hate When I'm e - late la - dies all state

Love is their fate none at such rate cap - ti -

vate Love is their fate, none at such rate

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "vate Love is their fate, none at such rate". The piano accompaniment is in two staves (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* is present.

cap - ti - vate. **DOLLY.** Is - n't he a dreadful villing

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* and a fermata over the word "vate.". The piano accompaniment also has a *ff* marking. The lyrics are "cap - ti - vate. **DOLLY.** Is - n't he a dreadful villing". The piano accompaniment features a mix of chords and moving lines in both hands.

No one looks for vir - tue there If he's good he spends a

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The lyrics are "No one looks for vir - tue there If he's good he spends a". The piano accompaniment consists of chords and simple rhythmic patterns.

shilling When he comes to Mo - cha fair.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The lyrics are "shilling When he comes to Mo - cha fair.". The piano accompaniment continues with chords and simple rhythmic patterns.

## CHORUS OF SLAVES.

Is - ut he a dread - ful vil - ling

SULTAN.

No - tice my gait

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It begins with the lyrics 'Is - ut he a dread - ful vil - ling'. The second staff is a piano accompaniment. The second measure of the piano part contains the word 'SULTAN.' above the staff. The third measure of the piano part contains the lyrics 'No - tice my gait' below the staff. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

nev - er look for vir - tue there

If he's good he spends a

Isn't great

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'nev - er look for vir - tue there' and 'If he's good he spends a'. The second staff is a piano accompaniment. The lyrics 'Isn't great' are placed below the piano staff. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

shilling

When he comes to Mo - cha fair

No - tice my gait

Isn't great.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'shilling' and 'When he comes to Mo - cha fair'. The second staff is a piano accompaniment. The lyrics 'No - tice my gait' and 'Isn't great.' are placed below the piano staff. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a double bar line and a repeat sign.

## SONG.

N<sup>o</sup> 17.

Come buy come buy.

FLINT.

Come buy, come buy The

PIANO.

*f*

*p*

pri - ces - try. They're beau - ties pass - ing rare The choi - cest lot That e'er was got To

grace a Mo - cha fair. Come buy, come buy The pri - ces - try, They're beau - ties pass - ing

rare The choi - cest lot That e'er was got To grace a Mo - cha

*mf*

fair The choi-cest lot That e'er was got To graee a Mo-cha

fair. With in those eyes What beau-ty lies, Ob-

serve the Gre-cian nose And just beneath The pear-ly teeth While warm each red cheek

glows. No rose more sweet Could Pa-sha meet Or with the Sul-tan dwell E-

*rall.* *a tempo.*

clips-ing quite The li - ly white Each gen - tle soft ga - zelle Come buy, come

buy, come buy. .... Come buy, come buy The

pri - ces try They're beauties passing rare The choi - cest lot That e'er was got To

8 grace a Mo - cha fair With - in those eyes What beau - ty lies Ob - serve the Grecian

8 nose And just be - neath The pear - ly teeth While warm each soft cheek glows.



No rose more sweet Could

*mf* *p*

Pa - sha meet Or with the Sul - tan dwell.

*ff*

No rose more sweet Could Pa - sha meet Or with the Sul - tan

*mf*

dwell E - clis - ing' quite The li - ly white Each gen - tle soft ga - zelle.

*ff*

*br*

## SLAVE DANCE.

N<sup>o</sup> 17. bis.

Moderato.

PIANO.

*mf*

The first system of piano accompaniment for 'Slave Dance' is in 2/4 time, key of B-flat major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. The dynamic marking is *mf*.

The second system of piano accompaniment continues the melody and bass line from the first system, ending with a double bar line.

DOLLY

Don't buy don't buy Its all my eye They're nei-ther rich nor rare The

The vocal line for 'Dolly' is in 2/4 time, key of B-flat major. It consists of a single melodic line with lyrics.

Allegro vivace.

