

THE CORSAIR

BY
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SCENE I. On the Island.

Nº 1. INTRODUCTION & CHORUS. "FLOW FREE FLOW FREE" RECIT: CONRAD. — "BACK TO YOUR DUTY"

M.M. $\text{♩} = 60.$
Allegretto.

VIOLAS & CLAR:
p

VIOLINS.
pp *cres:*

sf *p*

p

pp

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of a series of sixteenth-note chords in the right hand, with a sustained bass line in the left hand.

Second system of the musical score. The right hand features a melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand provides harmonic support with chords and slurs. A *dim.* (diminuendo) marking is present above the right hand.

Third system of the musical score. The right hand has a melodic line with slurs and accents, marked with a piano *pp* dynamic. The left hand includes a section labeled "HORN" and continues with harmonic accompaniment.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents, marked with a *cres.* (crescendo) dynamic. The left hand continues with harmonic accompaniment.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents, marked with dynamics *p*, *cres.*, *cen.*, *do.*, *f*, and *ff*. The left hand continues with harmonic accompaniment.

Sixth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand continues with harmonic accompaniment.

f *dim.* *p*

rall. *pp* *a tempo.* *pp*

FLUTES.

CHORUS OF PIRATES. (approaching the Island) **BASSI.** *pp*

Flow free, flow free.....

..... thou glad blue sea,..... Thou'rt

TENORI.

pp

Thou'rt yet the storm wind's

yet the storm wind's thrall,

yet the storm wind's

thrall.....

thrall.....

More free than air.....

..... are hearts that dare..... To

To trust the winds for
 trust the winds for all, trust the winds for

B

all, Let those who will life's chalice fill,
 all, Let those who will life's chalice

p

Let those who will life's chalice fill
 fill, Let those who will life's chalice

p

With plea - sure's
fill, With pleasure's poi - son'd

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a piano (*p*) dynamic. The second line is the bass line. The piano accompaniment consists of two staves: the right hand features a complex, rhythmic pattern of sixteenth notes, while the left hand plays a simpler accompaniment.

breath. We gain from strife a larger life, A glad and glorious
breath.

This system contains the third and fourth lines of the musical score. The vocal melody continues with a *pp* dynamic. The piano accompaniment continues with the same rhythmic patterns as in the first system.

death, a glad and glorious death, a glad, a
and
A glad and glo - rious

HORN. CLAR:

This system contains the fifth and sixth lines of the musical score. The vocal melody includes a *p* dynamic. The piano accompaniment continues. Woodwind parts for Horn and Clarinet are introduced in this system.

glorious glad and glo - rious death,
glad, a glad and glo - rious death,
death a glad and glo - rious death:

This system contains the seventh and eighth lines of the musical score. The vocal melody includes a *dim* dynamic. The piano accompaniment continues. The woodwind parts continue.

(Chorus of Women.) watching from the Island.

SOPRANI. *f* A sail, a sail, a sail *ff*

ALTI. *f* a sail a sail *ff*

f tremolo. *ff*

SOP.

ALT. *pp Parlante.* The blood red sig-nal glitters in the

p *pp*

SOP. *p* The blood red

ALT. gale

TEN. *pp* Flow free, flow free

pp

Nº 1.

SOP. signal glitters in the gale

ALT.

TEN. *p* thou glad blue sea

BASS.

cres:

mf *cres:* *f* **D**

Yes! she is ours, she is ours!

Yes! she is ours, she is ours!

mf *cres:* *f* *pp*

pp *p* She

She

Flow free, thou glad blue sea.

pp Flow free, thou glad blue sea.

anchors,
anchors,
Thou'rt yet the storm-wind's thrall,
Thou'rt yet the storm-wind's

cres - - - e - - accel:
cres:
poco - - - cres - - - e - - accel - - - e - -

mf She anchors,
She anchors, *mf*
More free than air, are hearts that dare To
thrall

-rando.

mf and our bay, Receives the prow that proud-ly spurns the spray,
and our bay, Receives the prow that proud-ly spurns the spray,
trust the winds for all..... To trust the winds for all..... To

sempre cres: - - -
sempre cres: - - e - - accel:

poco ritenuto. - prow that spurns the

receives the prow that proud-ly spurns the

trust the winds, To trust the winds for

poco ritenuto.

To trust the winds for all To trust the winds for

gva

poco ri - - - te - - - nu - - - to

a tempo. ff spray

spray

spray

all

all Let slaves o - bey

gva a tempo.

BASSI.

a Sul - tan's sway Our

TENORI.

f Our king is he a...

king is he a... lone..... Our king is he a...

sempre f.

... lone Whose smile and frown are

lone *sempre f.* Whose smile, and

sempre f

all his crown, Whose

frown are all his crown

smile and frown are all his crown

Whose smile and frown are all his crown whose

This system contains the first two systems of music. The first system has a vocal line with the lyrics "smile and frown are all his crown" and a piano accompaniment. The second system has a vocal line with the lyrics "Whose smile and frown are all his crown whose" and a piano accompaniment.

