

As Performed by
The Klam & Erlanger Opera Co.

Joey Miller

A Comic Opera in Three Acts.

Libretto by **Harry B. Smith.**

Music by **Reginald de Koven.**



Edward Schuberth & Co.,

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"FOXY QUILLER"

COMIC OPERA IN THREE ACTS

LIBRETTO

BY

HARRY B. SMITH

MUSIC

BY

REGINALD de KOVEN.

VOCAL SCORE PR. \$2.00 NET.

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"Foxy Quiller."

First Produced at the Broadway Theatre, New York
November 5th 1900 by the
KLAW & ERLANGER OPERA COMPANY
under the Direction of B. D. STEVENS.

Characters.

Foxy Quiller, the quintessence of all human intelligence,		<i>Jerome Sykes</i>
Paganino, a Corsican with a Vendetta on his hands		<i>Julius Steger</i>
Ned Royster, Captain of a ship trading in the Spanish Main; in love with Daphne	<i>W. G. Stewart</i>	
Walsingham Binks, a neglected genius		<i>Harry Mac Donough</i>
Kimono, the world famous Japanese dwarf		<i>Adolph Zink</i>
Abel Gudgeon, a rich ship builder		<i>Louis Cassavant</i>
Splicer, Abel Gudgeon's foreman		<i>Arthur T. Earnest</i>
Ferrett,)	Six inferior intellects, minions of the <i>unparalleled Quiller</i>	<i>Albert Farrington</i>
Padlock,)		<i>Albert S. Sykes</i>
Dodge,)		<i>Louis Kelso</i>
Weasel,)		<i>Owen J. Mc. Cormick</i>
Sherlock,)		<i>Edward Everett</i>
Lovecraft,)		<i>Frank Todd</i>
Governor of Corsica,		<i>H. C. Nichols</i>
La Colomba, Paganino's sister, who helps in the Vendetta business		<i>Helen Bertram</i>
Daphne, Abel Gudgeon's daughter		<i>Grace Cameron</i>
Polly Prime, bar maid at the sailor's tavern " <i>The Whale and Anchor</i> ," Portsmouth.		<i>Georgia Caine</i>
Belladonna, the original cause of the Vendetta, now the leading sorcer- ess of Corsica, doing a fine trade in spells, horoscopes, love filters, etc.		<i>Josie Intropodi</i>
Majorie, Daphne's maid		<i>Edua Hunter</i>
Mrs. Plumduff, bum boat woman		<i>Clara Bancroft</i>
Serpentina, a snake charmer		<i>Almira Forrest</i>
Leona, a tight rope dancer		<i>Edith Barr</i>
Longina, a giantess		<i>H. A. Pool</i>

Sailors, Detectives, Corsican Bandits, Strollers,
Players, Soldiers. Townspeople, Shipbuilders, etc.

Scenes.

ACT I. Dock Yards, Portsmouth, England. Period 1816.

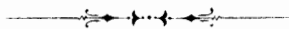
ACT II. Sea Coast near Ajaccio, Corsica.

ACT III. Castle and Fortress. Residence of the Governor of Corsica.

Produced under the stage direction of **BEN TEAL**.

Musical director, **Sig. ANTONIO de NOVELLIS**.

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"Foxy Quiller."

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
REGINALD de KOVEN.

Allegro poco Pomposo.

Piano.

The first system of the piano score is in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and quickly moves to a forte (*f*) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece, marked with *cresc. sempre* (crescendo sempre), indicating a continuous increase in volume. The melodic lines in both hands become more complex with various ornaments and slurs.

The third system shows further development of the musical themes. The right hand features more intricate melodic patterns, and the left hand maintains a steady accompaniment. The dynamics fluctuate between *f* and *mf*.

The fourth system is marked with *cresc. marcato* (crescendo marcato), suggesting a more pronounced and rapid increase in volume. It concludes with a strong *f* (forte) dynamic. The melodic lines are highly rhythmic and energetic.

The fifth system continues the energetic theme, marked with *cresc.* (crescendo). The melodic lines in both hands are highly active, with many slurs and ornaments.

The sixth and final system of the page is marked with *ff* (fortissimo), indicating the loudest dynamic level. The music is highly rhythmic and concludes with a strong, decisive cadence.

Allegro Piacevole.

Musical score for 'Allegro Piacevole' in 3/4 time, key of B-flat major. The piece begins with a piano introduction marked *mf con delicatezza*. The melody is characterized by eighth-note patterns and grace notes. The score concludes with a double bar line and a key signature change to B major.

Allegro a la Valsa.

Musical score for 'Allegro a la Valsa' in 3/4 time, key of B major. The piece starts with a piano introduction marked *f*. It features dynamic markings of *dim.*, *rall.*, and *mf*. The tempo is marked *a tempo*. The melody consists of eighth-note figures.

Musical score for 'Allegro a la Valsa' (continued). The piano accompaniment features chords and eighth-note patterns. Dynamic markings include *ff*, *mf*, and *cresc.*.

Musical score for 'Allegro a la Valsa' (continued). The piano accompaniment continues with chords and eighth-note patterns. Dynamic markings include *poco rall.* and *f*. The tempo is marked *a tempo*.

Musical score for 'Allegro a la Valsa' (continued). The piano accompaniment continues with chords and eighth-note patterns. Dynamic markings include *cresc.*, *ff*, and *marcato*.

Musical score for 'Allegro a la Valsa' (continued). The piano accompaniment continues with chords and eighth-note patterns. Dynamic markings include *poco rall.* and *poco allargando*. The tempo is marked *a tempo*.

Musical score for 'Allegro a la Valsa' (continued). The piano accompaniment continues with chords and eighth-note patterns. Dynamic markings include *allarg.* and *a tempo*.

cresc. e accel.

allarg.
ff
rall.

Allegro Pomposo.

sfz
C.a.

Allegro poco vivace.

f
*

cresc.

ff

cresc.

Allegro Tempo I.

The first system of the musical score for 'Allegro Tempo I.' consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, accented with > and slurred. The left staff (bass clef) provides a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *fz* (forzando) in the left hand and *f* in the right hand.

The second system continues the piece. The right staff has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. The dynamic *f* is maintained.

Allegro con spirito.

a tempo

The first system of the second section, 'Allegro con spirito', begins with a change in tempo and mood. The right staff has a more rhythmic, eighth-note melody. The left hand has a bass line with chords. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), *poco rall.* (poco ritardando), and *f* (forte).

The second system of the 'Allegro con spirito' section. The right staff continues with a melodic line of eighth notes, while the left hand provides a consistent accompaniment. The dynamic *f* is maintained.

The third system of the 'Allegro con spirito' section. The right staff features a melodic line with slurs and accents. The left hand continues with a steady accompaniment. A *cresc.* marking is present.

The fourth system of the 'Allegro con spirito' section. The right staff has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamic markings include *fz* and *ff* (fortissimo). There are also some performance markings like *sc.* (scordatura) and an asterisk *** in the left hand.

a tempo

poco rall.

mf poco a poco cresc. e pressando

∞ *

Allegro.

marc. molto ff

cresc.

su

Pesante.

marcato molto rall.

a tempo

molto f

Act I.

No. 1. Opening Scene and Ensemble.

Allegro con spirito, poco pomposo.

Piano.

mf *stacc.*

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth notes with a staccato articulation, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *mf*.

cresc.

f

The second system continues the piano introduction. The right hand features a more complex rhythmic pattern with some chords. The dynamic increases to *f*. Below the staves, there are markings: *Ca.* * *Ca.* * *Ca.* * *Ca.* *

cresc.

sempre

The third system shows the piano introduction continuing. The right hand has a melodic line with some grace notes. The dynamic is *cresc.* and the articulation is *sempre*. Below the staves, there are markings: * *Ca.* * *Ca.* * *Ca.* *

ff

ff

The fourth system features a more intense piano introduction. The right hand has a melodic line with some grace notes. The dynamic is *ff*. Below the staves, there are markings: *Ca.* *

marcato molto

Ca. *

The fifth system features a more intense piano introduction. The right hand has a melodic line with some grace notes. The dynamic is *marcato molto*. Below the staves, there are markings: *Ca.* *

Splicer. *f* *giocoso*

A-ha, my boys, I did not fail; And here's a

poco rall. *mf a tempo*

The sixth system is the vocal entry. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line starts with a rest, then enters with the lyrics "A-ha, my boys, I did not fail; And here's a". The dynamic is *f* and the tempo is *giocoso*. The piano accompaniment has a steady eighth-note accompaniment. The dynamic is *mf* and the tempo is *a tempo*. Below the piano staves, there are markings: *poco rall.* *mf a tempo*

pail of right good ale. Come help your-selves.

Chorus.
TENORS. *f*
BASSES. *f*
Ay, that we will, - Nor stop un-

The first system of the musical score features a vocal line with lyrics "pail of right good ale. Come help your-selves." and a piano accompaniment. Below the vocal line, the "Chorus" section is divided into "TENORS" and "BASSES" parts. The tenors enter with the lyrics "Ay, that we will, - Nor stop un-". The piano accompaniment includes dynamic markings such as *cresc.* and *f*.

For our mas - ter's not at

til - We have our fill, ye have our fill.

The second system continues the musical score. The vocal line has lyrics "For our mas - ter's not at" and "til - We have our fill, ye have our fill." The piano accompaniment features dynamic markings *f* and *mf*.

home to-day, When the cat's a - way the mice will play. Ha, ha, ha,

Ha, ha, ha, ha! Ha, ha, ha,

The third system of the musical score includes the lyrics "home to-day, When the cat's a - way the mice will play. Ha, ha, ha," and "Ha, ha, ha, ha! Ha, ha, ha,". The piano accompaniment includes dynamic markings *f cresc.* and *f*.

rall. **Tempo I.** *rall.*

ha! When the cat's away the mice will play. — Then here's a

ha! When the cat's away the mice will play. —

Tempo I. *rall.* **ff**

Allegro commodo.

f health, a health to ev'ry mother's son, Drink it down, drink it down, lads, ev'-ry one! Then **ff**

Then **ff**

Allegro commodo.

mf **ff**

here's a health to ev'ry mother's son, Drink it down, drink it down, lads, ev'-ry one.

here's a health to ev'ry mother's son, Drink it down, drink it down, lads, ev'-ry one. **a 2.**

a 2.

a 2.

Tempo I. Enter Gudgeon.

mf *ff*

Gudgeon. *f*

Ha, ha! 'Tis well, I

mf

come to watch ye! So, so, ye royst'-ring knaves I "cotch" ye! To work, to

poco accel.

animando

mf *f*

work! And earn your weekly pelf; As for the ale, that I'll drink all my-self. So

rall.

f *rall.*

Allegro commodo, giocoso.

ff here's a health, to ev'ry mother's son, Drink it down, drink it down, lads ev'-ry

marcato *rall.*

f cresc. *ff marcato* *rall.*

Tempo I.

one. _____

The first system shows a vocal line starting with a long note on 'one.' followed by a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents and dynamic markings of *sf*.

We

marcato

sf

The second system continues the vocal line with the word 'We'. The piano accompaniment is marked *marcato* and *sf*, with a change in the piano part's texture.

Allegro moderato.

build the walls of Eng - land, The har - dy oak - en walls, That shall bravely stand, to de -

f deciso

The third system begins with the tempo marking 'Allegro moderato.' and the lyrics 'build the walls of Eng - land, The har - dy oak - en walls, That shall bravely stand, to de -'. The piano accompaniment is marked *f deciso*.

stentato

send our land When tow'r or fortress falls, when tower or fortress falls. — We

marcato

The fourth system starts with the tempo marking 'stentato' and the lyrics 'send our land When tow'r or fortress falls, when tower or fortress falls. — We'. The piano accompaniment is marked *marcato*.

ff

build the walls of Eng - land, And strong and staunch they'll be; Let France and Spain their

ff

The fifth system begins with the dynamic marking *ff* and the lyrics 'build the walls of Eng - land, And strong and staunch they'll be; Let France and Spain their'. The piano accompaniment is marked *ff*.

stentato

is - lands gain, We Britons rule the sea, we Britons rule the sea. I'm

marcato

Poco meno

not patri-ot-ic, I'm not so rash, We build said walls, just for cold hard cash, Just for

Chorus.

a 2.

Just for

Poco meno

Ad. *

Moderato pomposo con energia.

cold, hard cash.

Then swing the hammer and push the plane, We

The men swing their hammers.

cold, hard cash.

Moderato pomposo con energia.

rall.

cresc. pesante

f marc.

cresc.

swing the hammer with might and main; With a creak and a clang, With a rasp and a bang, While the

cresc.

ff rall. *a tempo*

echoes round re - ply. Saw and ruler, and vise and blade, That is the way that the

ff rall. *a tempo*

*ad. **

ff

ship is made. Then swing the hammer and

ff *a2*

Then swing the hammer and

marcato molto *ff*

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

cresc.

rasp and a bang, While the echoes round re - ply. Saw and ruler and vise and blade,

rasp and a bang, While the echoes round re - ply. Saw and ruler and vise and blade,

stentato rall.

ff rall.

a tempo Tempo I.

That is the way that the ship is made. ————— To

That is the way that the ship is made. —————

Tempo I.

Tempo I.

work, to work, to work! _____

SOPRANOS I. II.

To work, to work, to work! _____

ff

Allegro vivace.

Make this a mer-ry and a

Joy to you, joy! We bring you cheery ti - dings, Make this a mer - ry,

Allegro vivace.

Gudgeon with Basses.

jol-ly day. A mer - ry, jol - ly

But why a merry and a jol - ly day?

cresc. *ff*

day. Joy to you, joy! No more of toil and
 a jol-ly day. Joy to us, joy!

Ad. *

Our master's giv-en you a hol-i-day!
 chid-ing, Our master gives a hol-i-day!
 Joy to us, joy! Our mas-ter's giv-en us a
 to us, joy.

cresc.

a 2. *cresc. molto*
 a hol-i-day! a hol-i-day! Then joy, to you
 hol-i-day! Hoo-ray, hooray! Hoo-ray, hooray!

ff *cresc. molto*

joy! Joy to you, joy! Joy to you! We'll have a
 joy to us, joy! Joy to us joy! We'll have a

f

La. rall. mer - ry, jol - ly day, a hol - i - day. *a tempo*
 mer - ry, jol - ly day, a hol - i - day. Hur-rah!

rall. *a tempo*

Gudgeon: Clear your work off first, my men. Gudgeon.
 We

Men: No more work to-day, Hurrah!

f *rall.*

f Allegro moderato deciso.
 make the wealth of Eng - land, For where our ves - sels roam, They

stentato

gar-ner gold that the is - lands hold, And bring the treasure home, and

ff

bring the treasure home... We make the fame of Eng - land, And keep our country

stentato

free; Some may withstand our might on land, But none up-on the sea, but

mf *Poco meno*

none up-on the sea. I love to con-tribute to England's fame, I may

add, I am pretty well paid for the same.

Chorus: Well paid for the same. Then

ff *f* *cresc. pesante* *rall.*

Moderato pomposo, con energia.

swing the hammer and push the plane, We swing the hammer with
The men beat their hammers.

Moderato pomposo, con energia.

f marc.

cresc.

might and main, With a creak and a clang, With a rasp and a bang While the ech-oes round re -

cresc.

Gudgeon.

ff

rall.

a tempo

Saw and rul-er and vise and blade, That is the way that the
 ply. —

ff rall. colla voce

a tempo

ship is made, that is the way that the ship is

ff That is the way that the ship is

ff

Tempo I. *ff* Allegro.

made. Then swing the hammer and

ff Then swing the hammer and

ff Then swing the hammer and

Tempo I. *ff* Allegro.

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

poco rall. *ff marc.*

cresc.

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

push the plane, We swing the hammer with might and main, With a creak and a clang, With a

cresc.

cresc.

re - ply, —

rasp and a bang, While ech - oes round re - ply, re - ply. With saw and rul - er and

rasp and a bang, While ech - oes round re - ply, re - ply. With saw and rul - er and

re - ply,

poco rall.

molto f

vise and blade, That *molto f* is the way that the ship

vise and blade, That *molto f* is the way that the ship is

molto f

poco rall.

Allegro.

made.

made.

Allegro.

sfz *sfz*

No 2a A hoy! a hoy!

Entrane of Ned.

Sailors.
off stage

Soprano I. II.

Tenors.

Basses.

Chorus.

Piano.

Allegro con spirito *f* *cresc.*

A - hoy, a-hoy, a - hoy,

A ship we see, It nears the

A ship we see, It nears the

Allegro con spirito. A-hoy! *cresc.*

— a - hoy, a - hoy, a - hoy, a - hoy! —

quay. A - hoy! It nears the quay. A - hoy! —

quay. A - hoy! It nears the quay. A - hoy! —

A - hoy!

ff

ff

ff

Allegro più Vivace.

ff con spirito

poco rall.

a tempo

sf

No 2b The Swearing Skipper.

Ned and Chorus.

Allegro con spirito.

Ned.

1 There

Piano.

animato

Once was a skip - per of a taut Dutch ship, And his name was Van der Decken - Yo -
 warning my messmates all of this wild yearn Of this most cantank - rous ga - by - Yo -

SOPRANO I. II.

Chorus.

TENOR.

BASS.

ho! That name you know. He sail'd and he sail'd a rov - ing trip, Down to
 ho! Yes he was so. And nev - er say an - y - thing worse than "darn," No

mf cresc.

Ed.

*

Cape Good Hope, I reck - on. To Cape Good Hope, Yo - ho! One
 mat - ter how mad you may be. 'Tis bet - ter to do so For

f *mf* *cresc.*

To Cape Good Hope Yo - ho!
 'Tis bet - ter to do so

ff *f* *mf* *cresc.*

night he tried to sail, in the teeth of a breeze, But lo he could not make
 "darn" and "gosh," and the likes of those, are good e - nough cuss words

mf *cresc.*

head. So he made such or - rid re - marks as these, he made such 'or - rid re -
 quite It is bet - ter to come un - to blood and blows, than to say as he said that

poco rall.

marks as these. Which air some of the things she said.
 terri - ble night as he said on that dreadful night.

a tempo

So he made such 'or - rid re -
 It is best to come un - to

So he made such 'or - rid re -
 It is best to come un - to

a tempo

rall.
He said: By the
He said:
marks as these, Which air some of the things he said. He said:
blood and blows, Than to say as he said that night. He said:
marks as these, Which air some of the things he said. He said:
blood and blows, Than to say as he said that night. He said:
rall. ff
rall. ff
rall. ff
rall. ff
L.A. *

f *a tempo*
great horn spoon, I'll dou-ble that cape, I swear by my Gran-dad's
mf *a tempo*

cresc.
bones;— May I die on land in a drunken scrape; May I go to Da-vy
f

ff
Jones. I swear by blanke - ty blank, blank, blank, I swear.
f *molto f*

mf cresc. *poco rall.* *a tempo*
And he would have said more, I make no doubt, But the ter-ri-ble thun-der
sf *mf cresc.* *poco rall.* *a tempo*
L.A. *

drown'd him out. A - hoy, a - hoy, a - hoy,

A hoy! a - hoy, a - hoy, a - hoy, a - hoy, a - hoy, a - hoy!