The third system of piano accompaniment is in 2/4 time, key of B-flat major. It features a more rhythmic melody in the right hand and a bass line in the left hand. The tempo marking is *Allegro vivace*.

shab - biest lot That ere was got To grace a Mo - cha fair

The vocal line continues with lyrics: 'shab - biest lot That ere was got To grace a Mo - cha fair'.

The fourth system of piano accompaniment concludes the piece with a final cadence in the right hand and a bass line in the left hand.

DUO & CHORUS.

Nº 18.

Allegro.

Sweet Hannah or Alice.

PIANO.

SULTAN.

Sweet Hannah or Alice Oh, come to my palace And drink from the chalice Of

DOLLY.

pleasure with me, Oh, no this young gal is Afraid of your malice My

SULTAN.

dear sailor lad is The lover for me My heart my Sul-tana Be-

neath this ban - da - na Oh, tell me, how can a True lov - er like me Find

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'neath' followed by a quarter note 'this', then a dotted quarter note 'ban - da - na'. After a short rest, it continues with 'Oh, tell me, how can a True lov - er like me Find'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rest for a mi - nute Re - fuse and this sei - mi - tar Puts a quick li - mit to

The second system continues the vocal line with 'rest for a mi - nute Re - fuse and this sei - mi - tar Puts a quick li - mit to'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Shal - lah you'll see.

The third system shows the vocal line with 'Shal - lah you'll see.' followed by a long rest. The piano accompaniment continues, with a dynamic marking of *f* (forte) appearing in the second measure.

The fourth system is a piano accompaniment system, showing the continuation of the piano part from the previous systems. It features complex chordal textures and melodic lines in both hands.

DOLLY.

Oh,

The fifth system is a piano accompaniment system, continuing the piano part. It includes a dynamic marking of *f* and concludes with a double bar line and a common time signature (C).

no sir pray ex - cuse me My love is o'er the sea It

won't at all a - muse me To be your charm - er you see.

## SULTAN.

O no you can't re - fuse me M<sup>rs</sup> Shal - lah, pray now

be I'll be as good as your true love see And turn a fe - lo - de -

se My

name is - n't Han - nah You sau - cy rude man, a\_ Done now if you can a\_ Be -

tray - ing of me Un - hand me this mi - nute Your wig I will trim it Your

SULTAN.

eye I will dim it And soon let you see Re - fuse me fair beau - ty O,

guards do your du - ty That fel - low to boot; he To Shu - sa is sent Re -

luctant or willing I bet you a shil - ling You'll find my love killing Un - less you relent

CHORUS.

Sweet Han - nah or A - lice O drink from his cha - lice Al -

*ff*

tho' your own pal is A - way on the sea So be his Sul - ta - na And

*tr.*

wear a ban - da - na A new M<sup>rs</sup> Shal - lah's a Great no - vel - tee.

*tr.*

*D. C. for Symphony.*

## FINALE.

N<sup>o</sup> 19.

## TRIO &amp; CHORUS.

You'd better stay with me at Mocha.

PIANO. *ff*

§

(Sultan.) 1. So you'd bet - ter stay with me at  
(Flint.) 2. What ev - er you may think of

*mf*

Mo - cha And be num - ber 5, 0, 3. You'll  
Mo - cha And what ev - er you may think of me This



find me the wittiest old jo - ker From Greenwich to the Cas - pian  
fun - ny lit - tle wick - ed old jo - ker Must pay im - me - diate -

sea I'll buy you silks and sa - tins by the bu - shel If Sul -  
ly I'll put an ex - e - cu - tion in his ha - rem And there'll

ta - na you will be You shall have a lit - tle cot a  
be a sell you see And I'll seize his lit - tle cot his

poo - dle and a yacht To sail a - bout the Cas - pian  
poo - dle and his yacht And his cot - tage by the Cas - pian

## CHORUS.

*ff*

sea. sea. So you'd bet - ter stay with him at Mo - cha And

*ff*

be num - ber 5. 0. 3. You'll find him the wit - tiest old

jo - ker From Green - wick to the Cas - pian sea.

