

AS REPRESENTED AT THE  
"Royal Avenue Theatre," London, and at the "New York Casino."

**T**HE  
**COMMODORE**

*Nautical Opera*

In Three Acts.

BY

**OFFENBACH**

VOCAL SCORE.

NEW YORK:

Published by RICHARD A. SAALFIELD, 12 Bible House.



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ROYAL AVENUE THEATRE.

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LIBRETTO BY

H. B. FARNIE AND R. REECE,

COMPOSED BY

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## 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, IYONNE, 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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# THE COMMODORE.

## OVERTURE.

OFFENBACH.

Allegro.

PIANO. *ff*

*Tempo I.*

*pp* *p*

*ff rit.*

*pp p*

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 slurs and ties, while the bass staff provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right-hand staff.

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 texture with more chordal accompaniment in the bass staff and a more active treble staff. Dynamic markings include *f* (forte) and *2* (second ending).

Fourth system of musical notation, featuring a complex texture with rapid sixteenth-note passages in the treble staff and sustained chords in the bass staff.

Fifth system of musical notation, marked *mp* (mezzo-piano) and *dolce* (dolce). The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Sixth system of musical notation, concluding the page with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

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 of chords. A dynamic marking of *f* is present in the latter part of the system.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. The treble staff shows a continuation of the melodic line, and the bass staff maintains the chordal accompaniment.

Third system of musical notation, showing a change in the treble staff's melodic pattern. A dynamic marking of *ff* is introduced in the bass staff, indicating a fortissimo section.

Fourth system of musical notation, characterized by a more active treble staff with sixteenth-note passages. The bass staff continues with a steady accompaniment of chords.

*Tempo I.*

Fifth system of musical notation, marked with *Tempo I.* and a dynamic marking of *p*. The treble staff features a complex melodic line with many sixteenth notes, while the bass staff has a more rhythmic accompaniment.

Sixth system of musical notation, featuring a dynamic marking of *sempre leggiero*. The treble staff continues with intricate melodic patterns, and the bass staff provides a consistent accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, fast-moving melodic line in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *fp* (fortissimo piano) is present in the second measure.

Second system of musical notation, continuing the piece. The treble clef part features a series of sixteenth-note patterns. The bass clef part has a more rhythmic accompaniment. A dynamic marking of *cre - - scen - do* is written across the middle of the system.

Third system of musical notation, showing a continuation of the intricate melodic and harmonic textures. A dynamic marking of *ff* (fortissimo) is placed in the second measure.

Fourth system of musical notation, maintaining the high level of technical complexity with rapid sixteenth-note passages in the treble clef.

Fifth system of musical notation, featuring prominent triplet and sextuplet markings in the treble clef, indicating complex rhythmic patterns.

Sixth system of musical notation, concluding the piece with a final cadence. The treble clef part ends with a sextuplet, and the bass clef part concludes with a series of chords and a final note.

## ACT I.

ANCHOR'D IN THE ROADSTEAD.N<sup>o</sup> 1.CHORUS & SOLO.BEAUPRÉ & SS. T. B.

Allegro.

BEAUPRÉ

SOPRANOS.

TENORS.

BASSES.

Allegro.

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 -

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

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

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

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

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

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

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

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

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

toe! And let the bum - pers flow!

toe! And let the bum - pers flow!

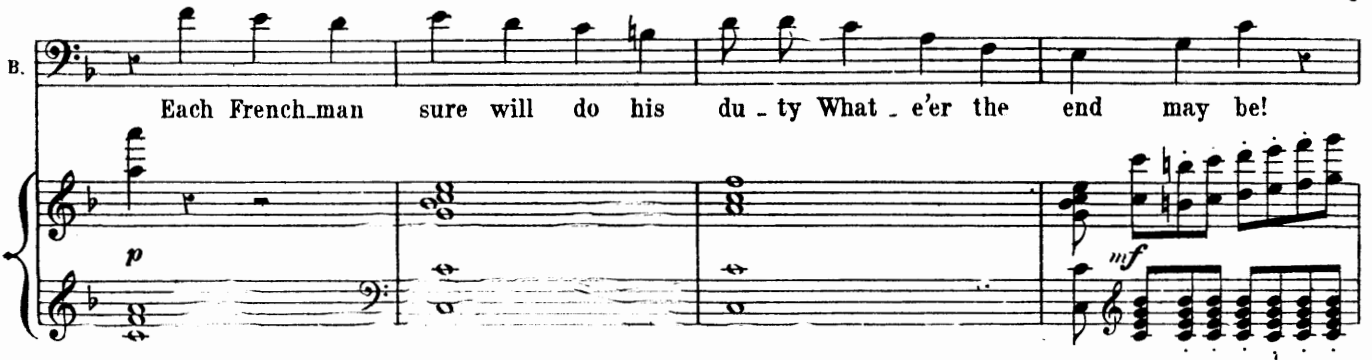
toe! And let the bum - pers flow!