A - hoy, a - hoy, a - hoy, a - hoy, a - hoy!

A - hoy, a - hoy!

f marcato

a - hoy!

hoy a - hoy! "I swear," says he, I'll dou-ble that cape, And

hoy a - hoy! "I swear," says he, I'll dou-ble that cape, And

a - hoy, a - hoy!

f marcato

So there he is in a dread-ful scrape, And

I will turn back nev-er. So there he is in a dread-ful scrape, And

I will turn back nev-er. So there he is in a dread-ful scrape, And

mf

cresc.
nev-er, no nev-er, can he es-cape.
cresc.
nev-er, no nev-er, can he es-cape. *ff* *a 2.* Swear-ing a-way, a
cresc.
nev-er, no nev-er, can he es-cape. *ff* Swear-ing a-way, a

poco rall. *a tempo*
spec-tral shape, And sail-ing on for ev-er.
poco rall. *a tempo*
spec-tral shape, And sail-ing on for ev-er.
poco rall. *a tempo*

2. Take *ff* A-hoy, a-hoy!
ev-er A-hoy, a-hoy!
ev-er A-hoy, a-hoy!

Swear-ing a - way, a *rall.* spec - tral shape, And sail - ing on for -

To sail on for

To sail on for

To sail on for

colla voce *rall.* *colla voce*

Detailed description: This system contains the first two lines of a musical score. The top line is a vocal melody in G major, 2/4 time, with lyrics "Swear-ing a - way, a *rall.* spec - tral shape, And sail - ing on for -". The second and third lines are vocal parts for two voices, both with lyrics "To sail on for". The bottom line is a piano accompaniment in G major, 2/4 time, with lyrics "To sail on for". The piano part includes markings for *colla voce* and *rall.* (ritardando).

ev - -er.

ev - -er.

ev - -er.

ev - -er.

a tempo *a tempo* *a tempo* *a tempo*

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal melody in G major, 2/4 time, with lyrics "ev - -er.". The second, third, and fourth lines are vocal parts for two voices, all with lyrics "ev - -er.". The piano accompaniment in G major, 2/4 time, features a steady accompaniment with the marking *a tempo* repeated for each line.

a tempo *ff* *sf* *sf*

*Ed. **

Detailed description: This system contains the fifth line of the musical score. The piano accompaniment in G major, 2/4 time, features a more active melody with dynamic markings *ff* (fortissimo) and *sf* (sforzando). The marking *a tempo* is present at the beginning of the line.

No 3. "Winding, Winding."

Duet. Daphne and Ned.

Allegro moderato.

Daphne.

Ned.

Piano.

l.h.
mf

♩. * ♩. * ♩. * ♩. * ♩. *

f

I've been to the East, and I've been to the West, I've been to the Span- ish

♩. * ♩. * ♩. * ♩. * ♩. *

f

While at home a- lone I waited ev-er, dear, for you —

Main, O! And

cresc.
f

now I am here, with my Da- phne dear; the Rov- er's at home a - gain, O!

f

Yes, at last we meet, now tell me, if your heart is true

My heart is true. I've

deciso.

sailed all the seas, and I've seen all the sights; Of dam-sels I've known not a few But I

mf

tell you, my gal, as a pal to a pal, There is none holds a can-dle to

poco accel.

poco accel. e cresc.

leggiero

Oh, you sil-ly boy ha, ha, ha, ha, ha, ha!

you, — There's none holds a can-dle to

rall.

rall.

mf *rall.*
I can't be - lieve that it is true. Oh!

you. — *f* It is true, *loco* Nay, I swear 'tis true.

Allegretto gracioso.
flat - ter - er I blush, you see, Oh won't you come and hold this yarn for me?

Allegretto gracioso. Be -

poco pressando *rall.*
lay! Of course, I'll do it fine, Spin yarns, that's in a sail - ors line.

f poco pressando *rall.*

rall.
I'll show you. There! hold up your hands.

Like

a tempo *rall.*

accl.

Quite right, but as I said, your flat-ter-y will turn my head. —

this?

accl.

colla voce

Tempo I. *con sentimento*

mf

It can-not be, — My

Nay, I flat-ter not. —

lh.

lh.

giocoso

hair is-n't quite the right shade of gold.

No hair is so pret-ti-ly curl'd, dear!

What you say, I think can hard-ly be pre-cise-ly true. —

Ah! be-

My eyes, mere-ly blue, and I'm told, rath-er cold.
 lieve I tell you true. They're the

What you say, I think can hard-ly be pre-cise-ly
 pret-ti-est eyes in the world, dear!

Poco meno.
 true. My fig-ure is fair, but then some are as good.
 Ah yes 'tis true. None

Poco meno.
 My mouth's rather large, or so I've un-der-stood.
 like it all Eu-rop-e can show I've

poco accel. Oh, you flat-ter-er ha, ha, ha, ha, ha,
 trav-el'd and I ought to know.—

poco accell. e cresc.

ha! — I be-lieve you not, ha, ha, ha, ha, ha,
 Now all that I tell you is so.—

f

cresc.

ha! —

f allarg.

Now be-lieve what I tell you, be-cause it is so, I've traveled and I ought to

colla voce

a tempo

poco rall. Now there, you've tan-gled
 know,— And all that I tell you is so.—

poco rall. *a tempo*

l.h.

Ed. *

up the skein, They'll see us; dont do that a-gain, a - gain. Now

Lao. * Lao. * Lao. *

Allegretto grazioso.
 tell me, in your trav-els new, Did man-y oth-er girls wind yarn with you?
 No

pressando Be care - ful pray!
rall.
pressando no, I swear, I've spun no yarns un - til to-day.
rall.

a tempo (She slaps him.)
 (He kisses her.) Be care-ful what you do, Be care-ful pray,
a tempo Can

cresc. *accel. sempre*

ha, ha, ha, ha! ha, ha, ha, ha!

accel.

I not have one lit - tle kiss? I'm true, I'm true to

accel. *cresc. accel. sempre*

ff *rall. molto*

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

rall. molto

you, to you, I'm true to you.

rall. molto *colla voce.*

Valse lente sostenuto.

cresc. *f*

Wind-ing, wind-ing, wind-ing, My love and I,

mf

Wind-ing, wind-ing, wind-ing, My love and I,

Valse lente sostenuto.

mf *cresc.* *f* *mf*

cresc.

Wind-ing, wind-ing, wind-ing, No-bod - y by,

p

Wind - ing, wind-ing, wind-ing, No-bod - y by,

cresc. *p*

cresc. *f* *p con*

Tell-ing me of dis-tant lands While he winds the strands — And he
 Grace-ful-ly ev-er, she winds the strands —

tenerrezza rall. *rall.*

won my heart, in the wind - - ing.
 And she won my heart, in the wind - - ing.

p

(They rise and come down.) Wind - ing, wind - ing, wind - ing,
 Wind - ing, wind - ing, wind - ing,

l.h.

rall. *dim.* *pp*

My love and I. —
 My love and I. —

l.h. *dim.* *pp*

N^o 4. Mountebanks Song.

Binks, Kimono, and Strolling Players.

Allegro non troppo.

Piano.

f deciso

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a steady accompaniment of eighth notes. The second system continues the melody and accompaniment, with dynamic markings *cresc.* and *ff* indicating a build-up in volume.

Kimono and Binks.

f a²

pesante

From town to town we wan-der on — And the

This section features a vocal line for Kimono and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'From town to town we wan-der on — And the'. The piano accompaniment provides a rhythmic and harmonic support, with a *pesante* (heavy) feel.

Serpentina and Leona.

f a²

The love of art, it seems is gone, — And the
sea-son is a ver-y, ver-y bad one,

This section features a vocal line for Serpentina and a piano accompaniment. The vocal line contains the lyrics 'The love of art, it seems is gone, — And the sea-son is a ver-y, ver-y bad one,'. The piano accompaniment continues with a steady eighth-note pattern.

lot of stroll-ing play-ers is a sad one:—

Binks.

Al-though we do our ver - y

This section features a vocal line for Binks and a piano accompaniment. The vocal line contains the lyrics 'Al-though we do our ver - y'. The piano accompaniment continues with a steady eighth-note pattern.

Kimono. **Both. f**

best, — Yet still the truth must be con - fessed, — That the crit-ics slash and carve us And the

Snake Charmer. mf

Al -

pub-lic tries to starve us: They re - gard us as a nui-sance and a pest. —

Rope Dancer.

though we do our ver-y, ver-y best, — The mel-an-chol-y truth must be con-

Kimono.

We do our best.

mf grazioso.

Both.

fessed, — That the critics slash and carve us And the pub-lic tries to starve us: They re-

Both.

Must be confessed; That the critics slash and carve us And the pub-lic tries to starve us: They re-

gard us as a nui-sance and a pest. —

gard us as a nui-sance and a pest. —

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "gard us as a nui-sance and a pest. —". The piano part includes dynamic markings *ff* and *cresc.*

Moderato poco misterioso.

Binks.

I've act-ed Rich-ard the third, with a

Moderato poco misterioso.

The second system features a vocal line and piano accompaniment. The tempo is "Moderato poco misterioso." The key signature changes to two flats (Bb, Eb). The vocal line starts with a fermata and then begins with the lyrics "I've act-ed Rich-ard the third, with a". The piano accompaniment includes dynamic markings *ff*, *sfz*, and *mf*. The tempo marking "Moderato poco misterioso." is repeated below the vocal line.

Rope Dancer.

I've tried to dal-ly with the bal-let,

bump and scar-let tights,—

The third system features a vocal line and piano accompaniment. The tempo is "Rope Dancer." The key signature is two flats (Bb, Eb). The vocal line has the lyrics "I've tried to dal-ly with the bal-let, bump and scar-let tights,—". The piano accompaniment includes dynamic markings *mf* and *sfz*.

Bald-heads to de-light: — Kimono. *cresc.*

I've jug-gled knives and swal-lowed swords, I've

The fourth system features a vocal line and piano accompaniment. The tempo is "Kimono." The key signature is two flats (Bb, Eb). The vocal line has the lyrics "Bald-heads to de-light: — Kimono. *cresc.* I've jug-gled knives and swal-lowed swords, I've". The piano accompaniment includes dynamic markings *sfz* and *cresc.*

Snake Charmer.

Tho' much a-larmed, my snakes I've charmed, But
eat - en glass all day: —

rall.

a tempo Both. **Piu Allegro.**
nothing seems to pay — For we are ver- y much perplexed, And ask what shall we
For we are ver- y much perplexed, And ask what shall we
Piu Allegro.

a tempo *f* *giocoso*

poco rall. *a tempo*
all do next, The ques-tion is a tri- fle vex'd, For nothing seems to pay, — For
all do next, The ques-tion is a tri- fle vex'd, For nothing seems to pay, — For

colla voce *a tempo*

ff *poco rall.* **Moderato quasi recit.**
nothing seems to pay. — Kimono. *mf*
nothing seems to pay. — The Dra- ma seems to o- ver- work us; Sup-
Moderato quasi recit.

ff *poco rall.* *colla voce* *ff*

Both. *Allegro vivace.*
ff The cir-cus! The cir-cus! Hur-
mf pose we go in for the cir-cus! The cir-cus! The cir-cus! Hur-
ff Both. *Allegro vivace.*

Tempo di Galop.
 rah! With Hi, whoop, la!
 (Binks groans.) Both. *f*
 rah! We'll have to try the cir-cus next, with Hi, whoop, la! E -
Tempo di Galop.

With Hi, whoop, la! *cresc.*
 lu-ci-date this ques-tion vex'd, with Hi, whoop, la! Rid-ing at a
cresc.

While the mas-ter cracks his whip, On the hors-es backs we skip, with
 fear-ful clip, On the hors-es backs we skip, with

Allegro quasi Presto con brio.

ff hi, whoop, la! *ff* Hi! Hi! Hi!

ff hi, whoop, la! *f* *Allegro quasi Presto con brio.* Hi! Hi! Hi!

Both. cresc. Hi! Hi! Hi! Ac-ro-bats with ar-dor,

Hi! Hi! Hi!

cresc.

ff Wear-i-ly we tum-ble as we ride.

To re-fill the lar-der, *ff* Wear-i-ly we tum-ble as we ride.

Hi! Hi! Hi!

Hi! Hi! Hi!

Both.

Hi! Hi! Hi! Aud - i - en - ces meagre, -

Hi! Hi! Hi! Guy our an - ties

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "Hi! Hi! Hi! Aud - i - en - ces meagre, -". The middle staff is another vocal line in treble clef with the lyrics "Hi! Hi! Hi! Guy our an - ties". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents.

But you can't suc-ceed un - til you've real - ly tried.

ea - ger. But you can't suc-ceed un - til you've real - ly tried.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 2/4 time signature, containing the lyrics "But you can't suc-ceed un - til you've real - ly tried.". The middle staff is another vocal line in treble clef with the lyrics "ea - ger. But you can't suc-ceed un - til you've real - ly tried.". The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents. Dynamic markings *sfz* are present in the piano part.

Dance.

ff

The third system of music consists of three staves. The top staff is a piano accompaniment in grand staff with a key signature of one sharp and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents. The dynamic marking *ff* is present. The middle and bottom staves are also piano accompaniment in grand staff with a key signature of one sharp and a 2/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes with accents. The dynamic marking *fz* is present in the bottom staff.

No 5. Chorus and Entrance of Quiller.

Allegro deciso.

Soprano I.II.
Tenors.
Basses.

Piano.

Do not let enthu-si-asm be de-fect-tive,
all rejoice with heart and voice, Don't let cheers be de-fect-tive, With

all rejoice with heart and voice, Don't let cheers be de-fect-tive, With

cresc. **ff**

The mar-vel-ous, phe-no-me-nal de-
heart-y cheer, we wel-come here The mar-vel-ous de-

heart-y cheer, we wel-come here The mar-vel-ous de-

tec - tive

tec - tive.
tec - tive. Hist, hush, Tremble at his name! It is the mighty Quil - ler.

ff a. 2. Hist, hush, Wonder-ful is his fame, His is the master mind. Let all rejoice with
Let all rejoice with

The mind,
ff *cresc. marc.* *ff*

Do not let en - thu - si - asm be de - fec - tive,
heart and voice, Don't let cheers be de - fec - tive, With
heart and voice, Don't let cheers be de - fec - tive, With

heart - y cheer, with heart - y cheer, With loud huz-zas and wild ap - plause, With
heart - y cheer, with heart - y cheer, With loud huz-zas and wild ap - plause, With

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system has two piano staves. The music is in a major key with a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

loud huz - zas and wild ap - plause. Well sing great Quil - ler's
loud huz - zas and wild ap - plause. Well sing great Quil - ler's

cresc. molto *ff marcato rall.*

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system has two piano staves. The music continues with the same key and time signature. Dynamic markings include *cresc. molto* and *ff marcato rall.*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

praise.
praise.

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system has two piano staves. The music continues with the same key and time signature. The vocal lines are mostly rests with the word "praise." written below. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

This system contains the seventh and eighth systems of music. The top system has two piano staves. The music continues with the same key and time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, including triplet markings.

No. 6. Quiller has the brain.

Quiller and Chorus.

Allegro con spirito.

Quiller. *f*

Piano. *f* *sfz* *ff*

The

Grecian Al-ex - ander, Was an em-i-nent com-mander, And Ci-ce-ro was
 talk a-bout your Plato, And your So-crates and Cato, But I must say with-

famous as a speak - er, While oth-ers of an - ti-qui - ty, Were
 out in - tending rude - ness Their talk was merely drive - ling Their

not - ed for in - i - qui - ty, But all, when they're com - pared to me grow
 wisdom on - ly fri - voling Compared to my ex - tra - or - dinary

cresc. *cresc.* *cresc.* *cresc.*

weak - er. Old Chris-toph-er Co - lumbus, As a sail-or rais'd a
shrewd - ness Na - po - le-on and Ne-ro Were a ciph-er and a

rumpus, And Nel-son as a fight-er was a thril - ler. But
ze-ro And Ba-con was-n't wis - er than a mil - ler. All

heroes of the nation Get a shop-worn rep - u - tation When brought in-to com-
othernames di - minish to a mi-cros - copic finish When brought in-to prox-

par - i - son with Quil - ler.
i - mi - ty with Quil - ler.

SOPRANO I.H.
Yes, they do. That is

TENORS.
Yes, they do.

BASSES.
Yes, they do.

true. *ff* We grant su - pe - ri - or - i - ty to Quil - ler.
 That is true. *ff* We grant su - pe - ri - or - i - ty to Quil - ler.

Allegro moderato e pomposo.

For Quil - ler has the brain and Quil - ler has the

arm, — A frown that is a ter - ror, but a smile that is a

charm — To turn the coy - est dam - sel to a coo - er and a

bil - ler — Don Ju - an was an am - a - teur com - par'd to Fox - y

Quil-ler. For Quil-ler has the

For Quil-ler has the

For Quil-ler has the

ff

ff

ff

brain and Quil-ler has the arm,— A frown that is a ter-ror But a

brain and Quil-ler has the arm,— A frown that is a ter-ror But a

brain and Quil-ler has the arm,— A frown that is a ter-ror But a

smile that has a charm— To turn the coy-est dam-sel to a coo-er or a

smile that has a charm— To turn the coy-est dam-sel to a coo-er or a

smile that has a charm— To turn the coy-est dam-sel to a coo-er or a

1. cresc.

cresc.

cresc.

cresc.

1. *bil-ler Don Ju-an was an amateur, compar'd to Foxy Quiller.*

The first system of the score consists of four staves. The top two staves are vocal lines (soprano and alto), and the bottom two are piano accompaniment. The music is in 2/4 time and D major. The lyrics are: "bil-ler Don Ju-an was an amateur, compar'd to Foxy Quiller." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

1. *Tempo I.* | 2. *cresc.*

2. *You rest of the de - tec - tives when they gaze on him grow*

The second system continues the musical piece. It is divided into two parts: "1. Tempo I." and "2. cresc.". The lyrics for the second part are: "2. You rest of the de - tec - tives when they gaze on him grow". The piano accompaniment includes a section marked "cresc.".

Tempo I.