*ff*

If I stay a-long with you at Mo-cha And be num-ber 5. 0,

*mf*

3. You'll find my sai-lor bloke a, Come back and res-cue

me I'll lead you such a life of tor-ment That in-

*f*

clin-ed you will be To put me in a sack and

*rit.*

send me back To the bot-tom of the Cas-pian sea.

*a tempo*

*ff*

## SULTAN, FLINT &amp; CHORUS.

So you'd bet - ter stay with me him at Mo - cha And he num - ber 5. 0.

*ff*

3. You'll find me him the wit - tiest old jo - ker From

*rit.* *a tempo*

*rit.* *a tempo*

Green - wich to the Cas - pian sea.

*ff*

*ff*

## ACT III.

Allegretto Grazioso. ENTR' ACTE.

PIANO.

The piano score consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a forte (*f*) dynamic and a triplet of eighth notes in the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) at the beginning and end of the piece, and *p* (piano) in the second system. The score includes numerous slurs, ties, and articulation marks. The piece concludes with a final chord in the bass staff.

## CHORUS. by the crew.

N<sup>o</sup> 20.

"A Sailor's Love."

PIANO.

The piano introduction is in 6/8 time, marked *f*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on a G4 note and moves through several eighth and quarter notes, ending with a final cadence.

## MALE VOICES

8<sup>va</sup> lower.

The first line of the chorus is set for male voices and piano. The vocal line is marked *mf* and the piano accompaniment is marked *p*. The lyrics are: "It's a woe - ful sight, When late at night Cruel hus - bands beat their / When eight or nine sit down to dine On friend - ship's terms 'tis". The music is in 6/8 time and features a melody with eighth and quarter notes, accompanied by a piano accompaniment of chords and moving lines.

The piano accompaniment for the second line of the chorus is marked *p*. It continues the harmonic support for the vocal line with chords and moving lines in both hands.

The third line of the chorus is set for male voices and piano. The vocal line is marked *mf* and the piano accompaniment is marked *p*. The lyrics are: "spou - ses And a mar - rying maid by her lad be - tray'd Is a / jol - ly And jol - lier still when the bowl they fill With a". The music is in 6/8 time and features a melody with eighth and quarter notes, accompanied by a piano accompaniment of chords and moving lines.

The piano accompaniment for the fourth line of the chorus is marked *p*. It concludes the harmonic support for the vocal line with chords and moving lines in both hands.

sigh which our pi - ty a - rou - ses It's woe - ful too this  
 true to me - lan - cho - ly 'Tis jol - ly too when

shall be true When seven - ty - six weds twen - ty - two But the  
 Bess and Sue In the new - mown hay meet Dick and Hugh But the

woe - fulest sight it seems to me Is the lass that sighs when her love's at sea  
 jol - liest sight it seems to me Is the lass that laughs when her love's at sea

That  
That

sighs.....  
laughs.....

That sighs when her love's at sea.  
That laughs when her love's at sea.

That sighs..... a - lack..... will my love..... come back.....  
That laughs..... that laughs..... when her love's..... at sea.....

That sighs            a lack            my love            come back Is the  
Ah ah            ah ah            ah ah            ah ah Is the

That  
That

lass that sighs when her love's at sea, when her love's at sea.  
lass that laughs when her love's at sea, when her love's at sea.



sighs..... a - lack..... will my love..... come back.....  
laughs..... that laughs..... when her love's..... at sea.....

That sighs a - lack my love come back Is the  
Ah ah ah ah ah ah ah ah Is the

lass that sighs when her love's at sea, when her love's at sea, Is the  
lass that laughs when her love's at sea, when her love's at sea, Is the

lass that sighs when her love's..... at sea. sea.  
lass that laughs when her love's..... at sea. sea.

*pp*

## YAWNING SONG.

N<sup>o</sup> 21.

I really am so sleepy.

Andante.

PIANO.

PETER.