*rit.*  
*ff*

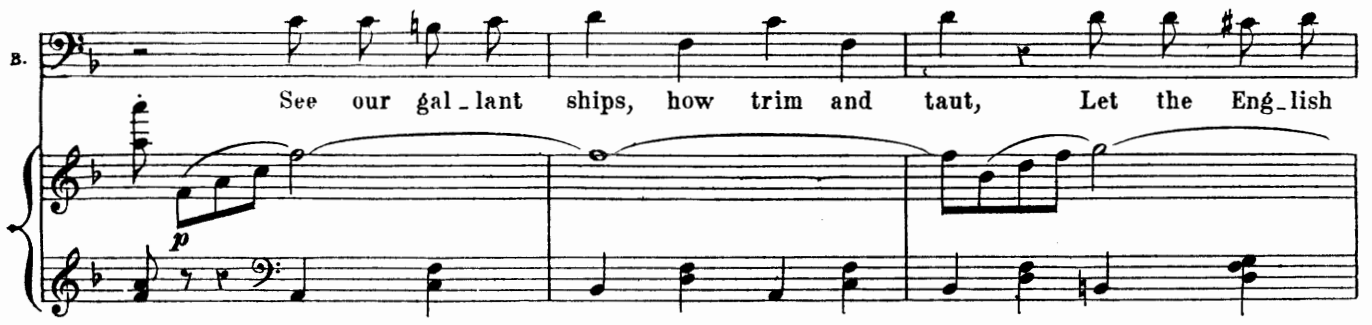
## BEAUPRÉ.

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

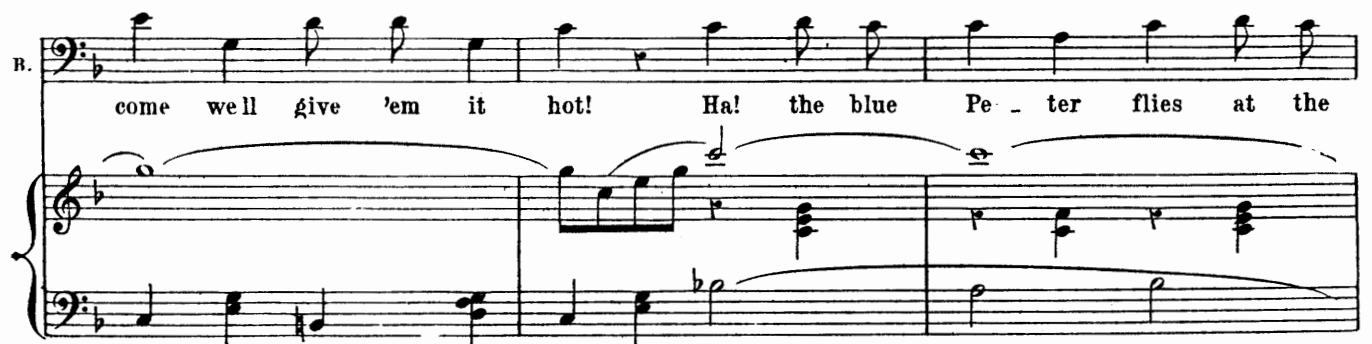
*fp*  
*mf*

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

*leggiere*

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

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are: "through the world! Blue Pe - ter's fly - ing at the". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "fore, Long live our gal - lant Com - mo -". The piano accompaniment includes a prominent melodic line in the right hand with slurs and a supporting bass line.

dore!

dore!

dore!

The third system concludes the vocal and piano parts. The lyrics are: "dore!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a fermata over the final chord. The system ends with a double bar line.

**EXIT.**

**No 1½.**

(S. S. T. B.)

Tempo I.

PIANO

cre seen do

SOPRANOS.

TENORS.

BASSES

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

*leggiero*

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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in a three-part setting. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

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

The second system continues the vocal and piano parts. The piano accompaniment includes some arpeggiated chords and a consistent rhythmic pattern.

Com - mo - dore!  
 Com - mo - dore!  
 Com - mo - dore!

The third system concludes with the vocal phrase "Com - mo - dore!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a fermata over the final chord. The piano part ends with a flourish in the right hand.

# FIRST LOVES.

## SONG.

Nº 2.

(ANTOINETTE.)

Andantino.

ANTOINETTE.

PIANO.

The piano introduction is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The melody is mostly rests, with some notes appearing in the second and fourth measures. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *f* (forte) and *p* (piano).

A

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

The first two lines of the song are in 6/8 time. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part consists of a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte).

A

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

The next two lines of the song continue in 6/8 time. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part consists of a steady eighth-note accompaniment. Dynamics include *f* (forte).

A

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

The final two lines of the song continue in 6/8 time. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part consists of a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

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

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

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

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

**(A) CHORUS. "The Capitaine René"****(B) SONG. "O France-beloved France"****Nº 3.****(RENE & SS. T. B)***Allegro maestoso.*

RENE.  
SOPRANOS.  
TENORS.  
BASSES.

*Allegro maestoso.*

PIANO.

The  
The  
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, Present

ad lib.

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

colla parte.  
 Red.

Allegro marziale

R. foam!

\*



RENÉ.

R. *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, tempt - ing, 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. \*

**EXIT.**

(S. S. T. B)

**Nº 3½**

*Audantino.*

RENÉ.

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

*pp dolce*

..... that gave the vic - to - ry!

SOPRANOS.

TENORS & BASSES.

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

*lento*

That gave the vic - to - ry!

