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Vocal Score.

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THE

SUGPAN

OF

MOCHA

COMIC OPERA

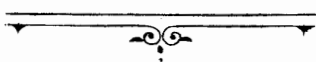
COMPOSED

BY

IN 3 ACTS

ALFRED CELLER.

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



# THE SULTAN OF MOCHA.

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## 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.

PIANO.

Andante.

*p Legato.*

*mf*

*f*

First system of musical notation, featuring a treble and bass clef. The music is marked *ff* (fortissimo). The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef continues with eighth and sixteenth notes. The bass clef features a change in texture, with some measures containing sustained chords. The dynamic marking *mf* (mezzo-forte) is present. The key signature remains two sharps.

Third system of musical notation. The treble clef has a melodic line with some rests. The bass clef continues with a rhythmic accompaniment. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

Fourth system of musical notation. The treble clef features a melodic line with eighth notes. The bass clef has a steady accompaniment. The dynamic marking *mf* is present. The key signature is one sharp.

Fifth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef has a steady accompaniment. The key signature is one sharp.

Sixth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef has a steady accompaniment. The dynamic marking *p* (piano) is present. The key signature is one sharp.



First system of musical notation. Treble and bass clefs. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation. Continuation of the piece. The right hand continues with its melodic line, and the left hand maintains the accompaniment. The dynamics remain consistent.

Third system of musical notation. A key signature change to one flat (B-flat) is indicated by a flat sign on the B line of the treble clef. The piece concludes this system with a double bar line.

Fourth system of musical notation. Continuation of the piece. The right hand has a more active melodic line with slurs, and the left hand continues with its accompaniment.

Fifth system of musical notation. The piece reaches a forte (*f*) dynamic. The right hand features a melodic line with slurs, and the left hand has a more active accompaniment with eighth-note patterns.

Sixth system of musical notation. The piece concludes with a *dim.* (diminuendo) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. The system ends with a double bar line and a *pp* (pianissimo) dynamic marking.

## 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 and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "fid\_dler set the ring And fid\_dle it while we sing, la la la la la la". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "la la la la la la la la la la la la". The piano accompaniment includes a section with a dotted line and a fermata over the right hand, indicating a melodic flourish.

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

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "la Thro' bat - tles and scars, hur - rah for our". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the left hand.

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 a treble clef. The lyrics are "rah for George the King Hur - rah for George the". The piano accompaniment is written in two staves (treble and bass clefs). The music is in a 2/4 time signature and features a key signature of one sharp (F#). The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

King hur - rah. Then three times

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note for "hur - rah" followed by a dotted line and the instruction "Then three times". The piano accompaniment continues with a similar melodic and harmonic structure. The lyrics "King hur - rah. Then three times" are positioned below the vocal staff.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "three for the lads at sea Who have lower'd the flag of". The piano accompaniment continues with a similar melodic and harmonic structure. The lyrics "three for the lads at sea Who have lower'd the flag of" are positioned below the vocal staff.

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, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. A dynamic marking *cres.* is present in the second measure.

Second system of musical notation. It includes a dynamic marking *f* in the second measure and a *>* accent in the fifth measure.

Third system of musical notation. It features a dynamic marking *mf* in the fifth measure and a *>* accent in the sixth measure.

Fourth system of musical notation. It includes a dynamic marking *ff* in the third measure, a *>* accent in the fourth measure, and a triplet of eighth notes in the fifth measure.

Fifth system of musical notation. It features a dynamic marking *mf* in the second measure and a *>* accent in the third measure.

Sixth system of musical notation. It includes a dynamic marking *ff* in the second measure, a triplet of eighth notes in the third measure, and a *>* accent in the fourth 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 indicated in the second measure.

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 indicated in the second measure, and *ff* (fortissimo) is indicated in the fourth measure. The system ends with a double bar line and repeat signs.

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 indicated in the second measure. The system ends with a double bar line and repeat signs.

## 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

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

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

*f*

*tr*

## 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 first vocal line is marked 'DOLLY.' and includes a breath mark 'br.' followed by a wavy line. The vocal line begins with 'Ah.....'. The piano accompaniment is in 3/4 time, marked 'piano' (p), and features a steady accompaniment in the left hand and a melody in the right hand. The key signature has two flats.

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

The second vocal line begins with the lyrics 'Yes 'tis my Pe - ter home re - turn - ing With joy he greets his'. The piano accompaniment continues with a steady accompaniment in the left hand and a melody in the right hand. The key signature has two flats.

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

The third vocal line begins with the lyrics 'na - - tive shore For those delights all o - thers spurning His'. The piano accompaniment continues with a steady accompaniment in the left hand and a melody in the right hand. The key signature has two flats.