This block shows the piano accompaniment for the second system, corresponding to the "2. cresc." section of the lyrics above. It features a rhythmic accompaniment with eighth and sixteenth notes, marked with a "cresc." dynamic.

il - ler — A lot of child - ren they, not men, They're just a Kin - der -

The third system of the score consists of four staves. The top two staves are vocal lines (soprano and alto), and the bottom two are piano accompaniment. The lyrics are: "il - ler — A lot of child - ren they, not men, They're just a Kin - der -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The lyrics "They're just a Kin - der -" are repeated in both vocal parts.

il - ler — They're just a Kin - der -

This block shows the piano accompaniment for the third system, corresponding to the "They're just a Kin - der -" section of the lyrics above. It features a rhythmic accompaniment with eighth and sixteenth notes, marked with a "cresc. molto" dynamic.

gar- ten When com par'd to Fox- y Quil-ler, Fox - y Quil - ler.
gar- ten When com par'd to Fox- y Quil-ler, Fox - y Quil - ler.

ff Fox-y Quil - ler.

This system contains the vocal melody and piano accompaniment for the first part of the piece. It features a key signature of two sharps (D major) and a common time signature. The vocal lines are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "gar- ten When com par'd to Fox- y Quil-ler, Fox - y Quil - ler." The piano part includes dynamic markings such as *ff* and accents.

Without dance. Dance.

sfz *mf*

This system begins with a piano introduction. The first part is marked "Without dance." and the second part is marked "Dance." The piano part includes dynamic markings *sfz* and *mf*.

cresc.

This system continues the piano accompaniment. It features a *cresc.* (crescendo) marking in the right hand.

This system continues the piano accompaniment with various rhythmic patterns and dynamics.

dim.

This system concludes the piano accompaniment with a *dim.* (diminuendo) marking in the right hand.

No. 7. The Vendetta.

La Columba, Paganino and Chorus.

Allegro risoluto.

Piano.

The piano introduction consists of two staves (treble and bass clef) in G minor. It begins with a series of chords in the bass and moving lines in the treble. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked 'Allegro risoluto'.

Columba

Paganino.

There's an isle o'er the sea which is charm - ing
 If a fel - low is mild and for - giv - ing

Tho' its cust - oms may be quite a - larm - ing
 He is al - ways re - viled while he's liv - ing

When a wrong there is done, Patience test - ing,
 Not a girl will pass by Without sneer - ing,

The vocal parts (Columba and Paganino) and piano accompaniment are arranged in three systems. Each system includes a vocal line for Columba, a vocal line for Paganino with lyrics, and a piano accompaniment for both staves. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *f* (forte). The piano accompaniment features a steady bass line and active treble accompaniment.

Un-til ven - geance is won, — there's no rest - ing.
 And the chil - dren all mock — at him jeer - ing.

You're
They

wrong'd by some one, Show your hate for him, Just take up your gun, Lie in
 say he's a weak, sen - ti - men - tal man, A cow - ard, a sneak, and no

Re - venge, or you'll hear soon the ech - o — Of the
 For - e'er in his brain is the ech - o — Of that

wait for him.
gen - tle - man.

Cor - si - can sneer, the Rim - bec - co.
 scoff - ing re - refrain, the Rim - bec - co.

Chorus.

SOPRANO I, II.
 TENORS.
 BASSES.

What is it you mean, That
 What is it you mean, That

colla voce

(Ven-) *poco rubato*
Ven - det-ta! Ha, ha! Ven-det-ta! Ha,
Cor-si-can sneer, Come tell us, pray. *ff*
Cor-si-can sneer, Come tell us, pray. *ff*

to Coda(2nd Verse.) Tempo di Valse moderato.
mf

rubato. *a tempo giusto* *crese.*
ha! Revenge croaks the raven up there in the tree.
Ven-det-ta! Ha, ha! Rim-

bec-co Ha, ha! A soul that is crav-en, your an-cest-ors see. *mf*
A soul that is crav-en, your an-cest-ors see. Ho!

*La. ** *crese.*
you hear how they laugh, How they laugh at
faint heart you hear how your en-e-my laughs, Ho! craven you hear how the

you. Ven - det - ta! Ha, ha! Ven - det - ta! Ha, ha! They

neighbor-hood chaffs. Ven - det - ta! Ha, ha! Ven - det - ta! Ha, ha! They

Ha, ha! Ha, ha!

Ha, ha! Ha, ha!

ff *rall.*

f *ff* *colla voce*

all cry Rim - bec - co, to thee. —

all cry Rim - bec - co, to thee. —

Jeer - ing thee.

Jeer - ing thee.

pp *pp* *pp*

a tempo

mf *dim.* *p* *ff*

D. C. al ϕ for second verse.

♩ 2nd Verse.

Tempo di Valse moderato, poco rubato.

cresc.

Ven - det-ta! Ha, ha! Ven-det-ta Ha, ha! Revenge croaks the

Ven - det-ta! Ha, ha! Ven-det-ta Ha, ha! Revenge croaks the

Ven - det-ta! Ha, ha! Ven-det-ta Ha, ha! Revenge croaks the

♩ 2nd Verse.*cresc.*

pray. — Ven - det-ta! Ha, ha! Ven-det-ta! Ha, ha! Re-venge croaks the

pray. — Ha, ha! Ha, ha! Re-venge croaks the

pray. — Ha, ha! Ha, ha! Re-venge croaks the

♩ 2nd Verse.

Tempo di Valse moderato, poco rubato.

cresc.

rav-en up there in the tree. Ha, ha! Ha, ha! A

rav-en up there in the tree. Ha, ha! Ha, ha! A

rav-en up there in the tree. Ha, ha! Ha, ha! A

rav-en up there in the tree. Ven-det-ta! Ha, ha! Ven-det-ta! Ha, ha! A

rav-en up there in the tree. Ven-det-ta! Ha, ha! Ven-det-ta! Ha, ha! A

rav-en up there in the tree. Ven-det-ta! Ha, ha! Ven-det-ta! Ha, ha! A

soul that is crav-en, your an-cest-ors see. The crone at the hearth, and the

soul that is crav-en, your an-cest-ors see. The old crone and the

soul that is crav-en, your an-cest-ors see.

soul that is crav-en, your an-cest-ors see.

Sostenuto

mf

babe at the knee, In sneer-ing and jeer-ing you all will a - gree. Ven -

babe, In sneer-ing and jeer-ing you all will a - gree. Ven -

f *ff*

f *ff*

All sneer - ing, you all will a - gree.

All sneer - ing, you all will a - gree.

f

det - ta! Ha, ha! Rim - bec - co! Ha, ha! They all cry Rim -

det - ta! Ha, ha! Rim - bec - co! Ha, ha! They all cry Rim -

Ha, ha! Ha, ha! All a -

Ha, ha! Ha, ha! All a -

colla voce

bec-co! Rim-becco! to thee!

bec-co! Rim-becco! to thee!

mf gree To sneer at thee!

mf gree To sneer at thee!

mf gree To sneer at thee!

a tempo

a tempo

sfz *sfz*

Nº8. Finale. Act I.

Allegro con spirito.

Voice. *Gudgeon.* *f* *Splicer.*
To work, to work! To_

Piano. *f*

Gudgeon & Splicer.
work, my boys. Come on!
TENOR I. II. *f* *ff*
BASS I. II. To work, my boys, to work. Come all. *ff*

Chorus.

sfz *cresc.*

Allegro vivace.

SOPRANO I. II. *ff*
Joy to you, joy! We bring you cheery ti - dings. Make

Allegro vivace.

ff

Gudgeon & Splicer.

this a mer-ry and a jol-ly day, But why a mer-ry and a jol-ly day?
 this a mer-ry, jol-ly day, A
 But why a mer-ry and a jol-ly day?

leggiero

A jol-ly day! Joy to us,
 mer-ry, jol-ly day! Joy to you, joy! No
 A jol-ly day! Joy to us,

ff

joy! to us joy. Our masters giv-en us a
 more of toil and chid-ing, Our master gives a hol-i-day
 Joy to us joy, to us Joy. Our masters giv-en us a
 joy!

leggiero

hol-i-day Hoo-ray, hoo-ray! Hoo-ray, hoo-ray! *cresc. molto*

a hol-i-day, a hol-i-day. Then joy to you,

hol-i-day, Hoo-ray, hoo-ray! Hoo-ray, hoo-ray!

joy to us, joy! Joy to us, joy! We'll have a mer-ry, jol-ly

joy! Joy to you, joy! Joy to you, We'll have a mer-ry, jol-ly

Joy to us, joy! Joy to us joy! We'll have a mer-ry, jol-ly

molto f

rall. day, a hol-i-day! Hurrah! Hur-rah!

day, a hol-i-day! Hur-rah!

day, a hol-i-day! Hurrah! Hur-rah!

rall.

Tempo 1.

Come one, Come all.

Hur - rah!

Tempo 1.

marcato molto

Hur - rah! Hur - rah! Hur - rah! Hur - rah!

boys. boys. boys. boys.

One job One job One job One job

Allegro moderato, pomposo, con energia.

more! Then swing the hammer and push the plane, Ay swing the hammer with

more! Ay, swing!

more! Then swing the hammer and push the plane, Ay swing the hammer with

Allegro moderato, pomposo, con energia.

cresc.

might and main, With a cling and a clang and a rasp and bang, 'Tis mu - sic of the

With a cling and a clang and a rasp and bang, 'Tis mu - sic of the

might and main, With a cling and a clang and a rasp and bang, 'Tis mu - sic of the

cresc.

8

Gudgeon.

yard. Saw and ru - ler and vise and blade. That is the way that the

yard, the yard. We all lend aid That's the way the

yard, the yard. We all lend aid That's the way the

yard.

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

rit. *Tempo I.*

ship is made, That is the way that the ship is made.

ship is made, That is the way that the ship is made.

ship is made, That is the way that the ship is made.

rit. *Tempo I.*

Daphne.
mf I am a - fraid. *cresc.* But if they rec - og - nize

Ned.
f Don't fear. No,

dim.

rall. me, All is lost. *mf* If I

rall. All is safe. *mf* You

mf rall. Work's done.

mf (Gudgeon, with Basses) Work's done.

rall.

Andante con moto.
 go with thee a - cross the sea, If I cast my lot with

go with me a - cross the sea, And you cast your lot with

Andante con moto. Now my men the day is

Gudgeon (to men)

thine. O prom - ise me you'll faith - ful be, Nev - er
 mine. I prom - ise thee I'll faith - ful be, Nev - er
 yours. So prom - ise me you'll so - ber be, Nev - er

cresc. *cresc.* *cresc.*

p What shall we do?
p What shall we do?

know an - y love but mine, But mine.
 Mrs. Plumduff. Be gay, 'tis a hol - i - day, All

know an - y love but thine, But thine. I
 Splicer. Gudgeon. take an - y too much wine. No wine! Be

pp 'Tis hol - i - day. *f* Be gay, 'Tis a *dim.* hol - i - day, All
pp 'Tis hol - i - day. *f* Be gay, 'Tis a *dim.* hol - i - day, All

Columba. *p* *f cresc.*

The time has come! All's well,

Daphne. *cresc.*

Come promise me, my love, Oh, say you will

Mrs. Plumduff. *cresc.*

hearts must be blithe and gay. A gay hol - i -

Paganino. *p* *f cresc.*

The time has come! All's well,

Ned. *cresc.*

glad - ly prom - ise thee; I swear I will

Splicer. *cresc.*

off and be gay. A gay hol - i -

Gudgeon. *cresc.*

A gay hol - i -

hearts must be blithe and gay. *pp* Come

hearts must be blithe and gay. *pp* Come

mf *cresc.*

ff All's well. *p* Re - - venge, we'll have, re -
 faith - ful be, Oh say you will faith - ful be, For -
 day 'twill be, A gay hol - i - day 'twill be to
ff All's well. *p* Re - - venge, we'll have, re -
 faith - ful be, I swear I will faith - ful be, For -
 day 'twill be, A gay hol - i - day 'twill be,
 day 'twill be, A gay hol - i - day 'twill be.
 all then, A gay hol - i - day 'twill be.
 all then, A gay hol - i - day 'twill be.
p *f* *p*

mf poco sostenuto

venge, we'll have at last. — Then let us go a - cross the sea, Where re -

ev - er true to me. — I go with thee a - cross the sea, If I

day, We all are free. To - day we are from la - bor free, From all

venge, we'll have at last, at last. Then let us go a - cross the sea, Where re -

ev - er true to thee, to thee. You go with me a - cross the sea, And you

To day we are from la - bor free, From all

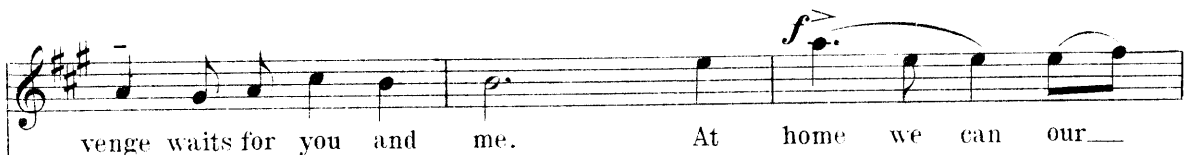
To day we are from la - bor free, From all

pp Then come, All. — (Humming.)

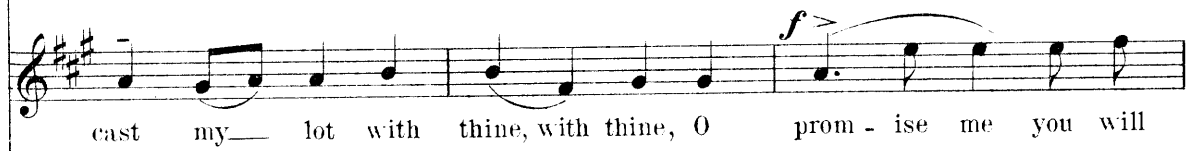
pp Then come, All. — (Humming.)

pp (Humming.)

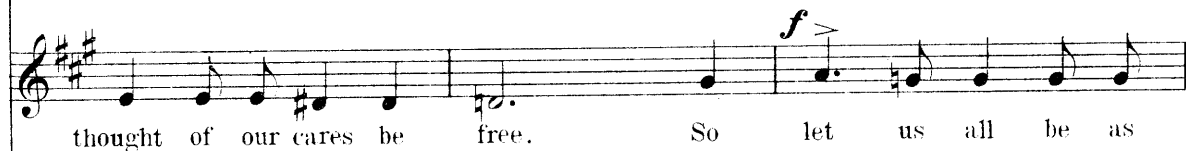
mf poco sostenuto



venge waits for you and me. At home we can our_



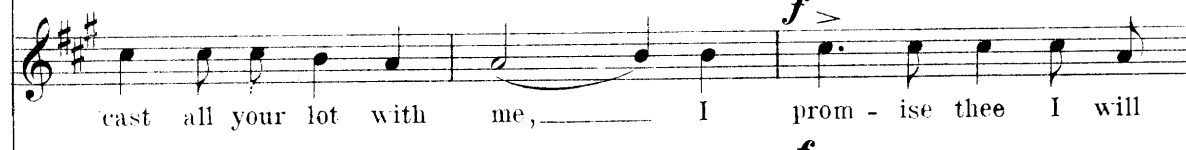
cast my lot with thine, with thine, O prom - ise me you will



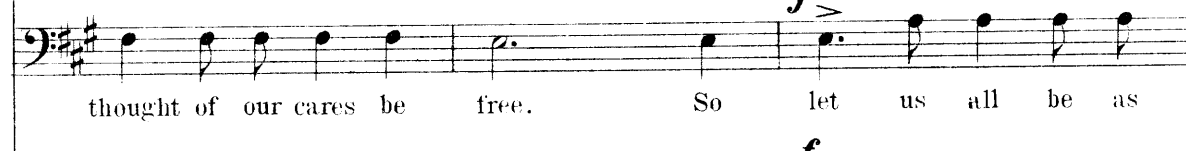
thought of our cares be free. So let us all be as



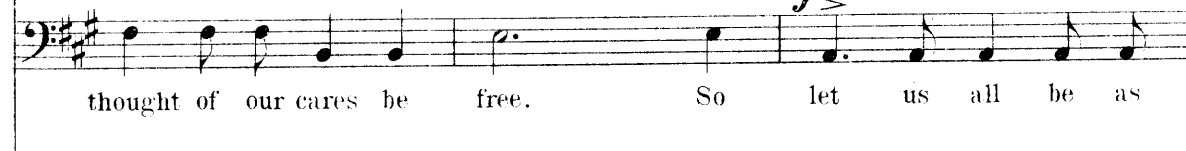
venge waits for you and me, At home we can our



cast all your lot with me, I prom - ise thee I will



thought of our cares be free. So let us all be as



thought of our cares be free. So let us all be as



dim. *p*
 vengeance wreak, Win the jus - tice that we seek.

dim. *p* *cresc.*
 faith-ful be, Nev - er know oth - er love than mine. I will

dim. *p*
 glad and gay, As we may on a hol - i - day.

dim. *p* *cresc.*
 vengeance wreak, Win the jus - tice that we seek. Come home.

dim. *p* *cresc.*
 faith-ful be, Nev - er know oth - er love than thine. Come roam.

dim. *p* *cresc.*
 glad and gay, As we may on a hol - i - day. Come all,

dim. *p* *cresc.*
 glad and gay, As we may on a hol - i - day. Come all,

cresc.
 Come all,

cresc.
 We all will be

cresc.

dim. *p* *cresc.*

Let us lure our vic-tim o'er the sea, Our
 go with thee, With thee. A-cross the sea, Where
 Come all. Our rest is won, our
 With me. Come o'er the sea, Our
 With me. A-cross the sea, Where
 Come all. Our rest is won, our
 Come all. Our rest is won, our
 Come all, Come one and
 glad and gay, We may on a hol-i-day Come one and

∞

*

∞

*

vengeance waits for you and me, for me. Now sails the ship a -

love a-waits for you and me, for me. Now sails the ship

work is done, Now comes a day of joy. A -

vengeance waits for you and me, for me. Now sails the ship a -

love a-waits for you and me, for me. Now sails the ship a -

work is done, Now comes a day of joy.

work is done, Now comes a day of joy.

all, — Be gay to day Now sail the ship a -

all, — Be gay to day Now sail the ship a -

all, — Be gay to day Now sail the ship a -

mf *poco scherzando*

mf *poco scherzando*

ℳ. * ℳ. *

cross the sea, To the home we long to see, There jus - tice

Oh, what shall our for - tune be, There love a -

cross the sea, To where'er its goal may be, may be, Fare-well, we

cross the sea, To the home we long to see, There jus - tice

cross the sea, Oh, what shall our for - tune be, There - love a -

To where'er its goal may be. Fare-well, we

To where'er its goal may be. Fare-well, we

cross the sea, To where'er its goal may be. A long fare-well, we

cross the sea, To where'er its goal may be. A long fare-well, we

cross the sea, To where'er its goal may be. A long fare-well, we

waits for you and me, me and you, There jus-tice waits for me. *rall. molto*
 waits for you and me, me and you, There love a - waits for me. *rall. molto*
 bid to you Fare - well, a fond a - dieu, Fare - well a fond a - dieu. *rall. molto*
 waits for you and me, a - cross the sea, There jus-tice waits for me. *rall. molto*
 waits for you and me, a - cross the sea, There love a waits for me. *rall. molto*
 bid to you Fare - well, a fond a - dieu, Fare - well a fond a - dieu. *rall. molto*
 bid to you. Fare - well, a fond a - dieu, Fare - well a fond a - dieu. *rall. molto*
 bid to you. Happy journey, a fond a - dieu, a fond a dieu. *rall. molto*
 bid to you. Happy journey, a fond a - dieu, a fond a dieu. *rall. molto*
 bid to you. Happy journey, a fond a - dieu, a fond a dieu. *ff rall. molto*

Allegro moderato pomposo.