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

*f*

*lento*

*f*

*Ad.*

# UP HELM!

## TRIO.

### Nº 4.

ANTOINETTE, RENÉ, & COMMODORE.

*Allegro non troppo.*

ANTOINETTE. 

BENÉ.  (aside.)  
By Jove! she is a

COMMODORE.  Up helm! and tack down here!

PIANO.  *p*

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. 

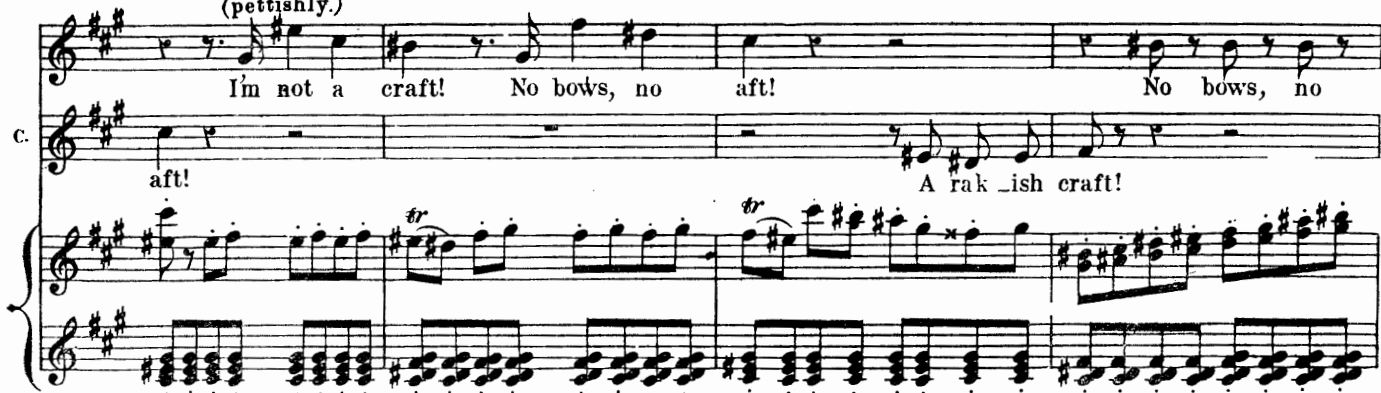
R.  dear! *a tempo*

C.  Clin-ker built, a rak-ish craft! Clean in the bows, and a straight run

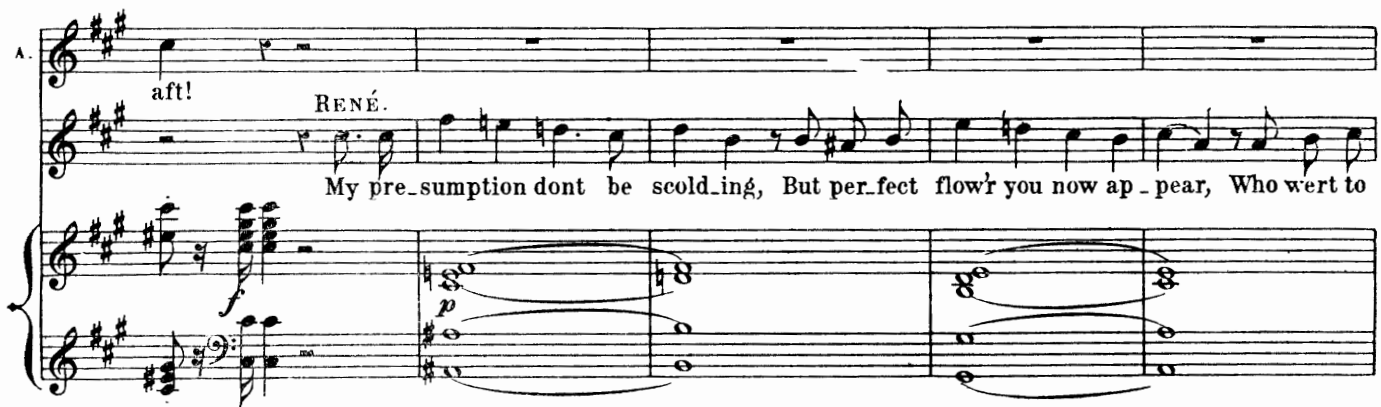
PIANO.  *a tempo*

ANTOINETTE.  
(pettishly.)

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



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



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



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



COMM

Now then em\_brace, Now then em\_brace, As on board ship! Face unto face, Face unto face,

RENÉ.

Shall we em\_brace, Shall we em\_brace, Lip a\_gainst lip?  
Lip a\_gainst lip! Lip a\_gainst lip?

ANTOINETTE.

No o\_ther way! I must o\_bey, As on board ship! Yes! but I think this  
No o\_ther way! you must o\_bey, As on board ship!  
No o\_ther way! you must o\_bey, As on board ship!

all too hur - ried!

(aside)

(aloud)

The poor lit - tle wo - man is flur\_ried Dear

R. *Un - cle, An - toi - nette is right, Folk dont*

*dolc.*

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

ANTOINETTE.

R. *Yes! let us say, a year or*

*match to talk o'er,*

A. *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.

C. For the  
*dim.* quar\_ter of an hour and get *rit.* 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 tempo*



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

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

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

A. .... on board ship!

R. .... on board ship!

C. .... on board ship!

## SO SHY.

## SONG.

No 5.