Whose deck, whose deck is all his.

deck, whose deck is all his

This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics "Whose deck, whose deck is all his." and a piano accompaniment. The fourth system has a vocal line with the lyrics "deck, whose deck is all his" and a piano accompaniment.

throne

throne

ff

This system contains the fifth, sixth, and seventh systems of music. The fifth system has a vocal line with the lyrics "throne" and a piano accompaniment. The sixth system has a vocal line with the lyrics "throne" and a piano accompaniment. The seventh system has a piano accompaniment with a fortissimo (*ff*) dynamic marking.

Molto Allegro. (M.M. $\text{♩} = 108$)
con fuoco.

f

Three accents (^) are placed over the first three chords of the piano accompaniment. The vocal line begins with a whole note rest.

Three accents (^) are placed over the first three chords of the piano accompaniment. The vocal line continues with a whole note rest. The piano accompaniment features triplet eighth notes in the right hand.

sempre f

(BASSI) *f*

These let_ ters, chief, are from the

The vocal line continues with a whole note rest. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand.

spy, To tell our spoil, or pe_ ril nigh, (CONRAD reads despatches)

The vocal line continues with a whole note rest. The piano accompaniment features a steady eighth-note accompaniment in the right hand. The vocal line begins with a whole note rest.

f

Two accents (^) are placed over the first two chords of the piano accompaniment.

First system of musical notation, featuring a vocal line with triplets and piano accompaniment.

Second system of musical notation, featuring piano accompaniment with *sf* markings.

CONRAD. R CIT:

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

self this en_terprise to-night, to night will share.

sempre f

Detailed description: This system contains a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a long note on 'to-night' and a dotted line. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Dynamics include *f* and *sempre f*.

TENORI. CONRAD (RECIT:)

To-night, Lord Con_rad? Ay! at set of sun.

BASSI.

To-night, Lord Con_rad?

Detailed description: This system features two vocal lines: Tenors (TENORI) and Basses (BASSI). The Tenors sing 'To-night, Lord Con_rad? Ay! at set of sun.' and the Basses sing 'To-night, Lord Con_rad?'. The piano accompaniment is in grand staff with some triplet markings. Dynamics include *f* and *p*.

Tempo 1º CONRAD RECIT:

My corslet, cloak, one hour, . . . and we are

CELLOS.

CLAR:

Detailed description: This system features a vocal line for Conrad (RECIT:) and instrumental accompaniment for cellos and clarinet. The vocal line has a melodic line with a long note on 'and we are'. The piano accompaniment is in grand staff. Dynamics include *p*.

f TENORI.

gone..... Let slaves o - bey a Sultan's sway, Our

King is he a - - lone,..... Our King is he a - -

- lone,..... Our King,..... a - - lone, our

dim:

p

Our King is he a - lone, our

dim:

p

King

King is he... a - lone Whose

King is he a - lone

p

(dying away in the distance,

smile and frown are all his crown,

Whose smile and frown are all his crown,.....

dim:

tempo.

pp rit:

Whose deck is all his throne.....

tempo.

pp rit:

..... Whose deck is all his throne.....

tempo.

rit:

pp

Nº 2. RECIT: CONRAD. "STRANGE TIDINGS."
& BALLAD.— MEDORA. "I KNOW NOT, I HEED NOT"

CONRAD. *p* Recit:

Molto moderato. (♩=44.) Strangetidings, many a pe-ril have I

pass'd, Nor know I why this next appears the last— tempo.

Allº vivace. (♩=184.)

Lento. *p* Yet so my heart forbodes, but must not fear, Nor

shall my fol - - - low - ers find me fal - - - ter

here.

ff *con fuoco.* *dim:* *p* *espress.* *Andante.* (♩=96.) Clar:

p
 Now to Me - dora, Oh! my sinking heart, Long..

Cello.

espress. *rall:* *Molto moderato. (♩ = 44.)*

... may her own be light - er, lighter than thou art.

rall: Oboe. *p* Guitar.

MEDORA. *con tristezza.*

p
 I know not, I heed not, When

far on the sea If the soul of my spi - rit dreams e - ver of

p
 me, dreams e - ver of me

B

mf *espress.*

Be it thine O my lov'd one,

mf Guitar.

Love's glad - - - - - ness to prove

p Ill take for my glo - ry. *rall:* The sorrow, the sor - row..... of

a tempo. love. *p* *con tristezza.* I heed not, I

a tempo.

hope not, When hearts must untwine If the soul I must part from Will

sor - row for mine, will sor - row for

C *espress:*
mine. *mf* Be it thine to for - get me

GUITAR.
mf 3 3 3 3

cres:
As the dream of a sigh,

p *rall.*
Be mine but to love thee, To bless thee, to bless and

p *rall.*

die. *molto rall:*

pp a tempo.

Nº 3. DUET. CONRAD & MEDORA. "MY OWN MEDORA."

(M.M. ♩ = 69.)

*Un poco
piu mosso.*

p *cres:*

MEDORA.

p
Conrad!