Columba. *ff* Ah, he is here!

Paganino. *ff* Ah, who is this?

Polly.

Quiller. *ff* For

Daphne. *ff* Now who is this?

Mrs. Plumduff. *ff* Now who is this?

Binks.

Ned. *ff* Now who is this?

Splicer. *ff*

Gudgeon. *ff* But who is this who comes in state?

Allegro moderato pomposo. *ff* But who is this?

mf *ff* But who is this?

Allegro moderato pomposo. *ff* But who is this who comes in state?

p
I love!

p
What's this?

f
Oh, is isn't he di-vine. Oh his

Quiller has the brain, And Quil-ler has the arm, A frown that is a ter-ror, But a

pp
Quil - ler has the might-y brain And Quil- -ler has the

pp
Quil - ler has the might-y brain And Quil- -ler has the

pp
Quil - ler has the might-y brain And Quil- -ler has the

pp
Quil - ler has the might-y brain And Quil- -ler has the

f
Quil - ler has the might-y brain And Quil- -ler has the

My heart! He must be mine.

For shame! For shame, for shame!

smile it is a charm. He

smile that is a charm To turn the coy - est maid in-to a cooerand a biller. Don

sempre p
might - y arm. The stol'n gold he will re - cov - er,

sempre p
might - y arm. The stol'n gold he will re - cov - er,

sempre p
might - y arm. The stol'n gold he will re - cov - er,

sempre p
might - y arm. The stol'n gold he will re - cov - er,

cresc.
smile that is a charm To turn the coy - est maid in-to a cooerand a biller. Don

Ah,
No,

sure - ly is the per - fect man.

Ju - an was an am - a - teur

Yes, our gold we shall re - gain, All

Yes, their gold they shall re gain, All

Don Ju - an was an am - a - teur Com -

Yes, our gold we shall re - gain, All

Yes, our gold we shall re - gain, All

Don Ju - an was an - am - a - teur Com -

Don Ju - an was an - am - a - teur Com -

yes, yes I love him.

no, you shall not love him.

How I love him!

f₂ deciso

Fox - y Quil - ler. He'll catch the thief, It mat-ters

thanks to Fox - y Quil - ler.

thanks to Fox - y Quil - ler.

pared to Fox-y Quil-ler, Fox - y Quil - ler.

thanks to Fox - y Quil - ler.

Fox - y Quil - ler.

thanks to Fox - y Quil - ler.

pared to Fox-y Quil-ler, Fox - y Quil - ler.

pared to Fox-y Quil-ler, Fox - y Quil - ler.

ff

deciso e marcato

Allegro.

He say's he'll catch the thief. _____

He say's he'll catch the thief. _____

He

not who he may be.

He

He

He

Hear

He

Allegro.

He will,

He will,

He

He

Allegro.

*

Tempo I.

mf

He must be mine!

Nay, be-ware!

will. I meet my fate in him.

I'll catch the thief, The vil-lain can't es-cape from

will. So he will.

will. So he will.

that. We'll be caught.

will. So he will.

He will. So he will.

He will. So he will.

Tempo I.

will. So he will.

will. So he will.

He will. So he will.

Tempo I.

He will.

Allegro.

f Per-haps he'll help us to our dark re - venge, *ff* Ay, to a

We'll have a dark re - venge, *ff* Ay, to a

My own!

me, — He can't es-cape from me.

Let's go! *ff* We will be

No, no! *ff* He'll catch the

We're gone!

Let's go!

No, no!

No, no!

Allegro.

No, no! *ff* Quiller will catch the

No, no! *ff* Quiller will catch the

Allegro.

ff

Allegro a la Valsa. (poco rubato)

dark re-venge. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! Re-

dark re-venge. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! Re-

He is mine. Ha, ha!

Not a doubt, The thief shall be my prey, ——— Ill

seen. Let's go! Ha, ha!

thief. Ha, ha! Ha, ha!

I am a-fraid we're gone Ha, ha! Ha, ha!

I am a-fraid we're gone Ha, ha!

Quiller will catch the thief Ha, ha! Ha, ha!

Quiller will catch the thief. Ha, ha! Ha, ha!

thief ver-y soon. Ha, ha! Ha, ha!

thief ver-y soon. Ha, ha! Ha, ha!

Allegro a la Valsa. (poco rubato)

a tempo giusto

venge croaks the rav - en up there on the tree, Ven - det - ta, Ha, ha! Ven -

venge croaks the rav - en up there on the tree, Ven - det - ta, Ha, ha! Ven -

I'll go with him, Ill go.

nab the rogue with out de - lay; To deal with such thieves I

Come dear, come let us go be -

pp We'll have him Ha, ha!

pp a tempo giusto We'll have him We're lost!

mf Come, dear, come on!

f Ha, ha!

f Ha, ha!

pp a tempo giusto We'll have him Ha, ha!

pp a tempo giusto We'll have him Ha, ha!

pp a tempo giusto

a tempo giusto

det-ta *f* Ha, ha! *ff* A soul that is cra-ven, your an-ces-tors see. *p* He's

det-ta *f* Ha, ha! *ff* A soul that is cra-ven, your an-ces-tors see. *p* No,

At last, at last I have found him, The one per-fect man.

know the way I'll have him right soon, Re-ward they will pay. I'll af-ter this *f deciso*

fore we're rec-og-nized and are caught. Then you know we are lost. *p* Let

Ha, ha! *f* He'll cer-tain-ly find him, The thief he will find. *p* Luck

Ha, me! *f* I'm sure he will catch us, There's no doubt of that. *p*

Ha go *f* Be-fore we are seen Then you know all is lost. *p* Let

Ha, ha! *f* He'll catch him that's sure, There's no doubt of that. *p*

Ha, ha! *f* He'll catch him that's sure, There's no doubt of that. *p* Luck

ha, ha! *f* He'll catch him soon, no doubt of that. *ff*

ha, ha! *f* He'll catch him soon, no doubt of that. *ff*

f *ff* *p sostenuto*

mine! He's mine! Ha, ha! Ha, ha! Ven-

no! No, no! Ha, ha! Ha, ha! Ven-

f rall. *ff*

f rall. *ff*

rall. *ff*

thief and he'll soon be in jail, To capture such rascals, I'm ne'er known to fail. I'll

cresc. *rall.* *ff*

us go, Be off with-out de-lay. Come

cresc. *rall.* *ff*

to you, to you, For-tune to you. Well

cresc. *rall.* *ff*

us go, Be off with-out de-lay. Come

cresc. *rall.* *ff*

to you, to you, For-tune to you. Well

cresc. *rall.* *ff*

Luck to you.

rall. *ff*

Luck to you.

rall. *ff*

Luck to you.

rall. *ff*

Luck to you.

rall. *ff*

Luck to you.

rall. *ff*

Luck to you.

cresc. *rall.* *ff*

a tempo

det - ta, Ha, ha! Ven - det - ta Ha, ha! We'll have our Ven-det - ta.

det - ta, Ha, ha! Ven - det - ta Ha, ha! We'll have Ven-det - ta.

love him, at last, I love him, at last, Wher - ev - er he wanders.

have him, Ha, ha! I'll nab him, Ha, ha! Soon I will cap-ture.

has - ten my dear, Come has - ten my dear, No more must we tar - ry.

have him, Ha, ha! We'll have him. Ha, ha! Soon him we'll cap-ture.

have us, Ha, ha! They'll have us. Ha, ha! They will catch us.

has - ten my dear, Come has - ten my dear, No more must we tar - ry.

have him, Ha, ha! We'll nab him. Ha, ha! Soon him we'll cap-ture.

have him, Ha, ha! We'll nab him. Ha, ha! Soon him we'll cap-ture.

a tempo ff

Hur - rah! Hur - rah! Hur - rah!

Hur - rah! Hur - rah! Hur - rah!

Hur - rah! Hur - rah! Hur - rah!

(Chorus of sailors on ship.)

ff

a tempo

rall.

f

Yo, Yo, Yo

Allegro con spirito.

We sail. —
 We sail. —
 We sail. —
 We sail. —
 We sail. —
 We sail. —
 We sail. —
 Yo ho! — Ho, yo, ho!
 They sail. —
 They sail. —

Allegro con spirito.

They sail. —
 They sail. —
 They sail. —

heave ho! Yo, heave ho! Yo, ho!

Allegro con spirito.

ff colla voce

A-hoy!

A-hoy!

A-hoy!

A-hoy!

A-hoy!

A-hoy!

A-hoy!

A-hoy!

Who's for the sea? Ho, yo, ho! a - hoy! — All aboard!

A-hoy!

A-hoy!

A - hoy! —

A - hoy! —

Ho, yo, ho! Breezes blow free. A - hoy!

Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!
Aboard!

Who's for the sea? Mess-mates all aboard!

Ho, yo ho! Breezes blow free, Mess-mates all aboard!

The score consists of 18 staves. The top 17 staves are vocal parts, each with a *ff* dynamic marking. The bottom two staves are piano accompaniment. The lyrics are: "Who's for the sea? Mess-mates all aboard!" and "Ho, yo ho! Breezes blow free, Mess-mates all aboard!". The music is in a major key with a 2/4 time signature.

Musical score for the first system, consisting of ten staves. The first seven staves are in treble clef, and the eighth and ninth are in bass clef. All staves contain rests for the first four measures. In the fifth measure, each staff begins with a quarter rest followed by a quarter note marked with a forte (*f*) dynamic. The notes are: Staff 1: G4; Staff 2: A4; Staff 3: B4; Staff 4: C5; Staff 5: D5; Staff 6: E5; Staff 7: F5; Staff 8: G4; Staff 9: F4; Staff 10: E4. Each note is followed by a dash, indicating a long note.

It's up with the an-chor, and hoist the sail, A - hoy! A -

Musical score for the second system, consisting of ten staves. The first seven staves are in treble clef, and the eighth and ninth are in bass clef. The first seven staves contain rests for the first four measures. In the fifth measure, each staff begins with a quarter rest followed by a quarter note marked with a forte (*f*) dynamic. The notes are: Staff 1: G4; Staff 2: A4; Staff 3: B4; Staff 4: C5; Staff 5: D5; Staff 6: E5; Staff 7: F5; Staff 8: G4; Staff 9: F4; Staff 10: E4. Each note is followed by a dash, indicating a long note.

Mess-mates ho, a-hoy!

Piano accompaniment for the second system, featuring grand staff notation. The music is marked *marcato* and *f*. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a similar pattern. The notes are: Right hand: G4, A4, B4, C5, D5, E5, F5, G4, F4, E4; Left hand: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3.

hoy! — Yo, ho! 'Tis

hoy! — Yo, ho! It is

hoy! — Yo, ho! 'Tis

hoy! — Yo, ho! Come all a -

hoy! — Yo, ho! Come

hoy! — Yo, ho! Come

hoy! — Yo, ho! Let us

hoy! — And let us be off to a fav'-ringale, A - hoy! — Yo, ho! The

hoy! — Yo, ho! Come all a -

hoy! — Yo, ho! Come all a -

The piano accompaniment at the bottom features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with occasional chords and rests.

time for part - ing, Fare-well to sweet-hearts up - on the quay.

time for part - ing, Fare-well to sweet - hearts on the quay.

time for part - ing, Fare-well to sweet - hearts on the quay.

board, All come now, Fare-well to sweet - hearts on the quay.

all. Fare-well to sweet-hearts up - on the quay.

all. Fare-well to sweet - hearts on the quay.

go. Fare-well to sweet - hearts on the quay.

bosun's whis - tle is pip - ing free, Fare-well to sweet-hearts up - on the quay. Come

board. Fare-well to sweet - hearts on the quay.

board. Fare-well to sweet - hearts on the quay.

pp. They're sail - ing.

pp. They're sail - ing.

f A - hoy!

Accompanying piano music for the final section of the page.

Poco brioso.

I with

They're mak-ing read-y to sail.

Fare - well. —

They're mak-ing read-y to sail. Though I hate a

Fare - well. —

They're mak-ing read-y to sail.

all a-board, Look sharp. —

They're mak-ing read-y to sail.

They're mak-ing read-y to sail.

They're mak-ing read-y to sail.

They're mak-ing read-y to sail.

They're mak-ing read-y to sail.

Yo ho! —

Poco brioso.

Poco brioso.

Poco brioso.

him will sail the main, Be - cause my fond
 Re - frain!
 sail-or's life, I will cross the main; I'll go too. I'll catch the thief in
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 Re - frain!
 A - hoy!
 A - hoy!
 A - hoy!
 A - hoy!
 A - hoy!
 A - hoy!

cresc.
cresc.
mf
mf
mf
cresc.

love for him must not be in vain. A life sea -

No, No!

I shall go. A life sea -

for - eign lands, the re - ward I'll gain. Tho' not a man sea -

A - hoy!

A - hoy!

No, No!

A - hoy! For Brit - ish tars sea -

A - hoy!

A - hoy!

A - hoy!

A - hoy!

A - hoy!

A - hoy!

A - hoy!

far - ing, Is full of dar - ing.

Hear me! No, no! Then up with the an - chor,

far - ing, Is full of dar - ing.

far - ing, I'm full of reck-less dar - ing. Then up with the an - chor,

Come now! Let's go.

Come now! Let's go.

Come now! Let's go. Then up with the an - chor,

far - ing Are full of reck-less dar - ing. A - hoy, —

Then up with the an - chor,

Be off! Be off. Then up with the an - chor,

p Up with

p Up with

The piano accompaniment features a steady bass line with chords in the right hand, and a melodic line in the left hand that often mirrors the vocal melody.

con spirito

a - hoy, a - hoy! O - ver the roll - ing
 up with the sails, a - hoy, a - hoy! O - ver the roll - ing
 I'll go.

up with the sails, a - hoy!

A hoy, a - hoy!

Fare - well!

up with the sails, a - hoy, a - hoy!

a - hoy, a - hoy!

up with the sails, a - hoy, a - hoy!

up with the sails, a - hoy, a - hoy!

an - chor and the spread - ing sail.

an - chor and the spread - ing sail.

a - hoy, a - hoy, a - hoy!

con spirito

ff

sea, — O-ver the roll - ing sea, — Let us set sail with - out delay, The
sea, — O-ver the roll - ing sea, — Let us set sail with - out delay, The
mf The sea, *pp* the sea, Let us sail — with -
mf The sea, *pp* the sea, Let us sail — with -
mf The sea, *pp* the sea, Let us sail — with -
The sea, the sea, Let us sail — with -
mf The sea, *pp* the sea, Let us sail — with -

poco rall. *a tempo*

breez-es you know are free-ly blow-ing A-way!

poco rall. *ff a tempo*

breez - - es you see free-ly blow-ing Off to a dis-tant land away!

poco rall. *ff a tempo*

out de-lay. Off to a dis-tant land.

poco rall. *ff a tempo*

out de-lay. Off to a dis-tant land,

poco rall. *ff a tempo*

out de-lay. Off to a dis-tant land,

mf

Away

mf

Away

poco rall. *ff a tempo*

out de-lay. Off to a dis-tant land,

mf

Away

mf

Away

mf

Away

poco rall. *a tempo*

mf

Away

mf

Away

mf

Away

mf

A -

poco rall. *ff a tempo*

cresc.

To a land; Up with the an - chor, and
 Off to a dis - tant land a - way! Up with the an - chor, and
 Off to a dis - tant land; — Up with the anchor, set the sail, and
 Off to a dis - tant land; — Up with the anchor, set the sail, There's a
 Off to a dis - tant land; — Up with the anchor, set the sail, and
 A - way! Up with the anchor, set the sail, There's a
 A - way! Hoist the sails. —
 Off to a dis - tant land; — Up with the anchor set the sail, and
 A - way! hoist the sails — Sail - ors
 A - way! hoist the sails — Sail - ors
 a - way! Hoist the sails. —
 a - way! Hoist the sails. —
 way, a - way! —

mf *p cresc.*

cresc.

set the sail. —

set the sail. — Ho, yo ho! Who's for the sea?

set the sail. —

fav' - ring gale. — Ho, yo ho! Who's for the sea?

set the sail. —

fav' - ring gale. —

A - hoy! — Ho, yo ho! Who's for the sea?

set the sail. — Ho, yo ho! Who's for the sea?

set the sail. — Ho, yo ho! Who's for the sea?

set the sail. — Ho, yo ho! Who's for the sea?

set the sail. — Ho, yo ho! Who's for the sea?

A - hoy! —

A - hoy! —

Ho yo ho! Breezes blow free.

A-hoy! Ho yo ho! Breezes blow free.

stentato

sfz *f* *ff*

A - hoy! — Up with the an-chor and hoist the sail, A -

Ho, yo ho! a - hoy! — Up with the an-chor and hoist the sail, a - hoy! — a -

A - hoy! — Up with the an-chor and hoist the sail, A -

Ho, yo ho! a - hoy! — A -

A - hoy! — Up with the an-chor and hoist the sail, A -

A - hoy! — A -

Ho, yo ho! a - hoy! — Up with the an-chor and hoist the sail, A -

Ho, yo ho! a - hoy! — Up with the an-chor and hoist the sail, a - hoy! — a -

Ho, yo ho! a - hoy! — A -

Ho, yo ho! a - hoy! — A -

Ho, yo ho! a - hoy! — A -

Ho, yo ho! a - hoy! — A -

Ho, yo ho! a - hoy! — A - hoy, —

The score consists of multiple staves. The vocal parts are arranged in a choir-like fashion with overlapping lines. The piano accompaniment is at the bottom, featuring a rhythmic bass line and chords. The music is in a major key with a 2/4 time signature. Dynamics include *ff* (fortissimo) and accents.

hoy! — And let us be off to a fav'ring gale. Yo - ho! The

hoy! — And let us be off to a fav'ring gale. a - hoy! — Yo - ho! The

hoy! — And let us be off to a fav'ring gale. Yo - ho! The

hoy! — Yo - ho! We hear the

hoy! — And let us be off to a fav'ring gale. Yo - ho! The

hoy! — Yo - ho! The

hoy! — And let us be off to a fav'ring gale. Yo - ho! The

hoy! — And let us be off to a fav'ring gale. - hoy! — Yo - ho! The

hoy! — Yo - ho! We hear the

hoy! — Yo - ho! We hear the

hoy! — A - hoy!

hoy! — A - hoy!