(FRONTIGNAC)

Allegretto quasi Andante.

FRONTIGNAC

PIANO.

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 -

F. *rit.*

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

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

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

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.* *sempre staccato*

*p*

RENÉ.

ANTOINETTE.

Strange that he's not come back be - fore! I feel I'll  
 aw - ful Com - mo - dore?

ne'er be hap - py more! (to Crowd.)  
 My friends! the  
 It's cru - el to de - lay our fate!

(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! (Enter Beaupré.)  
Allegro.

*cres* - *cen* - *do* *p*

BEAUPRÉ.

(René bows.)

Mon\_sieur Re\_né?... With this here let\_ter, From the *sempre leggiero*

*m.d.*

RENÉ.

My

R. 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.

B. cuse me, your hon\_our, I must get back to my ship!

FRONT. Yes (exit Beaupré.)

R. H.

F. look! The fleet is under sail!

SOPRANOS. The fleet is under sail!

TENORS. The fleet is under sail!

BASSES. Fleet's un\_der sail, is under sail!

Fleet's un\_der sail, is under sail!

Più mosso. (all go up and look off except René)

pp ff pp

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

Musical score for René's first line. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The music consists of a series of eighth and quarter notes.

RENÉ. *ad lib.*

Musical score for René's second line. The vocal line includes the lyrics: "Break that girls heart? now hang me if I do! And yet this marriage must be carried". The piano accompaniment features chords and some sixteenth-note patterns. Dynamics include *mf* and *colla parte*.

Musical score for René's third line. The vocal line includes the lyrics: "through! I have it What is this? What is". The piano accompaniment includes a section marked *pizz.* and another marked *ff* with a sixteenth-note figure. Dynamics include *f* and *Andante poco agitato*.

Musical score for Antoinette's first line. The vocal line includes the lyrics: "A - las!..... it matters nought to". The piano accompaniment continues with the sixteenth-note figure. Dynamics include *rit. molto*.

Musical score for the chorus of vocalists. It includes parts for Sopranos, Tenors, and Basses. The lyrics are: "this? What is this? What is what? What is what? What is what?". Dynamics include *p*.

Musical score for the piano accompaniment of the chorus. It features a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *mf*, *pp*, and *colla voce*.

*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.*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.*

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. Fron-

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

*rit.*

*colla parte*

Andante non troppo.

A. *more!*

R. *It*

THE NOTARIES. (to René.)

Then you the old man re - pre - sent?

SOPRANOS.

TENORS & BASSES.

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

Andante non troppo.

*And.* \* *And.* \*

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

*colla parte* *f*

*And.* \* *And.* \*

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

*p*

§

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

*piu*

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

*f* *p* *a tempo* *pp*

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. 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*

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

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

*p* *colla parte*

R. *3* *tr* 1. and I know it will! 2. Fear  
 and I know it will!

and it will!

and it will!

and it will!

1. 2.

*p*



Allegro. ANTOINETTE.

Ev - er mine own! No ill fate

FRONT. 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.

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

(aloud)

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

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

B. 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)

8

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

B. 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

long life to the young pair shout! Ring out oh

A.   
 R.   
 F.   
  
  
  
 bri - dal bells ring out! (Curtain)

*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 staff is in bass clef. The time signature is 3/4. The music features a series of chords and rhythmic patterns, starting with a forte (*ff*) dynamic. There are some rests and accents throughout the piece.

Allegro non troppo.

*poco allargando* *fp*

This system continues the piano music. It features a change in tempo and dynamics. The first part is marked *poco allargando* and the second part is marked *fp*. The music is written in two staves, with various rhythmic figures and chordal textures.

This system continues the piano music with two staves. It features a mix of rhythmic patterns, including eighth and sixteenth notes, and chordal accompaniment. The dynamics are not explicitly marked in this system.

Allegro agitato.

*rit.* *f*

This system continues the piano music. It features a change in tempo and dynamics. The first part is marked *rit.* and the second part is marked *f*. The music is written in two staves, with various rhythmic figures and chordal textures.

*p*

This system continues the piano music with two staves. It features a mix of rhythmic patterns, including eighth and sixteenth notes, and chordal accompaniment. The dynamics are not explicitly marked in this system.

First system of musical notation. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the last. The lower staff provides harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff has a long note with a fermata. Dynamics include *f*, *p*, and *ff* (fortissimo).

Andantino.

Third system of musical notation, marked *Andantino*. The upper staff has a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. Dynamics include *sempre pp* (sempre pianissimo) and a note for *(Tambour de basque)*.

Fourth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a steady accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. Dynamics include *poco rit.* (poco ritando).

Sixth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. Dynamics include *rit.* (ritardando) and *piu rit.* (piu ritardando). The system ends with a *(curtain)* marking.

# LOVER'S TALK.

## SONG.

Nº 8.

RENÉ.

Allegretto quasi Andante.

RENÉ.

1. When  
2. The  
3. Should

PIANO.

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

PIANO.

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 robd priests for words re\_sponsive call; I should

PIANO.



(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,  
 8 .....

*a tempo*

(kisses .....)