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 slurs, 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 present 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 year - ing

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

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 -

THE SULTAN OF MOCHA.

Detailed description: This is a page of a musical score for the song 'The Sultan of Mocha'. It features three systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The piano accompaniment includes a piano introduction with a trill and a crescendo, and a piano accompaniment for the vocal lines. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

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 (B-flat, E-flat, A-flat) 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 a 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 piano accompaniment with a mezzo-forte (mf) dynamic. The third system features a vocal line with a trill (tr) and the lyrics: "Life is too fleet - ing to part a - - - gain." Below this, there are two systems of piano accompaniment, the second of which begins with a forte (f) dynamic. 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

*ff*

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

*mf*

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

*mf*

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

*ff*

**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

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

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 a key with one flat (B-flat) and a common time signature. The lyrics are: "help in hon - our's name O help, O help, O", "spoil her lit - tle game Re - venge Ah, ah I'll", and "guar - dian's wrath in - flame A - way ere you your". 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.

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 of the musical score continues the vocal and piano parts. The lyrics are: "help in hon - our's name O help, O help, O", "yet her spi - rit tame Re - venge re - venge I'll", and "guar - dian's wrath in flame A - way ere you your". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

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 of the musical score concludes the vocal and piano parts. The lyrics are: "help in hon - our name, O help, O help, O", "spoil her lit - tle game", and "guar - dian's wrath in - flame". The piano accompaniment features a more active and rhythmic texture, marked with *agitato.* and *mf* (mezzo-forte).



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*

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

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

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.

## 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 .....

*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 To

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 with chords and moving lines.

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 accompaniment.

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 concludes with a flourish in the right hand and a final chord in the left hand.

## 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, 6/8 time, starting with a quarter rest followed by a quarter note G, then a half note A-B, and a quarter note C. The left hand plays a steady accompaniment of eighth notes, starting with a quarter rest followed by a quarter note G, then a half note A-B, and a quarter note C. The tempo is marked 'Andante' and the time signature is 6/8.

PETER.

1. Thro'
2. This

The first line of music for Peter features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G, then a half note A-B, and a quarter note C. The piano accompaniment consists of two staves with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante' and the time signature is 6/8.

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 line of lyrics consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a quarter rest followed by a quarter note G, then a half note A-B, and a quarter note C. The left hand plays a steady accompaniment of eighth notes, starting with a quarter rest followed by a quarter note G, then a half note A-B, and a quarter note C. The tempo is marked 'Andante' and the time signature is 6/8.

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

The second line of music for Peter features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G, then a half note A-B, and a quarter note C. The piano accompaniment consists of two staves with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante' and the time signature is 6/8.

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.

TENORS & BASSES.

1. 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 We'll sail a - way with Pe - ter And his

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal lines are in a simple, rhythmic style. The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal and piano parts. The piano accompaniment in the right hand becomes more active, with a series of eighth-note patterns. The vocal lines continue with the same rhythmic pattern.

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

The third system concludes the page. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes some more complex rhythmic figures. The vocal lines end with a final phrase.

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*

This system contains the first two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic.

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

This system contains the next two staves of music. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. The dynamics remain consistent with the first system.

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

*ff*

This system contains the final two staves of music on the page. The vocal line concludes with lyrics, and the piano accompaniment ends with a fortissimo (*ff*) dynamic. The key signature and time signature remain the same.

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 gal-lant lot are they.

we we we.

*ff*

*3*

The musical score consists of a vocal line and a piano accompaniment. The vocal line features a melody with lyrics and two first endings. The piano accompaniment includes chords, arpeggiated figures, and a triplet in the right hand. The score is written in G major and 2/4 time.

## 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 chords, while the left hand plays a more active melodic line. A dynamic marking of *p* (piano) is present.

Second system of the piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of the piano accompaniment, showing further melodic movement and harmonic changes.

Fourth system of the piano accompaniment, featuring a dynamic marking of *pp* (pianissimo) in both hands.

Fifth system of the piano accompaniment, with a dynamic marking of *mf* (mezzo-forte) in the left hand.

Sixth system of the piano accompaniment, concluding the piece with sustained chords and melodic fragments.

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 the grand staff.

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 accompaniment 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.

The piano introduction is in 2/4 time, marked *f* and *Allegretto*. It features a melody in the right hand and a bass line in the left hand, both in B-flat major. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and then a series of chords and eighth notes.

SNEAK.

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction. The first line of lyrics is: "1. I left my na - tive". The second line is: "2. When I am ill and". The piano accompaniment includes a *br* (breath) mark and a *p* (piano) dynamic marking.