A - hoy! —

The musical score consists of multiple vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'hoy! — And let us be off to a fav'ring gale. Yo - ho! The', 'hoy! — And let us be off to a fav'ring gale. a - hoy! — Yo - ho! The', 'hoy! — And let us be off to a fav'ring gale. Yo - ho! The', 'hoy! — Yo - ho! We hear the', 'hoy! — And let us be off to a fav'ring gale. Yo - ho! The', 'hoy! — Yo - ho! The', 'hoy! — And let us be off to a fav'ring gale. Yo - ho! The', 'hoy! — And let us be off to a fav'ring gale. - hoy! — Yo - ho! The', 'hoy! — Yo - ho! We hear the', 'hoy! — Yo - ho! We hear the', 'hoy! — A - hoy!', 'hoy! — A - hoy!', and 'A - hoy! —'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

bo - sun's whistle is pip - ing free a hoy! Come

p Heave ho! For the *ff* bo - sun's whis-tle is pip - ing free.

p Heave ho! For the *ff* bo - sun's whis-tle is pip - ing free.

p Heave ho! For the *ff* bo - sun's whis-tle is pip - ing free.

Yo ho! Yo ho!

cresc. *ff* *poco rall.*

all be live-ly, Come, read - y for sail - ing.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Come, read - y for sail - ing.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

all be live-ly, Be read - y.

cresc. *poco rall.*

Come all be live-ly, my men. A - hoy!

Come all be live-ly, my men. A - hoy!

cresc. *poco rall.*

Come all be live-ly, my men. A - hoy!

cresc. *ff* *poco rall.*

a tempo, con spirito

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

O-ver the rolling sea, — o-ver the roll-ing sea, — Let us set sail with-

a tempo, con spirito

a-hoy! a-hoy! Let's set

a-hoy! a-hoy! Let's set

a tempo, con spirito

a - hoy! a - hoy!

a tempo, con spirito

poco rall. *ff a tempo*

out de-lay; While breez - es blow Let us a - way. Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. It's off to a

out de-lay; While breez - es blow Let us a - way. It's off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

out de-lay; While breez - es blow Let us a - way. *ff.* Off to a

poco rall. *ff a tempo*

sail — with - out de - lay. It's off to a dis - tant

sail — with - out de - lay. It's off to a dis - tant

poco rall. *a tempo*

A - way, a - way! Off to a

poco rall. *ff a tempo*

dis-tant land, We'll see our home a-gain, home a -

distant land, Soon we'll see our fair Cor-si-ca, Yes, home a -

dis-tant land, Off to a for - eign land. Let us be off while

dis-tant land, Off to a for - eign land. Wind is

dis-tant land, We'll see our home a-gain, home a -

dis-tant land, Off to a for - eignland. Let us be off while

distant land, Soon we'll see our fair Cor-si-ca, Yes, home a -

distant land, Off to a for - eign land. — Let us be

dis-tant land, Off to a for - eign land. Wind is

dis-tant land, Off to a for - eign land. Wind is

land, — Off to a for - eign land — Let's us be off while

land, — Off to a for - eign land — Let's be off while

dis-tant land, — Off to a for - eign land — Let's be

pressando e cresc.

gain, — Well soon be - hold our fair Cor-si-ca. Ho yo,

gain, a - gain We'll soon be - hold. — Yo ho, yo

winds are fair, The bo-sun 'is pip - ing free. — Come, let us be off to

fair, and hear the bo - sun's pip - ing free. — Come, let's be off to

gain — We'll soon be - hold our fair Cor-si-ca. Ho yo,

winds are fair, The bo-sun is pip - ing free. — Come, let us be off to

gain, a - gain We'll soon be - hold. — Come off to

off while winds are fair. — A - hoy, a - hoy! Yo ho, yo

fair, and hear the bo - sun's pip - ing free. — Come, let's be off to

fair, and hear the bo - sun's pip - ing free. — Come, let's be off to

winds are fair, The bo-sun is pip - ing free. — Come, let's be off to

winds are fair, The bo - sun's pip - ing free. — Come, let's be off to

off. A - hoy! — A - hoy! Yo - ho! Yo - ho! — A -

pressando e cresc.

off. A - hoy! — A - hoy! Yo - ho! Yo - ho! — A -

winds are fair, The bo - sun's pip - ing free. — Come, let's be off to

winds are fair, The bo - sun's pip - ing free. — Come, let's be off to

pressando e cresc.

winds are fair, The bo - sun's pip - ing free. — Come, let's be off to

molto f rall. *a tempo*

ho! Ho, a-hoy! Ho, yo-ho! A - hoy, a - hoy, a - hoy!

ho! Yo ho, a-hoy! Ho, yo-ho! Ho, a - hoy, a - hoy!

sea. A - hoy, a-hoy! Ho, yo-ho! Ho a - hoy, a - hoy!

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, yo - ho! Yo ho!

ho! Ho a-hoy! Ho, yo-ho! A - hoy, a - hoy, a - hoy!

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, yo - ho! A - hoy!

sea. A - hoy yo-ho! A - hoy, yo-ho! A - hoy, yo - ho! A - hoy!

ho, Yo ho, a-hoy! Ho! yo-ho! Ho, a - hoy, a - hoy!

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, yo - ho, yo - ho!

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, Yo - ho, yo - ho!

molto f rall. *a tempo*

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, Yo - ho, yo - ho!

sea. A - hoy, yo-ho! A - hoy, yo-ho! A - hoy, Yo - ho, yo - ho!

hoy! Yoho! A - hoy, yo-ho! Ho, yo ho! Ho, yo ho, yo - ho!

molto f rall. *ffa tempo*

Ho, a - hoy, Ho, a - hoy! Fare you
 Yo ho! anchor is weigh'd. — Come mess-mates
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy, Ho, a - hoy! Fare you
 Yo - ho! anchor is weigh'd. — Come mess-mates
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy, Ho, a - hoy! Fare you
 Ho, a - hoy Ho, a - hoy! Fare you
 Ho, a - hoy Ho, a - hoy! Fare you
 Yo - ho, anchor is weigh'd, — Yo heave, a -

The musical score consists of 14 systems. The first 12 systems are vocal parts, each with a treble and bass staff. The 13th system is a piano accompaniment with a grand staff (treble and bass). The lyrics are written below the vocal staves, with some lines split across two staves in a system. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

well to your journey's end, fare - well.

all Yo - ho, yo-ho, a - hoy.

well, and good luck to you, fare - well.

well, fare well, So, fare - well.

well to your journey's end, fare - well.

well to your journey's end, fare - well.

well to your journey's end, fare - well.

all, Yo - ho, yo-ho, a - hoy!

well, fare-well, So, fare - well.

well, fare-well, So, fare - well.

well to your journey's end, fare - well.

well to your journey's end, fare - well.

well fare-well, ho! Yo - ho, heave a - hoy!

ho! Yo - ho, heave a - hoy!

ho! Yo - ho, heave a - hoy!

Act II.

Nº 9. Introduction and Opening Ensemble.

Andante con moto.

Piano.

p leggiero

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of six systems of music. The first system is marked 'p leggiero'. The second system has dynamics 'p' and 'f'. The third system has dynamics 'f' and 'dim.'. The fourth system has dynamics 'cresc.' and 'f'. The fifth system has dynamics 'cresc.' and 'f'. The sixth system has dynamics 'dim.' and 'rall.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

f a tempo
dim.

Columba. *p* *semplice quasi Recit.*
fish - er lad - dies yon - der

Paganino.

Chorus.
TENORS. *mf* *rall.*
(off stage) 'Tis near the close of day
BASSES. *mf*

dim. e rall. *pp colla voce*

∞ *

out up - on the bay a - far A - hoy! *f* A - hoy! Come

Ho, a - hoy!

f

here

f a misura Here we are, dear, Work is done to-day Our work is o'er to -

dim. *rall.*

a misura *f* *dim.* *rall.*

p quasi Recit. And we at home are waiting, waiting lone - ly ev - er for you, a-hoy!

day

p colla voce

a - hoy!

(behind the scenes.) *f* 'Tis he. *rall.*

A - hoy!

Ho, a-hoy! *f* A - hoy! We will not de - lay. *rall.*

Allegretto.

p
Here I wait for you.
Now the hour of fisherman's toil is done — Eve-ning brings its rest and
Allegretto. *marcato il movimento*

You have work to do — *cresc.*
plea - - sure — Come the hours of joy for ev - ry
cresc.

p
For you, no hours of lei - sure. Hear me! O - he!
one. Ser - e - nad-ing, the dance, and mel-o-dy's mea -

poco animando
Come! I have wait-ed, have waited too long for thee here. — *f*
sure!
TENORS.
BASSES.
poco animando

Chorus.

he! *mf* I have wait-ed, have wait-ed too long for thee
 he! Wait my dear, I shall be

here. *f* I have waited for thee here Brother there is
 there O - he! *mf* Work is done Rest is
 Work is done Rest is
 he *p* Work done Rest is

work for you. The Ven-det-ta pur - sue O - he!
 won Ah Come now broth-ers all. Ah! Now the
 won Ah Come now broth-ers all. Ah! Now the
f. marc.

Here I a wait for you.

hour of fish-er-man's toil is done ——— Eve - ning

hour of fish-er-man's toil is done ——— Eve - ning

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, starting with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter note F#4. The lyrics 'Here I a wait for you.' are written below. The second staff is the vocal line with lyrics 'hour of fish-er-man's toil is done' and a long dash, followed by 'Eve - ning'. The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

Don't de - lay! But lis - ten, I pray.

brings its rest and lei - - - - - sure

brings its rest and lei - - - - - sure

Detailed description: This system contains the next four staves. The vocal line begins with a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics 'Don't de - lay! But lis - ten, I pray.' are written below. The second staff has lyrics 'brings its rest and lei - - - - - sure'. The piano accompaniment continues with similar harmonic support.

Haste! with no de - - - - - lay.

Come, the hours of joy for ev - - - - - ry one. Not for me is the

Come, the hours of joy for ev - - - - - ry one.

Detailed description: This system contains the final four staves. The vocal line starts with a whole note G4, followed by a whole note F#4, and a whole note E4. The lyrics 'Haste! with no de - - - - - lay.' are written below. The second staff has lyrics 'Come, the hours of joy for ev - - - - - ry one. Not for me is the'. The piano accompaniment concludes with sustained chords.

Not for you are the dance and mel-o-dy's mea - - sure.
 dance, or mel-o-dy's mea-sure, not for me.
 Ser - e - nad-ing, the dance and mu - sic's mea - - sure.

Più animato
 Fisher-man's toil is done.
 SOPRANOS. Fisher-man's toil is done.
 Now the hour of fisher-man's toil is done. Eve - ning
 TENORS.
Più animato Fisher-man's toi is done.

(Greeting Paganino.)
 Here you are, at last.
 Here I am at last.
 brings its rest - and lei
 Comes the hour of sure
 BASSES. fun Comes the
 Comes the hour, yes, comes the
cresc.
cresc.

Is the Ven-det - ta brother mine
 Both-er the old Ven - det - ta.
 hours of joy for ev - ry one Ser - e - nad-ing the

ff

poco rall. Tell me is the deed now done. —
a tempo accel

No, my dear, it is not done. —

poco rall. dance and mel-o - dy's mea - sure.

poco rall. So let's be off and have a dance, a —
a tempo accel

(reproaching.) For shame. —

(confessing.) Not done. —

Come all. —
 way.

sfz

Nº 10. The Legend of the Tarantella.

Columba and Chorus.

Allegro ma non troppo.

Piano.

mf

The first system of the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The music begins with a melodic line in the treble clef and a supporting bass line in the bass clef. The dynamic marking is *mf*.

The second system of the piano introduction, continuing the melodic and bass lines from the first system. The dynamic marking changes to *f* in the second half of the system.

Columba.
con spirito

Is - a - bel - la had ne'er a thought or care, Save on - ly to sing and

mf

p

The vocal entry for Columba, starting with the lyrics "Is - a - bel - la had ne'er a thought or care, Save on - ly to sing and". The piano accompaniment is in the bass clef. The dynamic marking for the vocal line is *mf*, and for the piano accompaniment, it is *p*.

dance; The dancing was ev - er her one de - light. All - the

f

cresc.

f

dim.

The vocal line continues with "dance; The dancing was ev - er her one de - light. All - the". The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*f*) section, which then tapers off (*dim.*).

day and half the night. — Ne'er a thought did she give to pi - ous things, Nor

p

The vocal line concludes with "day and half the night. — Ne'er a thought did she give to pi - ous things, Nor". The piano accompaniment is marked *p*.

cresc. sempre

went to church per-chance For she gave her time to danc - ing. Ah! As

cresc. sempre

light as a fawn her danc - ing Ah, ah! Danc-ing ev - er,

f

Tiring nev - er When she heard the mer - ry mu - sic play. Ah! ah,

ff accel. *marc. allarg.*

ff accel. *marc. colla voce*

Is - a - bel - la lived to dance, they say.

accel.

Tempo I.

f

mf poco più mosso

Is - a - bel - la would on - ly toss her head, And merri - ly go her way, When ev - er her

p poco più mosso

f

father would say her nay! Off she would run for a hol - i -

SOPRANO I. II.

TENORS.

BASSES.

She toss'd her head and

She toss'd her head and

cresc.

f

pp

pp

pp

p

day. — But a ter - ri - ble fate at last be - fell Poor hap - less Is - a -

went her way!

went her way!

What

What

p

p

p

cresc. animando

cresc. sempre

bel. For one day she went a' danc - ing, Ah! Through the wood - lands

fate? Come tell us.

fate? Come tell us.

cresc. *cresc. sempre*

danc - ing; Ah! Ah! She stepp'd with foot so slim on a

Pray tell us!

Pray tell us!

ff pressando *rall.* *allarg.*

spi - der, A Ta - ran - tu - la so grim. Ah me! Poor Is - a - bel - la

pp Ta - ran - tu - la. Of the ta -

pp Ta - ran - tu - la. Of the ta -

pressando *ff* *rall.* *colla voce*

Allegro più vivo.

bit - ten by the spi - der there. And you know that whom Ta - ran-tu-las may
 ran - tu - la Be - - ware!
 ran - tu - la Be - - ware!

Allegro piu vivo.

giocoso

bite Can-not stop their danc-ing, morn-ing, noon and night.—
 We know. 'Tis
 We know. 'Tis

mf *cresc.*
 Vain-ly they may try to stop, They must dance un-til they drop. "Stop me" they may madly cry,
 true.
 true.

mf *cresc.*

They must dance or die. So this was the pun-ish-ment be-fell the maid, Poor Is - a -

p Or die. 'Tis true!

p Or die. 'Tis true!

We

poco a poco animando e accel.

bel. 'Tis true. Cannot stop their dancing,

ff Yes we know that whom a - ran-tulas may bite, must dance.

ff Yes we know that whom a - ran-tulas may bite, must dance.

know.

ff poco a poco animando e accel.

mf cresc.

morning, noon and night. Vain-ly they may try to stop, They must dance un -

Ha! Vain - ly, vain -

Ha! Vain - ly, vain -

mf cresc.

til they drop. "Stop me" they may vain-ly cry, But they must dance or die. Ah!

ly they dance or die, they

ly they dance or die, they

'Tis the sto - ry peo-ple tell a - bout the Tar - an - telle. And 'tis the pun-ish -

die. 'Tis true.

die. 'Tis true.

ment be-fell un - hap-py Is - a - bel, It was the pun-ish - ment be-fell un -

Just so. 'Twas

Just so. 'Twas

cresc.

sempre più vivo

hap - py Is - a - bel, The gossips tell. So you maidens young and fair,
 sad in - deed, so sad. So ye.
 sad in - deed, so sad. So ye

sempre più vivo

You had bet-ter all be - ware,
 maidens young and fair, — You had bet - ter all be -
 maidens young and fair, — You had bet - ter all be -

cresc. molto e pressando

For if you dance all day, In Is - a - bella's way, Then the Ta - ran-tulas will
 ware. All day. They say. We
 ware. All day. They say. We

cresc. molto e pressando

Allegro quasi Presto.

get you, and you'll dance un-til you die. Be -

Allegro quasi Presto.

will be - ware, be - ware. So maid - ens all had best be - ware, be -

will be - ware, be - ware. So maid - ens all had best be - ware, be -

will be - ware, be - ware.

Allegro quasi Presto.

accel. poco a poco al fine

ware! Do not meet the fate of Is - a - bel - la fair. - O'er distant vale and hill,

ware. We would not meet that

ware. We would not meet that

accel. poco a poco al fine

f molto

They say, she's dancing still The Ta-ran-tel-la she must dance for

hap-less fate. No! The Ta-ran-tel-la dance for

hap-less fate. No! The Ta-ran-tel-la dance for

The Ta-ran-telle

f molto

sfz

e'er and aye, for aye! _____

e'er and aye, and aye, for aye!

e'er and aye, and aye, for aye!

sfz *sfz*

Ed. *

Nº11. Song of the Cheating Pedlar.

Quiller and Chorus.

Allegro non troppo.

Quiller.

Soprano f. II.

Tenors.

Basses.

Chorus.

Piano.

Allegro con spirito.

1. There once was a ped - lar, a jol - ly old ped - lar., Who
hey for the ped - lar, the cheating old ped - lar, One

Come now, the song. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Come now, the song. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Allegro con spirito.

leggero sempre

travel'd from town to town.
 day when the sun was hot.

f *a2.* *dim.*
 la, la, la, la, la, la, Who travel'd from town to town, To town, from town to
 la, la, la, la, la, la, One day when the sun was hot, One day the sun was
f *dim.*
 la, la, la, la, la, la, Who travel'd from town to town, To town, from town to
 la, la, la, la, la, la, One day when the sun was hot, One day the sun was
f *dim.*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, and Bass) enter with a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *dim.* (diminuendo). An *a2.* (second ending) bracket is shown above the vocal lines.

With bar gains a' stack in his pack on his back, For bargains he had re -
 He came to a nook by the side of a brook, "I'll rest here" he said, "Why

p
 town, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 hot, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
p
 town, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 hot, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
p

Detailed description: This system continues the vocal entry and piano accompaniment. The vocal parts continue with the same melody. The piano accompaniment maintains the eighth-note bass line and chords. Dynamics include *p* (piano) and *dim.* (diminuendo).

rall. *a tempo, poco animato*

noun For bar-gains he had re - nown. It's rare - ly you'd
 not?" "I'll rest here" he said, "Why not?" So lulled by the

la, la, For bar-gains he had re - nown. Ah! That is
 la, la, "I'll rest here" he said, "Why not?" Ah! That is

la, la, For bar-gains he had re - nown. Ah! That is
 la, la, "I'll rest here" he said, "Why not?" Ah! That is

rall. *a tempo, poco animato*
pp

a tempo, poco animato

rall.

marc. la melodia

meet, so complete an old cheat, His vic - tims in vain would com - plain;
 breeze as it sang in the trees, He slept as if snug - gly in bed.

so, As we know, That is so, as we have a right to
 so, As we know, That is so, yes we know it must be

so, As we know, That is so, as we have a right to
 so, As we know, That is so, yes we know it must be

rall.