Dutch, Ev - ry - where it goes . . . . . and it means oh so much!  
 8 .....

*cres.*

# I WELCOME YOU.

## SCENE & AIR.

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

### Nº 9.

Moderato.

ZOE.

ANTOINETTE.

RENÉ.

COMMODORE.

PIANO.

*f* *p*

I wel - come you to France!

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-vo-u-é! My ne-phew there, Re-né!

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

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

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

ZOE. (to him.)

RENÉ. (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.)

**Allegro non troppo.**

Where did she meet him first?

FRONT. (aside) (They go up.)

A storm's a - bout to burst! (Zoe comes down with René.)

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

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

*rit.*

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

*pp a tempo*

R.  
 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.

(They sit — business.)

shyl

FRONT.

(there's some thing des-prate in her

Wait-ing for you!

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!

59

(retaining him)

Z. on!..... No you

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

Amoroso.

Z. won't Or at least you don't! Let us bill and

F. (turns up)

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 -

F. 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

## ZOE.

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

(pulling him back)

speaking him, What! let you  
Oh! cer - tain - ly! I'll go and seek him! (goes)

Amoroso.

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

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

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

Z. *'Tis love! 'Tis love! And I'm yours a - lone! Take me to your*

F. *back!)*

*(embraces him: he rises)*

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.

(ZOE & RENÉ.)

### № 11.

Moderato assai.

ZOE.

You have no right to kneel plead<sub>ing</sub> at my

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

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

both may have rest, Per<sub>haps</sub> you had<sub>..</sub> bet<sub>ter</sub> make a clean breast! Tell how you

PIANO.

*f* *p* *fp* *meno* *rit.* *rit. molto* *mf*

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

Z. 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*

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

*mf*

Z. 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

*fp*

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

*meno* *rit.*

*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*

*mf* *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*

ZOF.

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.

*p* *p*

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

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

*p* *f* *ff 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.  
 old love faith - ful ev - er, Nor time, nor fate can 'change! Ev - er and

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

Z.  
 ay!..... Ev - er and ay!.... Ev - er and ay, now thee I will call mine own, Rapture to

R.  
 ay!..... Ev - er and ay!.... Ev - er and ay, now thee I will call mine own, Rapture to



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

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

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

R. *rit.* 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.

Musical notation for Soprano, Tenor, and Bass parts. The staves are empty, indicating that the vocal parts are not written out in this section of the score.

*Allegro maestoso.*

PIANO.

Musical notation for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music includes a forte dynamic marking (*f*) and a triplet of eighth notes in the right hand.

Three vocal staves (Soprano, Tenor, Bass) with lyrics. The lyrics are: "Not in the least do we wonder what's the". Each staff has a triplet of eighth notes above the first measure of the second line.

Musical notation for the piano accompaniment corresponding to the vocal section. It includes a forte dynamic marking (*ff*) and a triplet of eighth notes in the right hand.

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.)

1<sup>st</sup> NOTARY. §

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

Why do you ev-er come a-shore?

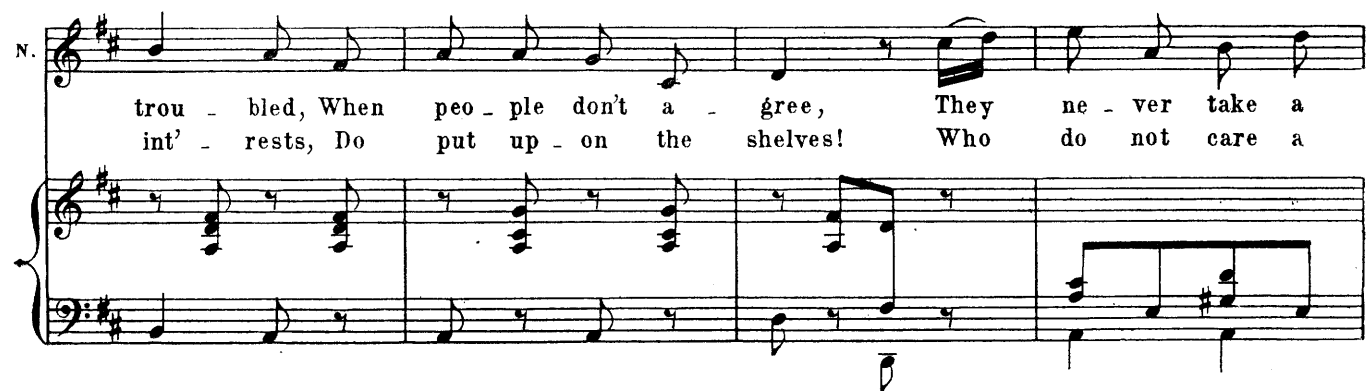
Why do you ev-er come a-shore?

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 ra - ther low,

*p*

N.  
Hum! Folk might have thought it so, In the sim-ple days of long a - go!

S.S.  
Hum! That will not do, you know, Hum! That's play-ing it ra - ther low,

T.B.

*f*

S.S.  
Hum! Folk might have thought it so, In the sim-ple days of long a - go! We are

T.B.

1. 2.

*ff*

# WHOM DO I LOVE.

## FINALE ACT II.

Nº 13.

(TUTTI & CORO.)

Allegro martellato.