1. Tired and worn Rest now I cravè Oh dear I'm ve - ry sleep - y  
2. Many a night Sleep - less I've lain Oh dear I'm ve - ry sleep - y

Blown by the wind Tossed by the wave Oh dear I am so sleep - y  
Rock'd by the ocean Tor - tur'd with pain Oh dear I am so sleep - y

Rest for the wea - ry Bless'd be thy name Oh dear I am so sleep - y  
Sleep now my sen - ses Seem to en - chain Oh dear I am so sleep - y

Slum - ber soft nurse My spi - rit doth tame Oh dear I am so  
 And now my care Seem to be ta'en Oh dear I am so

*yawning.*  
 sleep - - y Ah..... I  
 sleep - - y

real - ly am so sleep - y Ah.....

Ah..... I real - ly am so sleep - y

D.C.

# MUSETTE.

Nº 21. bis.

Andante.

PIANO.

*mf*

Detailed description: This is the first system of the piano score for 'MUSSETTE.' It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Detailed description: This is the second system of the piano score for 'MUSSETTE.' It continues the melodic and accompanimental lines from the first system. The right hand has a more active melodic line with some triplets and sixteenth notes. The left hand continues with a consistent eighth-note accompaniment.

# SLUMBER SONG.

Nº 22.

Andante.

PIANO.

*mf*

Detailed description: This is the first system of the piano score for 'SLUMBER SONG.' It features two staves in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, and A-flat). The music starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some slurs, and the left hand plays a series of chords in a steady, slow pace.

*rit.* *pp*

Detailed description: This is the second system of the piano score for 'SLUMBER SONG.' It continues the melodic and accompanimental lines. The right hand has a melodic line with a slur and a fermata. The left hand continues with chords. The dynamic changes to piano (*pp*) and includes a *rit.* (ritardando) marking.

DOLLY.

Close thou gen - tle sleep..... These ev - er wake - ful eyes.....

Detailed description: This block contains the vocal line for 'SLUMBER SONG.' It is written on a single treble clef staff. The lyrics are: "Close thou gen - tle sleep..... These ev - er wake - ful eyes.....". The melody is simple and slow, matching the 'Andante' tempo. There are slurs and a fermata over the first phrase.

*p*

..... Bid no hurt - ful step in - trude where my true lov - er

*p*

lies..... Sweet the ten - der task..... to watch while the

*p*

*mf*

lov'd ones sleep..... Rap - ture steal - ing O'er each feel - ing

E'en..... though we weep Dan - gers dar'd for  
*mf*

me love Glad - ly I share with thee love  
*f*

Till thy com - rades call..... Slum - ber o'er thee fall.....  
*p* *mf* *ritard.*

*a tempo.*

*p*

..... Sweet be thy rest By soft vi - sions blest; Sleep for thy

*pp a tempo*

love watches o'er thee And in thy dreams Bright be the gleams Of

*colla voce.*

*tr.*

hap - py days yet be - fore thee.

*ad lib.*

*colla voce.*

*ritard.*

MELOS.

Nº 23.

Misterioso.

PIANO.

*ff* *pp* *ff* *pp*

*mf*

Coda



# CHORUS OF ODALISQUES.

Nº 24.

Allegretto Grazioso.

PIANO.

*mf*

1. From cham - bers most my -  
 2. A Sul - tan most mag -

ste - rious We come quite mum By  
 ni - ficent We dance be - fore We

or - ders most im - pe - rious We o - da - lisques are dumb O,  
love his smile be - ne - ficent We fear his frown much more A

sci - mi - tar of Is - lam 'Tis true 'tis true The  
beau - ty were she fligh - ty A - las a - lack Or

Sul - tan he would frizz - le'em Who peep'd his ha - rem through So  
any ways "hi - ty - ti - ty" That beau - ty gets "the sack"

when you come to Mo - cha Oh, no! don't

go And make your way too near we pray To

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "go And make your way too near we pray To". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment with some melodic lines in the right hand and chordal textures in the left hand.

this se - ra - gli - o.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "this se - ra - gli - o.....". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a triplet of eighth notes in the right hand. The accompaniment continues with similar textures to the first system.