He jogged right a-long, With a jo-vi-al song And this was it's tuneful re-
 Then crick-ets and frogs. From the neighboring bogs Cameround and the crickets all

know. That is so, As we know To this re -
 so. That is so, As we know And this they

know. That is so, As we know To this re -
 so. That is so, As we know And this they

pp

frain: —
 said: —

frain: —
 said: —

frain, — And this was his tune-ful re - frain: —
 said, — The frogs and the crickets all said: —

p

p

2d Verse

Ker -

Allegretto deciso.

Bargains a lot Here I have got, All are cheap, cheap; I nev-er beat. I nev-er cheat.

La, la, la. They are cheap. La, la, la, la,

La, la, la. They are cheap. La, la, la, la,

La, la, la. They are cheap. La, la, la, la,

Allegretto deciso.

My word I keep. I lose cash ev-ry time I sell a thing; I'll in the

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, How he loves his cash to lose; He will

poor - house weep. In an hon-est elf and I cheat my-self, My

la, la, la, la, la, la.

la, la, la, la, la, la.

in the poor - house weep.

prices they are never steep. Come, buy, This is an oppor-tunity,

Nev-er steep. la, la, la, la, la, la, la, la,

Nev-er steep. la, la, la, la, la, la, la, la,

Nev-er steep. la, la, la, la,

Walk up and buy bargains so cheap. —

la, la, la, la, cheap, cheap, cheap, cheap. La, la, la, la, la, la,

la, la, la, la, cheap, cheap, cheap, cheap. La, la, la, la, la, la,

la, la, la, la, cheap, cheap, cheap, cheap. And this was the ped - lars

Tempo I.

la, la, As he went a long. Go on we pray. La, la, la. 2. 'Twas

la, la, As he went a long. Go on we pray. La, la, la.

song, As he went a long. Go on we pray. La, la, la.

Tempo I. *f* *p* *D. C. al* ϕ

♩ Allegretto.

Imitating crickets. We never knew

Imitating frogs. Cheep, cheep, cheep, cheep, cheep, cheep,

Brek-ek-ek-ek- ek, Brek-ek-ek-ek- ek, Brek-ek-ek-ek-

chug! Ker - chug! Ker - chug! Ker -

♩ Allegretto.

La. *

How pretty you Look when a - sleep. Rest for a while, Peace-fully smile,

cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,

ek, Brek-ek-ek-ek - ek, Brek-ek-ek-ek - ek,

chug! Ker - chug! Ker - chug! Ker - chug! Ker -

cresc.

Watch - well keep. Sleep on! Bargains we will ex - amine them,

cheep, cheep, cheep, cheep. La, la, la, la, la, la, la, la,

Brek-ek-ek-ek - ek La, la, la, la, la, la, la, la,

chug! Ker - chug! *pp*

In your dream - ing slum - ber on,

We will take a peep ————— In the pedlars pack that's on your back, While

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, Brek-ek-ek, Brek-ek-ek,

In your watch - a - bove you keep. Chug! Ker-chug! Ker-

you are wrapped in slumber deep. Come all, here is an oppor-

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, Brek-ek-ek, Brek-ek-ek, Brek-ek-ek, Brek-ek-ek-ek

chug! Ker - chug! Ker - chug! Ker - chug! Ker - chug! Ker -

tu-ni-ty, E-ven the crickets say cheep. *u tempo*

la. Cheep, cheep, cheep, cheep, cheep, cheep,

ek, Brek-ek-ek-ek - ek, *f*

chug! Chug! Ker - chug! So sang *a tempo*

f

It was
cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,
Brek - ek, Brek - ek, Brek - ek, Brek - ek, Brek - ek, Brek - ek,
the crickets and frogs All of a sum - mer's day,

so they sang, the crickets and frogs All of a sum - mer
cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep, cheep,
ek Brek - ek, Brek - ek, Brek - ek, Brek - ek, Brek - ek - ek - ek.
Chug! Ker - chug! Ker -

poco rall. e dim.

day.
cheep, cheep, cheep, Sum - mer day.
Brek - ek - ek - ek - ek - ek Brek - ek - ek - ek. Sum - mer day.
chug! Ker chug! Sum - mer day.
poco rall. e dim.

No. 12. "Polly want a Cracker?"

Duet: Binks and Kimono.

Allegro moderato.

Piano.

mf

f

8

Ca. *

Kimono.

Binks.

1. There was once an an - cient par - rot with a
 2. A nice young man a - dor'd that girl, a

deciso

ver - y read - y tongue.
 ver - y pret - ty youth.

Who sym - pa-thiz'd with
 The Par - rot see - ing

Read - y tongue.
 Pret - ty youth.

ev - 'ry joy - ous thing;
 him said, "He's all - right"

This ag - ed pet did
 That youth a - dor'd but

Caw.

Ca.

*

not for get that he had once been young. And he oft - en said that
 spoke not; said the parrot "tell the truth!" He was bash - ful said the

Had been young. —
 Tell the truth. —

youth must have its fling. —
 par - rot; "Hold her tight!"

Caw, Caw. With - in this parrots fa - mi - ly, there
 When he sat too far a - way the parrot

So fat!

liv'd a pret - ty Miss Who had a sui - tor rich, but old and fat. When this
 said; "O you're too slow" And with the gas high yell'd "Turn out the light!" When this

am - a - to - ry bald - head knelt and begg'd a tin - y kiss, Cried the
 eag - er youth em - brac'd her hard and, gave her sev'ral smacks, Then the

rit.

rit. colla voce

rall. *a tempo* *f* Ha! ha, ha, ha, ab - surd, — But a
 parrot break a-way I'm on to that. Ha! ha, ha, ha, ab - surd, — But a
 parrot chuck-led loud, You're out of sight.

a tempo *f con spirito*

Ed. *

most con-venient bird. — (Caw) (squawk)
 most con-venient bird. — (Caw) (squawk)

ff

Ed. *

Instinct with the crit-ter
 "Pol - ly want a cracker?" Pret - ty Pol - ly, Wit - ty Pol - ly, Instinct with the crit-ter

was sub-lime; Always had a word in season!
 was sub-lime; He was full of rhyme and reason,

poco rall. *a tempo*

Com-ing in just at the proper time.

Com-ing in just at the proper time. Pol-ly, pret-ty Pol-ly!

poco rall. *a tempo*

La. *

Full of con-ver-sa-tion all the day;

Fond of youth and fond of fol-ly, Full of con-ver-sa-tion all the day;

He was up to snuff, that par-rot,

And his brain was eighteen car-at,

rall.

For he knew the thing to say, knew the proper thing to say. say.

For he knew the thing to say, knew the proper thing to say. say.

colla voce

1. 2.

Dance.
Allegro vivace.

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The music is written in a rhythmic style consistent with 'Allegro vivace'. The right hand features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The left hand provides a steady accompaniment with chords and single notes.

The second system continues the musical piece. It maintains the same key signature and rhythmic patterns. The right hand has more complex rhythmic figures, including some sixteenth-note runs. The left hand continues with a consistent accompaniment. There are several accents throughout the system.

The third system of the score includes the instruction *cresc. molto* (crescendo molto) written above the right-hand staff. The music shows a gradual increase in volume and intensity. The right hand has more sustained notes and chords, while the left hand continues its accompaniment. Accents are used to emphasize certain notes.

The fourth system continues the piece. The right hand features a mix of eighth and sixteenth notes, some with slurs. The left hand provides a consistent accompaniment. The overall texture remains lively and rhythmic.

The fifth system of the score shows further development of the musical themes. The right hand has more complex rhythmic patterns, including some sixteenth-note runs. The left hand continues with a consistent accompaniment. There are several accents throughout the system.

The sixth and final system of the score includes the instruction *ff* (fortissimo) written below the right-hand staff. The music reaches a climactic point with a final chord marked with an *8va* (octave) sign above it. The right hand has a final flourish, and the left hand concludes with a steady accompaniment. The piece ends with a double bar line.

Nº13. "Youth is the golden age."

Duet: Daphne and Ned.

Allegro moderato.

Piano.

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece begins with a mezzo-forte (*mf*) dynamic.

Daphne. *mf*

The king on his throne is not happy, my dear; He is feared but he's loved by
The war-ri-or bold may be happy my dear, For 'tis glo-ry to win a

Daphne's first line of music is in G major, 6/8 time, with a mezzo-forte (*mf*) dynamic. The melody is accompanied by the piano accompaniment from the previous section. The piano part includes a piano (*p*) dynamic marking.

poco cresc.

none. — I would not rule ov-er a king-dom, dear, For I'd rather be loved by
fight. — The po-et who liveth for fame, my dear, E'er may dwell on Ol-ym-pus

Daphne's second line of music continues in G major, 6/8 time, with a *poco cresc.* dynamic marking. The piano accompaniment also features a *poco cresc.* marking.

Ned. *f* *Poco sostenuto.*

one. — Oh, give me Ar-ca-di-a's gol-den time The wealth of the world a-
height. — But give me the hills and the val-leys green, The brook and the coo-ing

Ned's line of music is in G major, 6/8 time, with a forte (*f*) dynamic and a *Poco sostenuto* tempo marking. The piano accompaniment continues with a *f* dynamic.

And The

bove, And shepherds are we in Ar-ca-dy, For you and I are in love, —
 dove, The shade of trees, and the Summer breeze, For you and I are in love, —

p poco rall.

a tempo

shepherds are we in Ar-ca-dy, For you and I are in love, You and I are in
 shade of the trees, and the Summer breeze. For you and I are in love, You and I are in
 For you and I are in love, You and I are in
 For you and I are in love, You and I are in

p *f* *rall.*

a tempo *p* *rall.*

Allegro a la Valsa. *mf*

love. Love is e-nough I ween, All joy to bring; —
 love. Love is e-nough I ween, All joy to bring; —

Allegro a la Valsa. *mf*

rall.

cresc. *rall.*

Love makes of me a Queen, While you shall reign, shall reign a king. —
 Love makes of you a Queen, While I shall reign, shall reign a king.

rall.

a tempo cresc.

Life is a dream of old, A po - ems page

Life is a dream of old, A po - ems page

a tempo

cresc.

ff rall. *p a tempo*

What is to us the age of gold? Our youth is the gol - den age.

What is to us the age of gold? Our youth the gol - den age.

ff *rall.* *a tempo*

1.

2.

meno mosso *mf con sentimento* *f rit.*

age. For youth is the gol - den age, Our youth is the

age. Our youth is the

meno mosso *p colla voce* *f colla voce*

age of gold.

age of gold.

a poco dim. *pp*

Nº14. Mandolin Serenade.

Paganino and Chorus.

Allegretto.

Piano.

Paganino.

Moon-light is
Thou art in

mf *leggiero*

beam - ing, stars soft - ly gleaming, In sil - ver ra - diance
dream-land, in dream-land wand'ing, Ah 'twould be hap-pi-ness

f *cresc.*

shin - eth the sea. Zephyrs are sigh ing,
If my dream came true. Here I am bring - ing

rall.

Ech - oes re - ply - ing, Na - ture is cal - ling,
Thee, in my sing - ing Love that is ten - der,

a tempo
f Calling to thee. Moon - beams with sil - ver light,
 Lovethat is true. Here un - to thee I bring,
 TENORS. Moonlight is beam - ing, Stars soft ly gleam - ing,
 BASSES. Here we are bring - ing Thee, in our sing - ing,
p *cresc.*
cresc.
f a tempo

Ra - di - ant is the sum - mer sea, And zeph - yrs
 Love that is ev - er fond and true, If thou dost
 In sil - ver ra - diance shin - eth the sea. Zeph - yrs are
 Love that is ten - der, Love that is true. If thou dost
cresc.
cresc.
cresc.

sigh - ing in ev' - ry tree. They're
 hear, one glance will cheer. I
 sigh - ing, Ech - oes re ply - ing, Na - ture is cal - ling
 hear us, One word will cheer us, List while we're sing - ing
f *dim.*
dim.

A la Valsa.

mf con sentimento

rall. molto

cal-ling to thee. Ah! Here I a-wait, 'neath thy win - dow, dear,
 love on - ly thee. Ah!

sweet-heart to thee. Ah! Ah!
 sweet-heart to you. Ah! Ah!

A la Valsa.

mf

rall. molto

cresc.

f

Wait for a smile from thee; Ah, I im - plore thee,

cresc.

dim.

let me hear One word of love for me.

Chorus.

TENORS. *p*

La, la,

BASSES. *p*

dim.

leggiero

mf E - ven the stars seem to long for thee; *cresc.* Cold - ly with-out thee

SOPRANOS.(Humming.)

La, la, la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la,

shine, Here is a heart that is thine own,

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

la, la, la. La - - la, la - - la, la,

p molto rall. Come! 'Tis a night di - vine. 1 *a tempo*

molto rall. 'Tis a night di - vine. *f* O la - dy we

molto rall. la, la, la, la. *f* Night di - vine. *f* O la - dy we

la, la, Oh night di - vine.

p molto rall. 1 *a tempo*

1

pray you to hear us, To lis - ten to our Ser - e - nade.

pray you to hear us, To lis - ten to our Ser - e - nade.

1

1 *rall.* Tempo I.
 Can'st thou hear. _____

p rall.
 We pray. _____
 We pray. _____

1 *pp rall.* Tempo I.

2 *rall. molto* *morendo*
 vine. 'Tis a night di - vine. _____

rall. molto (Humming) >
 vine. 'Tis a night di - vine. _____
 (Humming) >
 la 'Tis a night di - vine. _____
 (Humming) >
 la di - vine. _____

2 *rall. molto* *morendo con delicatezza* *pp*

La.

*

No. 15. Finale. Act II.

Tempo di Valse.

Piano.

Columba.
Daphne.

Polly.

Mrs. Plumduff.

Paganino.
Ned.

Binks.
Kimono.

Quiller.

Now that the cul-prit is caught — What shall be

SOPRANO I & II.

TENORS.

BASSES.

A - way with

Chorus.

cresc.

rest - ed him: And now there'll
 way with him.

rest - ed him. And now there'll

way with him. And now there'll

him. And now there'll

ff^{a 2}
 Off with him.

done? Off with him. He is the one I have sought, — I've

him. *ff* Off with him. Sought

him. *p* Sought

him. *p* Sought

him. *ff* Off with him. *p* Sought

ff *f* *cresc.*

be the deuce to pay with him. *rall.* *a tempo* **ff**
At

be the deuce to pay with him. **ff**
At

be the deuce to pay with him. **ff**
At

be the deuce to pay with him. **ff**
What

rall. **ff** *a tempo*
Off with him. Now that the cul-prit is caught,---

sought for him *rall.* **ff** *a tempo*
Off with him. Now that the cul-prit is caught,---

so long and far. At

so long and far. *rall.* *a tempo* **pp** **pp**
He's caught at **pp**

so long and far. At **pp**

f *rall.* **ff** *a tempo*

marcato

last. What shall be done with him? To a pris-on, a dun-geon, We'll

last. What shall be done with him? To a pris-on, a dun-geon, We'll

last. What shall be done with him?

shall be done with him? To a pris-on, a dun-geon, We'll

What shall be done with him? To a pris-on, a dun-geon, We'll

What shall be done with him? To a pris-on, a dun-geon, We'll

last he's caught.

last, he's caught.

last, he's caught.

marcato

Columba.

poco rall. a tempo, poco allarg.

lock him up. Ah, me!

lock him up.

lock him up. We will jail him, That is right.

lock him up.

lock him up. That is right.

mf

p.

a tempo poco allarg.

ff marcato *poco rall.*

Off to jail with him!

ff

mf

ff poco rall. a tempo poco allarg.

Daphne. *f*
I have loved him so. Now to jail, yes to jail he must go. _____

pp
Woe is me. _____

pp
Woe to him. _____

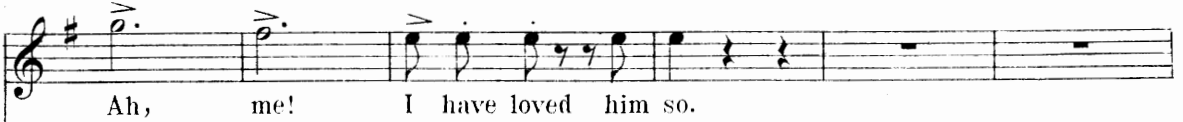
pp
We a - gree. _____

ff.
I'm the guil - ty one!

ff.
He's the guil - ty one!

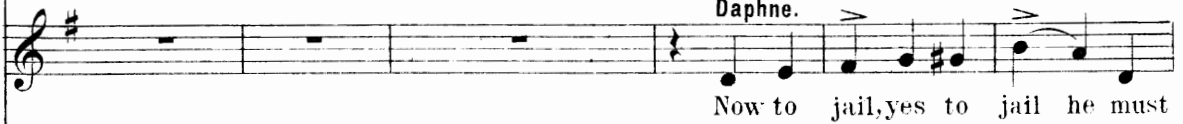
The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of several staves. The first staff has the lyrics 'I have loved him so. Now to jail, yes to jail he must go.' with a dynamic marking of *f* and the character name 'Daphne.' above it. The second staff has the lyrics 'Woe is me.' with a dynamic marking of *pp*. The third staff has the lyrics 'Woe to him.' with a dynamic marking of *pp*. The fourth staff has the lyrics 'We a - gree.' with a dynamic marking of *pp*. The fifth and sixth staves are bass clef and contain the lyrics 'I'm the guil - ty one!' and 'He's the guil - ty one!' respectively, both with a dynamic marking of *ff.*. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clef) for the first system and a grand staff for the second system. The piano part consists of chords and single notes, providing harmonic support for the vocal lines.

Columba.

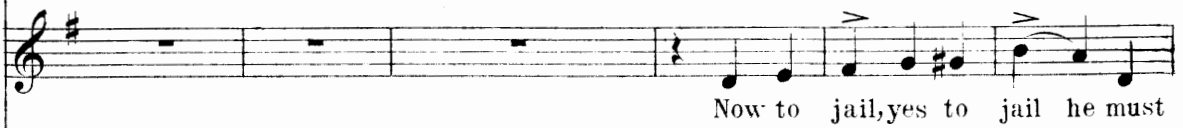


Ah, me! I have loved him so.