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

The vocal line continues with the lyrics: "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". The piano accompaniment continues with chords and eighth notes.

buc - 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

The vocal line continues with the lyrics: "buc - 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". The piano accompaniment continues with chords and eighth notes.



came a shore I've felt so very queer For while a float, I always was In a  
 sen-ses swim I reel dis-tress'd to lee-ward And quite collapse, with stagg'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.

PIANO.

Now trem - ble now

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

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*

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

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

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

**SNEAK.**

Oh fate of the

tra - 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

fate! if I strike you must

die.

PETER.  
With my sword's thin edge I'll

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

*ff*

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 descending eighth-note melody in the right hand and a bass line in the left hand.

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' and 'I'll run if I can'. 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 and piano accompaniment from the first system. The lyrics are 'You' and 'cou - rage a - bound - ing Be - hold us sur - round - ing The'. The musical notation is identical to the first system.

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

tra - 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 musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system also continues. The fourth system features a crescendo leading to a fortissimo (*pp*) dynamic marking. The fifth system concludes with a fortissimo (*pp*) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and chords in the treble.

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 & CHORUS.

sha Pi ty spare Will you swear that you'll

*ff*

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 consists of two staves (treble and bass clefs). It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left 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

*f*

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

*ff* *p*

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

shilling When he comes to Mo - cha fair.

## 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 vocal line for 'SULTAN.' with the lyrics 'No - tice my gait'. It features a triplet of eighth notes. The piano accompaniment is shown in a grand staff (treble and bass clefs) with chords and moving lines.

nev - er look for vir - tue there

If he's good he spends a

Isn't great

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'nev - er look for vir - tue there' and 'If he's good he spends a'. The second staff continues the 'SULTAN.' vocal line with the lyrics 'Isn't great'. It features two triplet markings over eighth notes. The piano accompaniment continues in the grand staff.

shilling

When he comes to Mo - cha fair

No - tice my gait

Isn't great.

Detailed description: This system contains the fifth and sixth staves of music. The top staff concludes the vocal line with lyrics 'shilling' and 'When he comes to Mo - cha fair'. The second staff concludes the 'SULTAN.' vocal line with lyrics 'No - tice my gait' and 'Isn't great.'. It features two triplet markings. The piano accompaniment concludes with a double bar line and repeat sign. The bottom right of the piano part includes the marking 'D. C.' (Da Capo).

## SONG.

N<sup>o</sup> 17.

Come buy come buy.

FLINT.

Come buy, come buy The

PIANO.

*f*

*p*

pri - ces try. They're beauties passing 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 beauties passing

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 - clips - ing' quite The li - ly white Each gen - tle soft ga - zelle.

*ff*

## 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 and sixteenth notes, and a bass line in the left hand with quarter and eighth 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 the 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 chord 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.

This system contains only the piano accompaniment for the fourth system, showing the continuation of the bass line and chords in the right hand.

**DOLLY.**  
Oh,

The fifth system begins with the vocal line marked **DOLLY.** followed by 'Oh,' and a long rest. The piano accompaniment continues with a similar rhythmic pattern. The system 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 MRS Shal - lah, pray now

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

## DOLLY

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 -

The first system of the chorus consists of two staves. The top staff is a vocal line with lyrics: "Sweet Han - nah or A - lice O drink from his cha - lice Al -". The bottom staff is a piano accompaniment starting with a fortissimo (*ff*) dynamic. The music is in a common time signature and features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the chorus continues the vocal line with lyrics: "tho' your own pal is A - way on the sea So be his Sul - ta - na And". The piano accompaniment continues with a similar rhythmic pattern, ending with a fermata over a whole note.

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

The third system of the chorus concludes the vocal line with lyrics: "wear a ban - da - na A new M<sup>rs</sup> Shal - lah's a Great no - vel - tee." The piano accompaniment continues and ends with a fermata. The system concludes with the instruction "D. C. for Symphony." written in the right margin.

## 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

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.*

*rit.* *a tempo*

Green - wich to the Cas - pian sea.

*ff*

*rit.*

## ACT III.

Allegretto Grazioso. ENTR' ACTE.

PIANO.

The image displays a piano score for the piece "Allegretto Grazioso. ENTR' ACTE." from the opera "The Sultan of Mocha". The score is written for piano and consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (f) dynamic and features several triplet markings (indicated by a '3' above the notes). The music is characterized by intricate, flowing patterns in the right hand and a steady, rhythmic accompaniment in the left hand. The dynamics vary throughout, including piano (p) and forte (f) markings. The score concludes with a final cadence.