*ad lib.*

ZOE.

ANTOINETTE.

RENÉ

FRONTIGNAC.

COMMODORE

SOPRANOS.

TENORS.

BASSES

Whom do I love? Well, René, yes René.

Allegro martellato.

PIANO

*ff*

*colla voce*

*pp*

né!

*f* This dread - ful

*f* What does she say! This dread - ful

*tempo* Good gra - cious Heavns! 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. 3 3 (snapping fingers.) 3

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

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

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

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

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

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

*ff*

*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

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

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

*rall.* *rit.*

Andante.

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

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

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

*sfz* *sfz* *poco rit* *poco rit*

z. one theme and that love! And

SOPRANOS. (fan movement) 0 come with me! Be - neath the Man - go tree, And

TENORS. 0 come with me! Be - neath the Man - go tree, And

BASSES. 0 come with me! Be - neath the Man - go tree, And

*a tempo* *p a tempo* *sfz* *sfz*

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

*sfz*

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

*sfz*

Allegro.

COM.

Ventre saint gris! ventre saint gris! Oh that I

G.

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

SOPRANOS.

TENORS.

BASSES.

Ven\_tre saint gris! ven\_tre saint gris! If he but

Ven\_tre saint gris! ven\_tre saint gris! If he but

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!"

1<sup>st</sup> NOTARY.

A sig - nal of three!

2<sup>nd</sup> NOTARY.

*p*

SOPRANOS.

Com - mo - dore, 'tis for

TENORS.

BASSES.

*p*

Com - mo - dore, 'tis for

*p*

(gun.)

*p*

*p*

*ff*

ZOE. *f rall.*

Allegro non troppo

Commodore! 'tis for you!

Commodore! 'tis for you 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

*f rall*

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

*f rall.*

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

*f rall.*

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

*f rall.*

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

*f rall.*

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-mi ral sends me to sea! Ere a-ny-thing's

ZOE

*f*

Ere aught is done! Bang goes a gun!

ANF.

*f*

Ere aught is done! Bang goes a gun!

RENÉ.

*f*

Ere aught is done! Bang goes a gun!

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

*f*

Ere aught is done! Bang goes a gun!

*f*

Ere aught is done! Bang goes a gun!

*f*

Ere aught is done! Bang goes a gun!

(Enter Beaupré)

BEAUPRE.

A let - ter!

*rall.*

*a*

A let - ter!

From the Port Ad - mi

*sempre f*

*p*



Moderato.

ZOE. (aside.)

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.

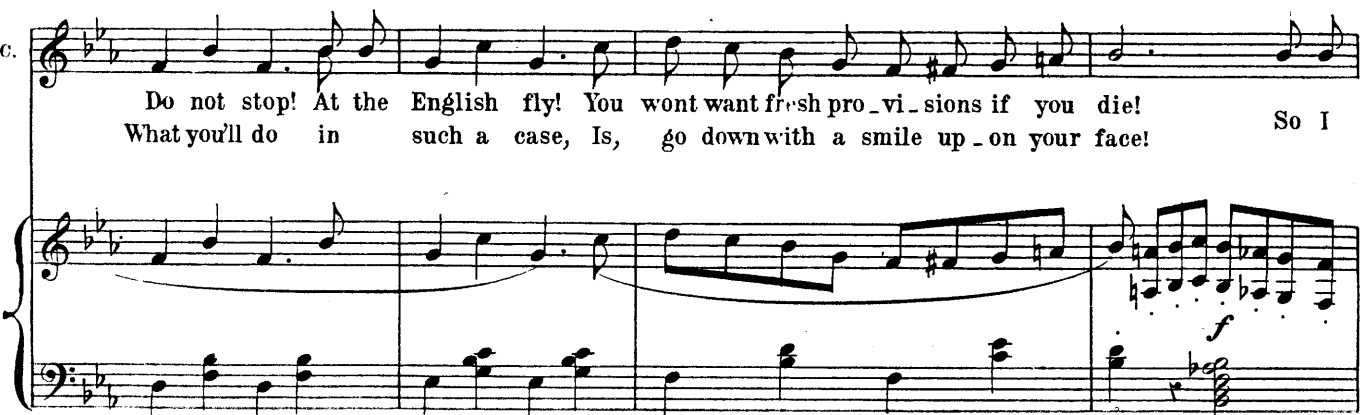
1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?  
2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

TENORS & BASSES.

*2*

c.  *2*

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,

c. 

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

c. 

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

*p* CORO.

*p* 

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

*f*

C. Yes! that's the lot so dear to the brave, Plenty yardarm fight-ing and a he-ro's grave!

*f*

Yes! that's the lot so dear to the brave, Plenty 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

*p* *legato sempre*

ZOE. We may

ANT. Good - bye Com - mo - dore!

R. We may meet no more!

F. Com - mo - dore!

*tr*

meet no more!  
 No..... more!  
 We may meet no more!  
 COM. (furious.)  
 Be - lay! be -  
 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*

*And.*

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 "Oh!" O ve - ry well? It real - ly does - nt

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 subpoe-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!

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

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

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.

La, la, la, la, la, la, la, la Yes! as he has re.



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* *ff*

A C T III.N<sup>o</sup> 14ENTR'ACTE.