CONRAD *mf*

My own Me - do - - - ra!

f *mf*

MEDORA. *dim:*

In Conrad's

Sure thy song..... is sad,

dim:

M.M. ♩ = 72.
Tempo giusto.

absence

would'st thou have

it

glad?

p

tranquillo.

p

Oh! many a night on this lone couch reclined, My dreaming fear with storm hath

wing'd the wind, And many a rest-less hour outwatch'd each star,....

And morning came, and yet thou wert a far, At length 'twas noon,

RECIT: *mf* *agitato.*

cres:

I hailed and blest the mast, the mast that met my sight, Oh joy!...

RECIT:

mf

cres:

f

... oh joy! twas thine at last.

tempo.

ff

Andante. M.M. (♩ = 96)

CLAR: *p* *dim:* *rit?*

This system shows the Clarinet and Piano accompaniment. The Clarinet part begins with a piano (*p*) dynamic and includes markings for *dim:* and *rit?*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MEDORA. *p* *espress:* *legato.*

At last, at last I

This system contains the vocal line for Medora and the piano accompaniment. The vocal line starts with a piano (*p*) dynamic and is marked *espress:* and *legato.*. The lyrics "At last, at last I" are written below the vocal line.

clasp thee! My tears, my pray'rs are o'er

This system continues the vocal line and piano accompaniment. The lyrics "clasp thee! My tears, my pray'rs are o'er" are written below the vocal line.

Twas worth the pain, that made us twain, To meet in joy once

This system continues the vocal line and piano accompaniment. The lyrics "Twas worth the pain, that made us twain, To meet in joy once" are written below the vocal line.

more At last, at last I clasp thee

dim: PED. *

This system concludes the vocal line and piano accompaniment. The lyrics "more At last, at last I clasp thee" are written below the vocal line. The piano accompaniment ends with a *dim:* marking and a pedal point (PED.) marked with an asterisk (*).

ten:

My tears my pray'rs are o'er, 'Twas worth the pain

colla voce

rit:

A CONRAD *mf*

that made us twain, To meet in joy once more. More than my

CLAR:

colla voce.

mf

sword, I love thee! Yea, dearer than the sea,

cres:

Thy pray'rs were wings of Heaven, To bring me back to thee,

cres:

rit: - e - dim:

Thy pray'rs were wings of Heav'n to bring, thy Con-rad back to

VIOLIN

rit: - e - dim:

tempo.
p *espress:*

thee At last, at last I clasp thee,

OBOE.

tempo. *p*

PED. *

All, all but love is o'er; 'Twas worth the pain that made us twain

MEDORA. *p* *espress:*

At last, at last I
To meet in joy once more,

dim:

ten:

clasp thee, My tears, my pray'rs are o'er

ten:

At last, at last I clasp thee, All, all but love is

colla voce

.... 'Twas worth the pain, that made us twain, To meet in joy once
 o'er 'Twas worth the pain, To meet in joy, in joy once

more. *tempo.* *p* *rall:*
 To meet in joy, ..

more. *tempo.*

CLAR. *tempo.* OBOE. FLUTE.
p *espress:* *p* *pp* *rall:*

once more.

To meet in joy, CLAR: once more.

HORN. *pp*

Molto Allegro. (M.M. $\text{♩} = 108$)

RECIT:
CONRAD *Piu lento.*
p But oh, Me-

Molto Allegro. (M.M. $\text{♩} = 108$)

RECIT:

p

_do-ra! nerve thy gentler heart, This hour a--gain, but not for long, we

MEDORA.

f This hour we part,..... My heart for-bo-ded this, Thus ev-er

part.

tremolo.

f *sf*

ad lib:

fade my fairy dreams of bliss.

Allegro Agitato. (M.M. ♩ = 92)

mf

mf *sempre*

This hour,

sempre

cres:

cres: *e* *agitato.*

it cannot be,

this hour away,

agitato.

f

You bark hath hard - - - ly an - - - chor'd in the

B

 bay, this hour we part not, Con - - - rad,

CONRAD.

 stay, *f* My love! if there be

life be - low, and hope a - - bove, I will re -

- turn. *sempre f.*

But now the moments

p *f*

bring the time of part - ing, with re - dou - bled

dim: *dim:*

wing.

p

C

p rall: *rall:*

The why, the where, what needs it now to

p rall:

Andantino. (M.M. ♩ = 40)

tell?..... *p* *espress:* All, all,.... must

p CORNETS. *p* SOLO VIOLIN.

end,..... in that wild word,..... in that wild word, Fare -

- well, Fare - well, Fare - well.....

p *dim:*

p *rit^o* In.... that wild word... Fare - well.

rit^o *pp* *rall:* *sf* *marcato.* *pp*

(BUGLE SOUNDS) **RECIT:** *p*

Moderato. List! 'tis the Bu_gle. *Allegro agitato. come prima.*

mf **RECIT:** *p*

MEDORA.

No! hear it not!

cres *cen* *do.* *f*

agitato.

Thou shalt not part, thou shalt not part,

sempre *agitato*

Stay, Con_rad, stay, nor break my heart,

f

supplicando

.... If love hath ev - - er touched thee,