The third system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand. The accompaniment continues with similar textures to the previous systems.

The fourth system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a final cadence in the piano part.

## TRIO.

No 25.

"It's very perplexing."

Allegro.

Tempo di Valse.



SULTAN.

PIANO.

*f*

*p*

1. Your beau - ty I  
2. For peace I would

hate and des - pise..... Your chat - ter - ing tongue m'am an -  
mar - ry you both..... But my con - science de - clares by the

noys me You'd best both get out if you're wise.....  
wig - o' - me It's a shock - ing ex - am - ple to set.....

..... Un - less you wish quite to des - troy me You wish  
..... When a Sul - tan is guil - ty of bi - ga - my Is

quite to des - troy me. (Isidore.) That's ve - ry dis - tress - ing to  
 guil - ty of bi - ga - my. (Eureka.) Dear Lord if my charms you des -

me..... I'm lov - ing and faith - ful and du - ti - ful..... With  
 pise..... And beau - ty and youth you cry "fie" up - on..... Re -

pad - dings and chig - nons you see..... I al - ways have thought my - self  
 joice o'er the love you have slain..... But lend me your bo - som to

beau - ti - ful False hair and paint I de - test..... I  
 die up - on (To Isidore) Of beau - ty of youth or of grace..... Ex -

nev - er did care one bit for 'em It's on - ly a sell at the  
 cuse me you hav'nt a par - ti - cle (To Sultan.) And your prac - tise'd eye can de -

best ..... And some nev - er know what is fit for 'em.  
 tect ..... The true from the coun - ter - feit ar - ti - cle.

**ISIDORE.**

So you'd bet - ter get mar - ried to me ..... And a

**EUREKA.**

So you'd bet - ter get mar - ried to me ..... And a

void fur - ther trou - ble and vex - ing For I love you

void fur - ther trou - ble and vex - ing For I love you

bet - ter than she ..... And real - ly And real - ly

bet - ter than she ..... And real - ly And real - ly

SULTAN.

Oh bo - ther Oh

Detailed description: This system contains the first vocal entry and piano accompaniment. It features two vocal staves in G major, a bass line for the Sultan, and a grand staff for piano accompaniment. The lyrics are 'bet - ter than she ..... And real - ly And real - ly' for the first two staves, and 'Oh bo - ther Oh' for the Sultan's line. The piano accompaniment consists of chords and moving lines in both hands.

And real - ly it's ve - ry per - plex - ing.

And real - ly it's ve - ry per - plex - ing.

bo - ther Oh bo - ther it's ve - ry per - plex - ing.

Detailed description: This system continues the vocal lines and piano accompaniment. The lyrics are 'And real - ly it's ve - ry per - plex - ing.' for the first two staves, and 'bo - ther Oh bo - ther it's ve - ry per - plex - ing.' for the Sultan's line. The piano accompaniment includes a fermata and a dynamic marking of *ff* (fortissimo).

D. C.

Detailed description: This system is primarily piano accompaniment, starting with a fermata. It concludes with the instruction 'D. C.' (Da Capo) and a repeat sign. The piano part features complex chordal textures and melodic lines in both hands.

## BALLAD.

No 26.

## "Unrequited Love."

Andante.

PIANO

mf

SULTAN.

*p*

1. My heart with an-guish now is torn, Since you my ar-dent love de-  
2. Will you con-sent to be my bride, O lis-ten while I now im-

ny I wish I never had been born Or ere on you had set my  
plore, I vow what-ev-er may be-tide, My heart shall nev-er wander

eye These tears will quickly dim my sight And soon this heart will cease to  
more, Then yield to me your hand I pray, The depth of my de-votion

*mf*

beat I'm in a mi-ser-a-ble plight Be-hold your Sul-tan at your  
prove, Ah, do not lon-ger now de-lay But let my love your pi-ty

*rit.*

*colla voce.*



foot } Then pi - ty un - re - quit - ed love And say at last that you'll be  
move }

mine Ac - cept my hand my life my love My heart will ev - er beat for

*rall.*

thine. Styrienne.