Allegro marcato

PIANO.

*f* *mf*

*cres.* *b*

*mf* *b*

*cres.* *f* *p*

First system of musical notation. The treble clef part features a series of chords and melodic lines with accents (^) and dynamic markings *f* and *ff martellato*. The bass clef part consists of a steady accompaniment of chords.

Second system of musical notation. The treble clef part continues with melodic lines and chords, marked with a *mf* dynamic. The bass clef part provides harmonic support with chords.

Third system of musical notation. The treble clef part has a melodic line with a crescendo (*cres.*) and a flat (*b*) dynamic marking. The bass clef part features a dense texture of chords.

Fourth system of musical notation. Similar to the third system, it features a melodic line in the treble with a crescendo (*cres.*) and a flat (*b*) dynamic marking, and a chordal accompaniment in the bass.

Fifth system of musical notation. The treble clef part has a melodic line with accents (^) and a fortissimo (*ff*) dynamic marking. The bass clef part continues with a chordal accompaniment.

Sixth system of musical notation. It begins with the tempo marking *Adagio.* and a piano (*p*) dynamic. The treble clef part has a melodic line with accents (^). The system concludes with the instruction *(Curtain.)* and *Segue*. The bass clef part features a melodic line with a slur and a fermata.

# I GUARD THE LONELY DECK FOR THEE.

№ 15.

## SLEEP SONG.

RENE.

Andantino.

RENE.

PIANO.

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

The musical score is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It features a vocal line for 'RENE.' and a piano accompaniment for 'PIANO.'. The tempo is marked 'Andantino'. The score consists of four systems of music. The first system shows the vocal line and piano accompaniment. The second system includes two verses of lyrics: '1. I guard the lone - ly' and '2. Thus rock'd up - on the'. The third system continues the lyrics: 'deck for thee, While moon - lit wa - ters round thy slum - bers play, The' and 'mid - night deep, The rip - ple sing - ing in thy dream - ing ear, The'. The fourth system concludes the lyrics: 'waves are still'd to sum - mer sea, be thy dream - ing fan - cies light as' and 'hap - py past will come in sleep, With me - mo - ries so ten - der and so'. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like 'pp'.

*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.

Yes! we think the best thing

*rit.* *tempo*

*poco più*

Z. No! no, no, No! say not so! say not so!

A. No! no, no, No! say not so! say not so!

R. No! no, no, No! say not so! say not so!

F. No! no, no, No! say not so! say not so!

N. we can do is die! We will on - ly

*Tempo I?*

*mf poco più*

*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!*

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

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

V. *live if vengeance we des\_ery!*

*mf poco più* *llegiero*

I. *got with you pens 'and vel - lum? The*

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

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

1<sup>st</sup> NOTARY. *O! we would!*

2<sup>nd</sup> NOTARY. *O! we*

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

2nd would!

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

Tell us what you'd have us do?

F. par - ing,

S. Sub - sti - tute the false for true?....

TUTTI. Rea - dy wit!....

*rit.* *a tempo* *f*

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

*rit.* *f* *rit.* *Attacca.*



Tempo di Valse.

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

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."

N<sup>o</sup> 17.

EXIT.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & NOTARIES.

*pp* *pp*

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

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

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

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

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

PIANO. *pp*

*rit. molto* *rit. molto* *rit. molto* *rit. molto* *rit. molto*

Z. We'll his ex\_istence bore! Un\_til put a - shore.....

A. We'll his ex\_istence bore! Un\_til put a - shore.....

R. We'll his ex\_istence bore! Un\_til put a - shore.....

F. We'll his ex\_istence bore! Un\_til put a - shore.....

N. We'll his ex\_istence bore! Un\_til put a - shore.....

*rit. molto* *tempo* *ppp*

PIANO.

# WE'RE THE LADS!

Nº 18.

## CAPSTAN CHORUS.

BEAUPRE & S. S. T. B.

**Allegro.**

SOPRANOS.

TENORS & BASSES.

PIANO.

**ff** TUTTI.

*p*

We're the lads that

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

*cres.*

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

*p*

*cres.*

*p*

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

*cres.*

The first system of the musical score 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 the musical score consists of two staves. The upper staff is a vocal line with lyrics: "We're a mo - del crew!", "BEAUPRE.", and "Ay! ay! Sir!". The lower staff is a piano accompaniment. Dynamic markings include "f" and "p". A section of the piano accompaniment is marked "R.H.".

Ay! ay! Sir!

BEAUPRE.

Ay! ay! Sir!

Ay! ay! Sir!

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

*R.H.*

*p*

*f*

*R.H.*

The third system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "Ay! ay! Sir!", "BEAUPRE.", "Ay! ay! Sir!", and "Ay! ay! Sir!". The lower staff is a piano accompaniment. Dynamic markings include "f" and "p". A section of the piano accompaniment is marked "R.H.".

S. S.

BEAUPRE.

That we will sir, we'll be bound.

Hand the haw - ser, send her round.

*f*

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

*ff*

*p*

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

*p*

*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 home!

*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!

The first system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "From our ham - mocks up we tum - ble, Do our du - ty with a will!". The lower staff is a piano accompaniment. The music is in a minor key and 2/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *cres.* (crescendo) marking is placed above the first measure of the piano part.