## 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 sixteenth notes, eventually settling into a steady accompaniment of eighth notes.

## MALE VOICES

8<sup>va</sup> lower.

The first line of the chorus is for male voices, marked *mf*. 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 piano accompaniment is in 6/8 time, marked *p*, and provides a steady harmonic support for the vocal line.

The piano accompaniment for the first line of the chorus, marked *p*. It consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords and moving in a stepwise fashion.

The second line of the chorus is for male voices, marked *mf*. 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 piano accompaniment continues with the same steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The piano accompaniment for the second line of the chorus, marked *p*. It continues the harmonic support for the vocal line with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

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.

# SLUMBER SONG.

Nº 22.

Andante.

PIANO.

DOLLY.

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

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

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by a series of notes, with a dynamic marking of *p*. The piano accompaniment consists of chords and moving lines in both hands.

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

This system contains the second system of music. The vocal line continues with a rest followed by notes, marked with *p*. The piano accompaniment continues with chords and moving lines.

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

This system contains the third system of music. The vocal line continues with notes, marked with *mf*. The piano accompaniment continues with chords and moving lines.

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

me love Glad - ly I share with thee love

Till thy com - rades call..... Slum - ber o'er thee fall.....

*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.*

*ad lib.*

hap - py days yet be - fore thee.

*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 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 melody in the right hand and a bass line in the left hand, with various chordal textures and melodic lines.

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 *mf* (mezzo-forte) dynamic marking and features a triplet of eighth notes in the right hand. The accompaniment continues with a steady bass line and chordal support.

The third system of the musical score shows the vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line. The system concludes with a final chord in the piano part.

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

TRIO.

No 25.

"It's very perplexing."

Allegro.

Tempo di Valse.



SULTAN.

PIANO.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "bet - ter than she ..... And real - ly And real - ly". The third staff is a bass line in bass clef with the same key signature, containing the lyrics "Oh bo - ther Oh". The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and melodic lines.

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.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "And real - ly it's ve - ry per - plex - ing." and "And real - ly it's ve - ry per - plex - ing.". The third staff is a bass line in bass clef with the same key signature, containing the lyrics "bo - ther Oh bo - ther it's ve - ry per - plex - ing.". The fourth staff is a grand staff for piano accompaniment, featuring chords and melodic lines, with a dynamic marking of *ff* (fortissimo) and a fermata over a note.

The third system of the musical score consists of two staves for piano accompaniment in a grand staff. It features chords and melodic lines, with a dynamic marking of *ff* and a fermata over a note. The system concludes with the instruction "D. C." (Da Capo) and a repeat sign.

## 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

*mf*

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

*rit.*

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

*colla voce.*



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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a fermata over the word 'foot', followed by the lyrics 'Then pi - ty un - re - quit - ed love And say at last that you'll be'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include a piano (*p*) marking.

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

*rall.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'mine' and continues with 'Ac - cept my hand my life my love My heart will ev - er beat for'. The piano accompaniment features a *mf* (mezzo-forte) dynamic and concludes with a *rall.* (ritardando) marking. The piano part includes a *f* (forte) dynamic in the final measures.

thine. Styrienne.

The third system begins with a vocal line containing a fermata over the word 'thine.' and the title 'Styrienne.' in the piano part. The piano accompaniment is in 3/8 time and features a *p* (piano) dynamic. The right hand has a melodic line with triplets, while the left hand provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte).

The fourth system shows the piano accompaniment for the 'Styrienne' section. It continues the melodic and harmonic patterns established in the previous system, featuring triplets in the right hand and a steady accompaniment in the left hand.

The fifth system continues the piano accompaniment for the 'Styrienne' section, maintaining the melodic and harmonic structure of the previous systems.

# BARCAROLE.

No 27.

“ My Boat is on the Shore ”

Andante.

PETER.

PIANO.

My

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

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

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

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 features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of chords. A repeat sign is present, followed by a section marked '2<sup>nd</sup> time in 9<sup>vas</sup>'.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes. The left hand consists of chords. The dynamics are consistent with the first system.

The third system includes first and second endings. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and an 8-measure rest. The dynamics range from *f* (forte) to *mf* (mezzo-forte).

The fourth system continues the piano accompaniment, featuring first and second endings. The first ending is marked with a '1' and an 8-measure rest. The dynamics range from *f* to *mf*.

The fifth system continues the piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes. The left hand consists of chords. The dynamics are consistent with the previous systems.

The sixth system concludes the piano accompaniment. It features a melodic line in the right hand and chords in the left hand. The dynamics range from *f* to *ff* (fortissimo).

# 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 they're we see They'll

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.