# BARCAROLE.

No 27.

“ My Boat is on the Shore ”

Andante.

PETER.

My

PIANO.

*f* *p*

Detailed description: This system contains the first musical staff. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) starts with a forte (*f*) dynamic, featuring a steady eighth-note accompaniment in the bass and chords in the treble. A piano (*p*) dynamic is indicated at the end of the system.

boat is on the shore ..... And man - ned she must be ..... By

Detailed description: This system contains the second musical staff. The vocal line continues with the lyrics "boat is on the shore ..... And man - ned she must be ..... By". The piano accompaniment continues with a consistent eighth-note accompaniment and chords.

nev - er a mate or a ca - bin boy But on - ly you and me .....

Detailed description: This system contains the third musical staff. The vocal line continues with the lyrics "nev - er a mate or a ca - bin boy But on - ly you and me .....". The piano accompaniment continues with a consistent eighth-note accompaniment and chords. A forte (*f*) dynamic is indicated at the end of the system.

And I will ply the oar ..... And

Detailed description: This system contains the fourth musical staff. The vocal line continues with the lyrics "And I will ply the oar ..... And". The piano accompaniment continues with a consistent eighth-note accompaniment and chords. A piano (*p*) dynamic is indicated at the end of the system.

pull you out to sea..... And then we'll sail and you shall steer So

*DOLLY.*  
Ah..... Ah.....  
fly my love with me Ah..... Ah.....

*mf*

..... And then we'll sail and I shall steer I'll fly then o'er the  
..... And then we'll sail and you shall steer So fly my love with

sea.....  
me.....

*f*

## DOLLY.

But passing I am ill..... (And I'm al - ways ill at

sea)..... And there's nev - er a mate or a ca - bin boy What

will you do with me..... You'll

have to furl your sail..... And ply me with cham - pagne For they

say it's the thing to make you well When ill on the storm-y main ..... Ah ..

PETER.

Ah ..

*mf*

..... I'll fly, my love, with thee ..... If you'll

..... O fly, my love, with me ..... And I'll

let me drink your good champagne When we're out on the storm-y sea. ....

give you some of my dry champagne If you're ill on the storm-y sea. ....

*f*

8

BALLET MUSIC.

Nº 28.

Moderato. 2<sup>nd</sup> time in 9<sup>vas</sup>

PIANO.

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic. The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff.

The second system of the musical score continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff.

The third system of the musical score includes first and second endings. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff. Dynamics include *f* and *mf*.

The fourth system of the musical score includes first and second endings. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff. Dynamics include *f* and *mf*.

The fifth system of the musical score continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff.

The sixth system of the musical score includes first and second endings. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The music features a melody in the treble staff and a complex accompaniment of chords in the bass staff. Dynamics include *ff*.

# FINALE.

## CHORUS.

Nº 29.

“We are sober, we are steady.”

Allegro.

PIANO. *ff*

TENORS & BASSES.

We are so - ber we are stea - dy For the voy - age we are

*mf*

rea - dy, From the Tro - pics and the Me - di - ter - re - a - nean

sea We'll sail a - way with Pe - ter And his sweet - heart here we

meet her Like a la - dy we will treat her For a gal - lant lot are

## SOPRANOS.

we  
They're

*p*

We're so - ber we they are stea - dy For the voy - age we they are

*p*

rea - dy From the Tro - pics and the Me - di - ter - re - a - nean sea We'll They'll

*f*



sail a - way with Pe - ter And his sweet - heart here we they

meet her Like a la - dy we will treat her For a gal - lant lot are we Like a they They're we see

la - dy we will treat her For a gal - lant lot are we We'll sail a - way with they'll They'll

*ff*

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo and dynamics are not explicitly marked, but a fortissimo (*ff*) marking appears in the final system. The lyrics are printed below the vocal line, with some words appearing above or below notes for better readability.

Pe - ter And his sweet - heart here we meet her Like a la - dy we will they

treat her For a gal - lant lot are we. They're we see.