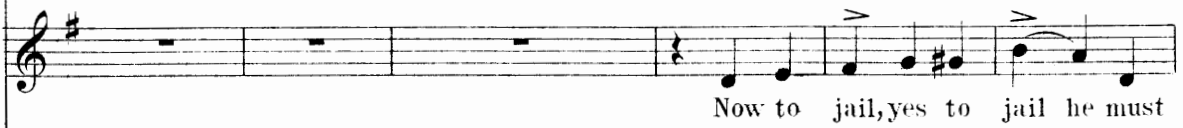
Daphne.



Now to jail, yes to jail he must



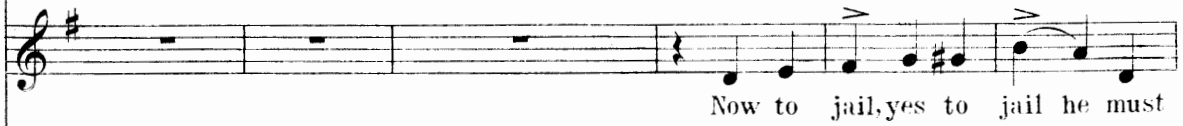
Now to jail, yes to jail he must



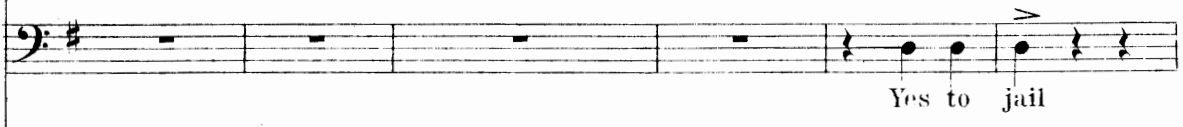
Now to jail, yes to jail he must



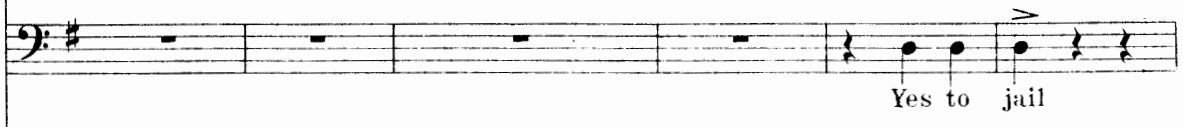
Now to jail, yes to jail he must



Now to jail, yes to jail he must



Yes to jail



Yes to jail



pp
Go jail, jail



mf cresc. e accel.

Near that pris - on, Safe in hid - ing, For my

go. *p.* Ah, how sad, 'Tis too bad!

go. *p.* Ah, how sad, 'Tis too bad!

go. *p.* Ah, how sad, 'Tis too bad!

Pag. *mf*

go. Near that pris - on, Sis - ter shame you, all will

Ned. *p.* He is found, Found at last!

go.

I go.

p. I am caught, Caught at last!

You go.

him.

him.

him.

mf cresc. e accel.

true love — I'll be bid - ing, — I'll be wait - ing — for him

ff *allarg.*

Ah, how sad, 'Tis too bad. I'll be wait - ing — for him

ff *allarg.*

Ah, how sad, 'Tis too bad.

Ah, how sad, 'Tis too bad.

blame you, — Sis-ter shame you. — Would you love him — Who's our

ff *allarg.*

He is found, Found at last. Would you love him — Who's our

ff *allarg.*

I am caught, Caught at last.

I am caught, Caught at last.

I am caught, Caught at last.

Now the thief we

p

Now the thief we

p

ff *allarg.*

rall.
 faith-ful-ly for him, For I love him, will love him for aye.

faith-ful-ly for him, For I love him, will love him for aye.

ff
 For aye.

ff
 How sad.

rall.
 en - e - my? No, no! I for-bid you to love him for aye.

en - e - my? No, no! I for-bid you to love him for aye.

ff
 All's right.

ff
 I'm caught.

ff
 He's caught.

ff
 know; He's caught.

know; He's caught.

ff
 He's caught, caught at last.

rall.

Poco meno.

Columba.

I will save you, but how?

Polly. *mf*

I will save you, but how? _____

I'll ob-tain your re-

Poco meno.

mf

Tempo I. *animato*

ff

Ah!

lief. _____

ff

Ah!

Ah!

No, no that can-not be _____

ff

Tempo I. *animato*

Ah.

ff

Ah.

Cap-tured the crim-i-nal, cap-tured is he!

Tempo I. *animato*

ff *dim.* *rall.* **Largamente.**
 A - las, A - las, him I'll save.

f
 No more_of mer - cy

mf
 Res - cue him, res - cue him. Yes, that I will.

mf
 Cap - tured the crim - i - nal, cap - tured is he.

mf
 Cap - tured the crim - i - nal, cap - tured is he.

f
 No more_of mer - cy.

pp
 Were safe, were in safe - ty.

ff
 Cap - tured am I at last, thanks to my - self.

Empty musical staff

Largamente.
 Empty musical staves

Largamente.
dim. *rall.* *f*
 Musical accompaniment for piano

Giocoso.

In a pris - - on — they'll

In a pris - - on — we'll

Save him, though in jail they

Jail him, yes in jail they

In a pris - - on — they'll

In a pris - - on — they'll

Shall we show him, shall we show him.

Must you show me, must you show me.

Shall we show him, shall we show him.

Giocoso.

place him, — But I'll res-cue him, I'll save my love.

place him, — But I'll res-cue him, I'll save my love.

place him, — I will res-cue him, I'll save my love.

place him; — It is there he be-longs now by right.

place him; — Ret-ri-bu-tion has found him at last.

place him; — Ret-ri-bu-tion has found him at last.

Ret-ri-bu-tion has found him at last. Ah!

Ret-ri-bu-tion has found me at last.

Ret-ri-bu-tion has found him at last.

Ret-ri-bu-tion has found him at last Ah!

Ret-ri-bu-tion has found him at last, ay at last.

ay at last.

rall. marcato

f allarg. Ah, still — I love him. *a tempo* My love

f Ay, they — will take him. My love

mf For I love him well.

mf To a jail a - way.

f Shame! you — should hate him. My love

f No mer - cy show him. My love

f^{a2} Oh what rap - ture in this

p Naught of mer - cy show un - to me. *f* Oh what rap - ture in this

p Naught of mer - cy show un - to him. Naught of mer - cy.

p allarg. Naught of mer - cy show — — *a tempo* *f* What a

p Naught of mer - cy show — —

p Naught of mer - cy show un - to him. Naught of mer - cy.

f allarg. *a tempo*

f

pressando

cresc.

(To Quiller.)

In a jail they will place you; But fear

In a jail they will place him There is

My love! Tho' you dwell in jail; But fear

My love! In a dun-geon cell There is

In a jail they will place him There is

In a jail they will place him There is

cap-ture here. To a jail a-way There is

cap-ture here. There is

Off to jail now straight-way off. There is

cap-ture! Off to jail now straight-way, off To the

Off to jail now straight-way, off To the

Off to jail now straight-way off.

Off to jail now straight-way off.

cresc. *pressando*

e cresc. *rall.* *ff marcato*

not I will save you, Yes I will res-cue you, All I will
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can
 not I will save you, Yes I will res-cue you, All I will
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can
 noth-ing can save me, Noth-ing can res-cue me, Noth-ing can
 noth-ing can save him, Noth-ing can res-cue him, Noth-ing can

e cresc. *rall.* *ff marcato*

jail Now to the jail, yes to the jail.
 jail Now to the jail, yes to the jail.
 Now off to the jail, yes to the jail.

e cresc. *rall.* *ff marcato*

rall. *a tempo* *ff* (to Quiller.)
 dare for my love of you. My love with-out de-

ff (to Ned.)
 save such a man as he My love with-out de-

ff (to Quiller.)
 dare for my love of you. My love. I will

ff
 save such a man as he. Is caught, Yes the

ff
 save such a man as he. Now that the culprit is caught — With-out de-

ff
 save such a man as he. Now that the culprit is caught, — Yes the

ff
 save such a man as he. Now that the culprit is caught, — Yes the

rall. *ff*
 save such a man as I. Now that the culprit is caught — All's

rall. *ff* *a tempo* *cresc.*
 save such a man as he. Now that the culprit is caught — All's

ff *cresc.*
 With-out de-

ff
 With-out de-

rall. *ff* *a tempo* *cresc.*

lay a - way. I'll

lay a - way. At

has - ten to save. I'll

cul - prit is caught. I'll

lay a - way with him. He is the man I have sought, —

cul - prit is caught. He is the man I have sought, —

cul - prit is caught. Off with him. He is the man he has sought —

up with me. Off with him. I am the man I have sought —

up with him Off with him. I am the man he has sought —

lay a way with him.

lay a way with him.

lay a way with him. Off with him.

lay a way with him. Off with him.

ff poco rall.

save, I'll save the one I hold the most dear of all

last he's caught, the guilty wretch, who stole all from us

save, I will soon set him free, the one dear to

save, Naught can e'er set him free So guilty is

A fear - ful fate for him now is wait - ing,

A fear - ful fate for him now is wait - ing,

We are safe, all is well, They've caught the wrong

I am caught, all is well, I've caught the right

He is caught, all is well, They've caught the right

ff poco rall.

A fear - ful fate for him now is wait - ing

A fear - ful fate for him now is wait - ing

A fear - ful fate for him now is wait - ing

ff
poco rall.

f a tempo *cresc.*

Ah. _____ My own your life I'll
 (To Ned.)

Ah. _____ My own our gold we'll
 (To Q.)

me. _____ My own nev-er fear I will

he. _____ He's ours, we have got him all

wait - ing. He's ours, with out de - lay a -

wait - ing. He's ours, we have got him all

man. _____ We're safe, we are per-fect - ly

man. _____ I'm caught, I am captur'd all

man. _____ He's caught, He is captur'd all

f a tempo *cresc.*

Now that the culp-rit is caught, With-out de - lay, a -

Now that the culp-rit is caught, With-out de - lay, a -

f a tempo *cresc.*

ff marcato poco allarg.

save. To a dungeon so dis-mal we'll take him off. To a

save. To a dungeon so dis-mal we'll take him off. To a

save. To a dungeon so dis-mal we'll take him off.

safe. To a dungeon so dis-mal we'll take him off.

way with him. To a dungeon so dis-mal we'll take him off. To a

safe. To a dungeon so dis-mal we'll take him off. To a

safe. To a dungeon so dis-mal we'll take him off.

safe. To a dungeon so dis-mal I'll take me off.

safe. To a dungeon so dis-mal we'll take him off.

way with him; To a dungeon so dis-mal we'll take him off.

way with him; To a dungeon so dis-mal we'll take him off.

way with him; To a dungeon so dis-mal we'll take him off.

ff marcato poco allarg.

a tempo poco allarg.

poco rall.

dun - geon, dark and grim! Ah, me,
 dun - geon, dark and grim! Ah, me,
 Dark and grim! They have captur'd my
 Dark and grim! We have captur'd the
 dun - geon, dark and grim! We have
 dun - geon, dark and grim! We have captur'd the
 Dark and grim! We have captur'd the
 Dark and grim! I have captur'd my -
 Dark and grim! We have captur'd the

poco rall.

a tempo poco allarg.

Come now, sentence him. We have
 Come now, sentence him. We have

a tempo poco allarg.

poco rall.

Musical accompaniment for piano, including treble and bass clefs with chords and melodic lines.

a tempo giusto

I have lov'd him so, Yet to jail he is go-ing, I know; But I'll (To Ned.)
 captur'd him at last, And to jail he is go-ing, I know. We are
 love at last, And to jail he is go-ing, I know.
 knave at last, And to jail he is go-ing, I know.
 captur'd him at last, And to jail he is go-ing, I know. We at
 knave at last, And to jail he is go-ing, I know.
 knave at last. And to jail he is go-ing, I know.
 self at last, at last. I'm to go.
 knave at last, at last. He's to go.

a tempo giusto

captur'd him at last, And to jail he must quick-ly go.
 captur'd him at last, And to jail he must quick-ly go.
 he must go.

a tempo giusto

allarg.

a tempo

save him, I will save my love, set
 safe, dear, We re-gain our gold now
 They have captur'd the man I love, and I'll res-cue him,
 We have captur'd the man we need, None shall res-cue him,
 last have captur'd him, the thief. Cap -
 They have captur'd the guilt - y one, and so I will re -
 They have captur'd the guilt - less one, and so we are quite
 I have captur'd the guilt - y one, and so pun-ish'd I'm
 We have captur'd the guilt - y one, and so pun-ish'd he's

allarg.

a tempo

We have cap-tur'd him at last. Cap
 We have cap-tur'd him at last. He is sure to be

allarg.

a tempo

mf cresc. sempre e accel.

him free. From his pris - on I will take him,
 we are free. We're free a -
 set him free, free. My own I'll
 set him free, free. He's ours at
 - tive he. From his pris - on none will take him,
 cov - er my gold. My gold I've
 safe with our gold. We're safe quite
 cer-tain to be. I'm caught at
 cer-tain to be. He's caught at

mf cresc. sempre e accel.

- tive he, ha, ha! From his pris - on none can take him.
 pun-ish'd, we know. From his pris - on none can take him.

mf cresc. sempre e accel.

cresc. sempre

— and my hus - band — I will make him, — Naught shall part us. —
 gain. What joy! For now, naught can part us. —
 save My own! For now, naught can part us. —
 last. He's caught! For now, naught can save him. —
 An ex - am - ple — we will make him — Naught shall save him. —
 found. He's caught! For now, naught can save him. —
 safe. He's caught! For now, naught can save him. —
 last, I'm caught! For now, naught can save me. —
 last, He's caught! For now, naught can save him. —

cresc. sempre *ff*

— An ex - am - ple — we will make him. — Now ar-
 — An ex - am - ple — we will make him. — Now ar-
ff

ff *cresc. sempre*

molto f

(To Quiller.)

They ar - rest him, I will save him, Do not (To Ned.)

Now ar - rest him, yes ar - rest him All is

They ar - rest him, ar - rest him and off to jail But

Now ar - rest him, ar - rest him and off to jail, to

Now ar - rest him, cap - tive is he, So off with

Now ar - rest him, ar - rest the thief And off with

Now ar - rest him, cap - tive is he, So off with

Now ar - rest him, ar - rest the thief And off with

Now ar - rest me, off with me to jail, a -

Now ar - rest him, off with him to jail, a -

molto f

poco rall.

rest him, Now ar - rest him, off with him to jail, a -

rest him, Now ar - rest him, off with him to jail, a -

molto f

poco rall.

allarg. *rall.*

fear. I promise you to save. Now to pris-on, to pris - on a -
 well, all's well with us my dear. Now to pris-on, to pris - on a -
 I will promise you to save, But my darling I'll hast - en to
 jail a cap-tive now is he. Now to pris-on, to pris - on a -
 him to jail, cap-tive now is he. Now to pris-on, to pris - on a -
 him now, cap-tive now is he. Now to pris-on, to pris - on a -
 him to jail,
 him now, cap-tive now is he. Now to pris-on, to pri - on a -
 way, a - way with me a - way, *rall.*
 way, a - way with him a - way, a -
allarg. *rall.*
 way, a - way with him, a - way. Now to pris-on, to pris - on a -
 way, a - way with him, a - way. Now to pris-on, to pris - on a -
allarg. *rall.*

pressando

way, I'll save you my love!

way, I'll save you my love! —

save, ah, I will save him save my love! —

way, So take him off, no more de - lay! —

way, So take him off, no more de - lay! —

way, So take him off, no more de - lay! —

way, So take him off, no more de - lay! —

way, So take me off, no more de - lay! —

way, So take him off, no more de - lay! —

pressando

way. So take him off, no more de - lay! —

way. So take him off, no more de - lay! —

pressando

ff a tempo giusto

Act III. No 16. Opening Chorus. Bivouac Song.

Chorus of Soldiers.

Allegro commodo.

ben marcato la misura.

Piano.

TENOR I.

mf &c lower.

Now in the camp aft-er the day is done, —
Now we'll for- get All of the foe's a - larms, —

TENOR II.

&c lower.

The war-ri-or's work is
The bi-vou-ac has its

BASS I.

BASS II.

Ah, Ah! —

done, charms, Ah, Ah! —

Ah! —

Ah! —

The fight-ing is
Its pleas-ure and

The fight-ing is
Its pleas-ure and

Ah! —

N.B. At this sign (⊕) the soldiers clap their hands together loudly, and in strict time.

f
 Now the fight ing is done.
 We for-get all a-larm.

done.
 charms.

done. _____ And now comes the hour that we de-vote to
 charms. _____ The kiss of a maid bids us for-get all

Now the fight-ing is done.
 We for-get all a-larm.

To fol-ly and wine, and fun. Ah! Ah! Ah! —
 Pro-vid-ing the maid be fair.

To fol-ly and wine, and fun. Ah! Ah! Ah! —
 Pro-vid-ing the maid be fair.

fun, — To wine and fun.
 care, — If she be fair.

To wine and fun.
 If she be fair. Ah! Ah! —

Ho, la!
Ho, la!

Ho, la!
Ho, la!

Ho, la!
Ho, la!

mf

Hith-er my fair can-ti-
Come then and sit by my

Ho, la, Ho, la!
Ho, la, Ho, la!

mf

neer, Bring me your choic-est vin-tage here,
side, If you would be a sol-dier's bride,

Hith-er my fair can-ti- neer,
Come then and sit by my side,

Bring me good liq- uor
If you would be my

f *cresc.*

Hith - er my fair can - ti - neer, Bring me your fin - est vin - tage
Come thou and sit by my side, Come if you'd be a sol - dier's

Come here my dear can - ti - neer, Bring liq - uor
Come rest you, sit by my side, Come, be my

Fair can - ti - neer, Come, bring liq - uor
Come rest you by my side lit - tle

here; Can - ti - neer, Come, bring liq - uor
bride; Sit you by my side lit - tle

cresc.

here, Pray at - tend us my dear.
bride, By my side you shall bide

here, Pray at - tend us my dear.
bride, By my side you shall bide

here, We are wait - ing you
bride, As a war - ri - or's

here, Pray at - tend us my dear.
bride, By my side you shall bide.

f. Giocoso.

Hail! the god of war.
Hail! the god of war.
Hail! the god of war.
Hail! the god of war.

here. —
bride. —

Hail! thee god of Wine.
Hail! thee god of Wine.
Hail! thee god of Wine.
Hail! thee god of Wine.

Sol - diers e'er must be drink - ing or fight - ing, Ay, a sol - dier must
Sol - diers e'er must be drink - ing or fight - ing, Ay, a sol - dier must
Sol - diers must drink and must be fight - ing, Ay, a sol - dier must
Sol - diers must drink and must be fight - ing, Ay, a sol - dier must

dim. fight
drink and a sol - dier must fight
fight

cresc. Sol - dier's e'er must be drink - ing or
Sol - dier's e'er must be drink - ing or
Sol - dier's e'er must be drink - ing or
Sol - dier's e'er must be drink - ing or

fight - - ing. Hail to the gods of war and wine, In
 fight - - ing. Hail to the gods of war and wine, In
 fight - - ing. Hail to the gods of war and wine, In

bi - vou - ac here is life di - vine, With song and love and
 bi - vou - ac here is life di - vine, With song and love and
 bi - vou - ac here is life di - vine, With song and love and

wine. So we hail god of love and hail god of wine.
 wine. So we hail god of love and hail god of wine.
 wine. So we hail god of love and hail god of wine.