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

The second system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "'Taint a bit of use us groan - ing, What we're got to do we do,". The lower staff is a piano accompaniment. The music continues in the same style as the first system. A *p* (piano) marking is placed above the first measure of the piano part.

*cres.*

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

The third system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "Swabb - ing, scrubb - ing, ho - ly ston - ing, We're a mo - del crew! Yo". The lower staff is a piano accompaniment. A *cres.* marking is placed above the first measure of the piano part.

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

The fourth system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "ho! yo ho! yo ho! yo ho!.....". The lower staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line.

# HORNPIPE.

Nº 19.

PAUL.

Con brío.

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *p* and the instruction *Con brío.* The melody in the right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of chords. The second system continues the melodic and harmonic development. The third system includes a repeat sign and ends with a *Fine.* marking. The fourth system continues the piece, and the fifth system concludes with a final cadence. The score is marked *PIANO.* throughout.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, including a key signature change to one flat (B-flat) and a dynamic marking of *8* (octave).

Fourth system of musical notation, continuing the piece in the new key signature.

Fifth system of musical notation, featuring a melodic line with slurs and a dynamic marking of *8*.

Sixth system of musical notation, concluding the piece with a dynamic marking of *8* and the instruction *D. C. §* (Da Capo).

# "THE COMMODORE IS FAST ASLEEP."

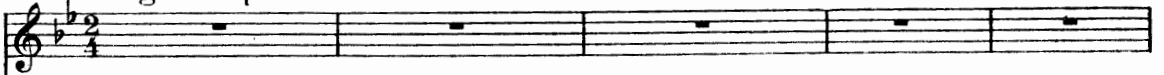
Nº 20.

## QUATUOR.

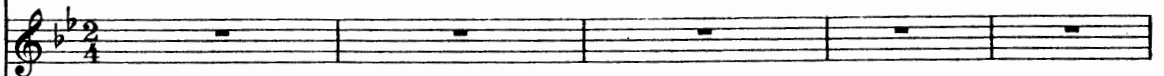
ZOE, ANTOINETTE, RENE & FRONTIGNAC.

Allegretto quasi Andante.

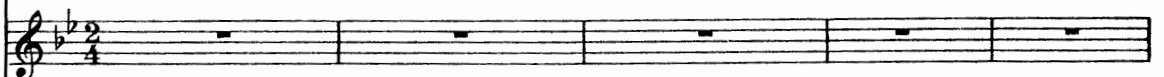
ZOE.



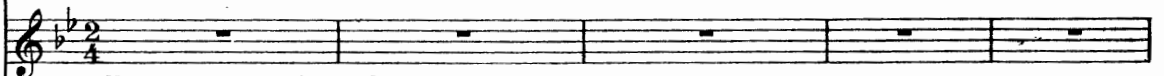
ANTOINETTE.



RENE.



FRONTIGNAC.



Allegretto quasi Andante.

PIANO.

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

S.  
sleep! us creep! us

A.  
sleep! us creep! us

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

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

S.  
*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*

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

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

*poco cres.* *p* *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

*pp*

Z.  
on! Sleep on! Then wake to find the con\_tract gone... *f*

A.  
on! Sleep on! Then wake to find the con\_tract gone... *f*

R.  
on! Sleep on! Then wake to find the con\_tract gone... *f*

F.  
on! Sleep on! Then wake to find the con\_tract gone... *f*

*f*

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

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

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

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

*p* *morendo* *p trem.* *Lento.*

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

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

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

F. (Frontignac advances to abstract contract.)

*marcato*

Allegro.

*mp*

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,

*mp*

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!

*mp*



Andante.

Z. Touch and go! touch and go!

A. Now let's be

R.

F.

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

Tempo I?

Z. The Com - mo - dore is fast a -

A. a -

R. *off...* *rit.* With si - lent step..... and slow! a -

F. a -

*ten.*

*pp*

Tempo I?

Z. sleep! a - sleep! us

A. sleep! The Com - mo - dore is fast a - sleep! us

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

F. sleep! a - sleep! us

*p*

Z. creep! us creep Bright dreams of glo-ry wrapt in, His

A. creep! us creep Bright dreams of glo-ry wrapt in, His

R. 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. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

A. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

R. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

F. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

*pp*

*poco cres.*

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

Piano accompaniment with treble and bass staves.

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

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

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

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

Piano accompaniment with *f* and *p* dynamics and *morendo* marking.

MELODRAME.N<sup>o</sup> 21.ENTRANCE OF CREW.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time with 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 dynamic marking of *f* (forte). The second system includes a *cres.* (crescendo) marking. The third system features a B-flat note in the bass line. The fourth system concludes with a final *f* dynamic marking. The melody in the treble clef is characterized by eighth-note patterns, while the bass clef provides a steady accompaniment of chords and single notes.

Nº 22

FINALE.

TUTTI E CORO.

Moderato.

RENÉ.

Now Com - mo - dore dont stop our trip,

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

COMMODORE.

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

ZOË.

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

C.

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!

by our laws,

*senza rit.*

TUTTI E CORO.

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

*p* *cres.*

Allegro.

*p* *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.*

*cres.*

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

*f* *ff*

Not Tiresome.

**JUST OUT.**

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