No. 17. The Song of the Sword.

Paganino and Chorus.

Allegro vivace.

Piano.

ff

Paganino.

mf

Meno mosso, declamando

I sing of the blade, For brave men made, By
pow - er of gold is of - ten told and the

colla voce

ff

a tempo giusto

cresc.

all loy-al hearts a - dored. _____ The bal - lad I bring, Trusty
force of the craf - ty pen. _____ They're might-y I ween but the

cresc.

p.

com-rades to sing, to sing you.
Sa - bre so keen, the Sa - - bre.

cresc.

SOPRANO I. II.

TENORS.

BASSES.

Let us hear you.
The Sa - bre.

Let us hear you.
The Sa - bre.

f

p.

song of the right good sword, _____ Is a song of the right good
 wea-pon that's made for men, _____ Is the wea-pon that's made for

Of the sword! A song of the
 Made for men! for men, made for

Of the sword! A song of the
 Made for men! for men, made for

cresc. *ff*

sword. _____
 men. _____

sword. _____
 men. _____

sword. _____
 men. _____

1-2. Cling, clang, *ff*

1-2. Cling, clang, *ff*

1-2. Cling, clang. With a clash, and a clash, and a

fz

Meno mosso, declamando

Some tell you that love All else is a -
The love of a maid Will wane and -

ff cling clang. *ff* cling clang.

clang, cling clang.

colla voce

bove, But with them I do not hold; For I love best the
fade The stor - y is true of old But a sword is

a tempo giusto *cresc.*

cresc.

sight of a sa - bre bright, Ev - er flash - - ing
true to the death to you Ev - er flash - - ing

f

1-2. Ev - er flash -

1-2. Ev - er flash -

Chorus.

In the hand of a sol - dier bold, _____ In the hand of a
'Tis the pride of a sol - dier bold, _____ 'Tis the love of a

ing. 1-2. Soldier bold, So bold,
ing. 1-2. Soldier bold, So bold,

The first system features a vocal line with lyrics and two piano accompaniment staves. The piano part includes dynamic markings *f* and *p*. The lyrics are: "In the hand of a sol - dier bold, _____ In the hand of a 'Tis the pride of a sol - dier bold, _____ 'Tis the love of a". The piano accompaniment includes the words "ing." and "1-2. Soldier bold, So bold,".

sol - dier bold. _____
sol - dier bold. _____

sol - dier bold. *f* > Cling! clang! *ff* > clang, clang, cling,
sol - dier bold. *f* > Cling! clang! *ff* > clang, clang, cling,
With a cling and a clang and a clang - cling,

The second system continues the vocal and piano parts. The vocal line has lyrics: "sol - dier bold. _____ sol - dier bold. _____". The piano accompaniment includes dynamic markings *f* and *ff*, and the lyrics: "sol - dier bold. *f* > Cling! clang! *ff* > clang, clang, cling,". The piano part concludes with the lyrics: "With a cling and a clang and a clang - cling,".

Allegro con spirito.

f *stentato*

'Tis the sword, 'tis the sword, 'tis the
 clang! Cling clang, cling clang. With a clash, and a
 clang! Cling clang, cling clang. With a clash, and a

Allegro con spirito.

flash- ing sword, That mak - eth the foe - man reel; No—
 clang, cling, clang, With a cling, and a clash, and a clang, cling, clang!
 clang, cling, clang, With a cling, and a clash, and a clang, cling, clang!

mu - sic so grand O-ver sea or land, As the clash - ing of steel on
 cling, clang! cling, clang! With a clash, and a
 cling, clang! cling, clang! With a clash, and a

steel. *cresc.* 'Tis the sword, 'tis the sword, 'tis the trus - ty sword That
 clang, cling, clang! *sempre pp* 'Tis the sword, with a cling, cling, clang, And a
 clang, cling, clang! *pp* 'Tis the sword, with a cling, cling, clang, And a

fail - eth the sol - dier nev - er, And so I sing a
 cling, and a clash, and a clang, cling, clang!
 cling, and a clash, and a clang, cling, clang!

allarg.

song of the sword, For *rall.* glo - ry shall last for - ev - er. *ff*
 Glo - ry for - ev - er. 'Tis the - *pp* *ff*
 Glo - ry for - ev - er. 'Tis the *pp* *ff*

colla voce *ff*

a tempo, più vivo

sword, 'tis the sword, 'tis the flash-ing sword! With a cling, and a clash, and a
 sword, 'tis the sword, 'tis the flash-ing sword! With a cling, and a clash, and a

Tempo I.

2. The ev - er. I
 clang. ev - er.
 clang. ev - er.

Tempo I.

2. *ff*

ff rall. molto

sing the song of the sword. With a clang! -
 With a cling, and a clash, and a clang! -
 With a cling, and a clash, and a clang! -

colla voce

a tempo

Nº 18. Melodrame.

Entrance of Quiller.

Andante lamento.

A la Marcia

Piano.

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of seven systems of two staves each (treble and bass clef). The score includes various musical notations such as dynamics (mf, p, f, dim.), articulation (accents, slurs), and rhythmic patterns (triplets, triplets of eighth notes). The piece concludes with a double bar line and the word 'Fin.' followed by an asterisk.

Fin. *

Nº 19. The Watchmans Rattle.

Quiller and Detectives.

Allegro moderato.

Piano.

deciso.
f
ff
p

The piano introduction consists of four measures. The first measure is marked *f* and *deciso.* The second measure is marked *ff*. The third and fourth measures are marked *p*. The music is in 2/4 time with a key signature of one sharp (F#).

Quiller. *mf*

1. When we con-stables are nervous, Fear-ing thieves, ob-serve us, We're en-
2. Ev-'ry crim-i-nal a-tro-cious, With a mien fe-ro-cious, Is a-

The first line of the vocal melody is marked *mf*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "1. When we con-stables are nervous, Fear-ing thieves, ob-serve us, We're en- 2. Ev-'ry crim-i-nal a-tro-cious, With a mien fe-ro-cious, Is a-

couraged by the bulls-eye's glare. — Then we're read-y to give bat-tle, With the
fraid of us and well may be — And it may as well be sta-ted, Its re-

The second line of the vocal melody continues with the lyrics: "couraged by the bulls-eye's glare. — Then we're read-y to give bat-tle, With the afraid of us and well may be — And it may as well be sta-ted, Its re-

watchman's rat-tle, We will ter-ri-fy, and scare! — We're
cip-ro-ca-ted, We're as ter-ri-fied, as he! — 'Tis

The third line of the vocal melody concludes with the lyrics: "watchman's rat-tle, We will ter-ri-fy, and scare! — We're cip-ro-ca-ted, We're as ter-ri-fied, as he! — 'Tis". The piano accompaniment continues with the same rhythmic pattern.

us-u-al-ly in rap-ture O'er a chance to cap-ture, An-y crim-i-nal by night or
with a lit-tle both-er That we dodge each oth-er And we nev-er on the same street

cresc.

day ——— You may not think it prob-a-ble, But we're built that
stay ——— You may not think it prob-a-ble, But we're built that

ff marc. *p*

ff marc. *p*

Ad. *

way. — So we rat-tle and we rat-tle with a vim, ———
way. — So we rat-tle and we rat-tle with a zest, ———

Detectives. *f*

1. Just so!
2. Just so!

(All spring their rattles vigorously) Just to stim-u-late our cou-rage, don't you know. —
Just to cul-ti-vate fe-roc-i-ty, you know. —

p poco rall. *mf*

We know!
We know!

p poco rall. *f*

(All spring their rattles with renewed determination) 1. 2. 'Tis

ff 1. 2. You may not think it prob - a - ble,

f

mf so With tim - o - rous tread we go, While we're

mf

flash - ing our Bulls - eyes so; We in - aug - u - rate a bat - tle With the

cresc.

cresc.

ff watch - man's rat - tle And we ter - ri - fy the foe. With *p*

p

With

tim - o - rous tread we go, While we're flash - ing our Bulls - eyes

tim - o - rous tread we go, While we're flash - ing our Bulls - eyes

tim - o - rous tread we go, While we're flash - ing our Bulls - eyes

cresc.

so; We in - aug - u - rate a bat - tle With the watch - man's rat - tle, And we

so; And we

ter - ri - fy the foe. *ff* 2. foe.

ter - ri - fy the foe. *ff* foe.

Allegro commodo.

Dance. *mf*

f *mf* *f marc.*

cresc.

mf *sf* *sf*

Nº 20. Duet. "Poor Shepherds We"

Columba, Polly, and Chorus.

Allegro con spirito.

Piano.

Columba Listesso tempo.

Polly

SOPRANO I. II. Listesso tempo.

TENORS. Who are you? You're strangers here. Come

BASSES. Yes, who are

Chorus.

Listesso tempo.

mf *rall. e dim.* *mf*

Poor pipers we. Poor

mf *mf*

Poor pipers we. Poor

tell us pray! For us then play.

they? For us then play.

rit. *f*

mf *rall. e dim.* *rit.* *f* *mf*

Shepherds we. Up-on the hill-side We ev-er rove and roam, On
 Shepherds we. Up-on the hill-side We ev-er rove and roam, On

Andante con moto

verdant slopes, by brook or rill-side The shepherd finds a home. Be -
 verdant slopes, by brook or rill-side The shepherd finds a home. Be -

cresc.

cresc.

neath the shade of trees re-clin-ing, On flow-er-scent-ed hill, We
 neath the shade of trees re-clin-ing, On flow-er-scent-ed hill,

cresc.

pipe a roundelay As gen-tle shep-herds will.
 Thro' all the summer-day As gen-tle shep-herds will.

f *p* They play all the day.

Chorus.

f *mf*

scherzando

mf *pp* *ppz*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Gen - tle shep - herds give us your song.

p (*aside*)

We now must

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Fa, la, la, la.

Fa, la, la, la.

f *ff*

They

poco rall. *f*

res-cue him, *p* We will. Our sheep we call The

The man we love. *f* *poco rall.* The

play a - way The live-long day

p *cresc.* *f* *poco rall.*

Tempo I.

mf lark afar in a-zure winging, The verdant leaves a - bove, The shepherd's life is made for
mf lark afar in a-zure winging, The verdant leaves a - bove,

Tempo I. *pp*
 The trees a bove.

Tempo I. *mf* *pp* *f* *con gran sentimento* *rall. molto*

mf *a tempo* *rall. molto*
 singing, For hap-pi-ness and love, The shepherd's life is made for singing, For
 For hap-pi-ness and love, *p* *rall. molto* is a joy. For

a tempo *p*
 Their life is joy,

a tempo *rall. molto*

a tempo *a tempo*
 hap-pi-ness and love. Listen now and

a tempo *f*
 hap-pi-ness and love. La, la, la, la, la, la, la, la, la, la. Listen now and

pp *f*
 And love Fa la, la, la.

a tempo *f* *a tempo*

Allegro con spirito.

we will sing our shep-herd song.

we will sing our shep-herd song.

We know the song. (Humming thro' their noses)

rall. *f* *Allegro con spirito.*

This system contains the first two systems of music. The first system has two vocal staves with the lyrics 'we will sing our shep-herd song.' The second system has two vocal staves with the lyrics 'we will sing our shep-herd song.' The third system has two vocal staves with the lyrics 'We know the song. (Humming thro' their noses)'. The piano accompaniment is shown in two systems below the vocal lines. The tempo changes from 'Allegro con spirito.' to 'rall.' and back to 'Allegro con spirito.'.

ff Chlo - e, my on - ly love The world for us - a - lone is made, My

ff Chlo - e, my on - ly love The world for us - a - lone is made, My

mf

mf

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics 'Chlo - e, my on - ly love The world for us - a - lone is made, My'. The fourth system has two vocal staves with the lyrics 'Chlo - e, my on - ly love The world for us - a - lone is made, My'. The piano accompaniment is shown in two systems below the vocal lines. The dynamic markings are *ff* and *mf*.

Chlo - e, my shepherdess sweetheart, Come rest you in the shade And

Chlo - e, my shepherdess sweetheart, Come rest you in the shade.

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics 'Chlo - e, my shepherdess sweetheart, Come rest you in the shade And'. The sixth system has two vocal staves with the lyrics 'Chlo - e, my shepherdess sweetheart, Come rest you in the shade.'. The piano accompaniment is shown in two systems below the vocal lines.

songs of love I'll sing you, dear, Oh lis - ten,
 The while the sheep-bells tin-kle, dear, Oh lis - ten,

ff *p à 2*
 (Singing) *p*

My dear (Humming through nose)
 My dear Chlo - e, my on - ly love, The
 lis - ten, Oh lis - ten, (Humming)

ff

world for us a - lone was made, My Chlo - e, my shep-herd-ess sweetheart, Come

ff *Ad.* * *Ad.* * *simile*

Come rest, Come rest, in the shade. — Oh
 rest you in the shade, Yes in the shade, yes in the shade. — Oh

lis - ten, Oh lis - ten So mer - ri - ly, mer - ri - ly runs the shep - herd's song,
 lis - ten, Oh lis - ten So mer - ri - ly, mer - ri - ly runs the shep - herd's song, — *f*

rall. So runs the shep - herd's song, the *f*

rall. *f*

With pipe and voice *ff* all day. —
 With pipe and voice *ff* all day. —

song *ff* all day. —

ff *Vivace*

Nº 21. Finale. Act III.

Allegro con spirito.

Columba .

Daphne.

Polly.

Mrs. Plumduff.

Paganino.

Ned.

Binks.
Kimono.

Quiller.

Governor.

Soprano I. II.

Tenors.

Basses.

Sailors.

Piano.

ff

stentato

All aboard! who's for the sea.

All aboard! who's for the sea.

All aboard! who's for the sea.

All aboard! who's for the sea.

All aboard! who's for the sea.

All a-board!

All a-board!

ff
A - board! Up with the anchor and hoist the sail,

ff
A - board! Up with the anchor and hoist the sail,

ff
A - board! Up with the anchor and hoist the sail,

ff
A - board! Up with the anchor and hoist the sail,

Mess-mates all a - board! Up with the anchor and hoist the sail, A -

Mess-mates all a - board! Up with the anchor and hoist the sail, A -

Mess-mates all a - board! Up with the anchor and hoist the sail, A -

Mess-mates all a - board! Up with the anchor and hoist the sail,

Mess-mates all a - board! Up with the anchor and hoist the sail,

A - board! -
who's for the sea. Mess-mates all a - board! - A -

who's for the sea. Mess-mates all a - board! -

who's for the sea. Mess-mates all a - board! -

sfz

Yo - ho! And let us be off to a fav'ring gale, Yo -

Yo - ho! And let us be off to a fav'ring gale, Yo -

Yo - ho! And let us be off to a fav'ring gale, Yo -

Yo - ho! And let us be off to a fav'ring gale, Yo -

hoy, Yo - ho! And let us be off to a fav'ring gale, A - hoy, Yo -

hoy, Yo - ho! And let us be off to a fav'ring gale, A - hoy, Yo -

hoy, Yo - ho! And let us be off to a fav'ring gale, A - hoy, Yo -

Yo - ho! And let us be off to a fav'ring gale, Yo -

Yo - ho! And let us be off to a fav'ring gale, Yo -

Yo - ho! board, Yo - ho! A - hoy! Yo -

board, Yo - ho! A - hoy! Yo -

Yo - ho! Yo -

ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho! For the Bosun's whistle is pip-ing free. A - hoy! Come

ho! For the Bosun's whistle is pip-ing free. A - hoy! Come

ho! For the Bosun's whistle is pip-ing free. A - hoy! Come

ho, yo - ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho, yo - ho! The Bosun's whistle is pip-ing free. A - hoy! Come

ho! Come a - way! The Bosun's whistle is pip-ing free.

ho! Come a - way! The Bosun's whistle is pip-ing free.

ho! Come a - way! The Bosun's whistle is pip-ing free.

ho! *f* A - hoy! A - hoy!

ho! *f* A - hoy! A - hoy!

ho! *f* A - hoy! A - hoy!

ho! *f* A - hoy! A - hoy!

cresc. *poco rall.*

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

all be live - ly. No more of Ven -

cresc. *poco rall.*

Come all be live - ly, a - board! Come all now.

Come all be live - ly, a - board! Come all now.

Come all be live - ly, a - board! Come all now.

cresc. *poco rall.*

A la Valsa, poco rubato

cresc. a tempo giusto

det-ta, Ha, ha! Ven-det-ta, Ha, ha! From all thought of vengeance here-
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From all thought of vengeance here-
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From thought of ven-geance
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From thought of ven-geance
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From all thought of vengeance here-
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From all thought of vengeance here-
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From all thought of vengeance here-
 det-ta, Ha, ha! Ven-det-ta, Ha, ha! From thought of ven-geance

A la Valsa, poco rubato

p cresc. a tempo giusto

Ha, hal Ha, hal We are
 Ha, hal Ha, hal We are
 Ha, ha! We are

A la Valsa, poco rubato

cresc. a tempo giusto

poco rubato

after we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

after we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

free, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

free, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

poco rubato

after we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

after we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

after we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! The cares of Vendet-tas are

free we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of revenge, It

free we'll be, Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of revenge, It

poco rubato

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

poco rubato

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

free, Ha, ha! Ha, ha! The cares of Vendet-tas are

too much for me. Come all, A - way, E -

too much for me. Come all, A - way, E -

too much for me. At home in old England how happy we'll be, We've traveled e -

too much for me. At home in old England how happy we'll be, We've traveled e -

too much for me. Come all, A - way, Too

too much for me. Come all, A - way, Too

too much for me. At home in old England how happy we'll be, We've traveled e -

wont do for me. At home in old England how happy we'll be, We've traveled e -

wont do for me. At home in old England how happy we'll be, We've traveled e -

mf

too much for me. Now the ship will sail,

too much for me. Now the ship will sail,

too much for me. Now the ship will sail,

mf

sostenuto

rall. a tempo molto f

nough Ven - det-ta for me. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 nough Ven - det-ta for me. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 nough now Strange countries to see. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 nough now Stange countries to see. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more re-
 much Ven - det-ta for me. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 much Ven - det-ta for me. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 nough now Strange countries to see. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-
 nough now Strange countries to see. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No more of Ven-

rall. a tempo molto f

Now they will sail o'er the sea. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No
 Now they will sail o'er the sea. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha! No

Now they will sail o'er the sea. Ven-det-ta, Ha, ha! Ven-det-ta, Ha, ha!

rall. a tempo molto f rall.

Allegro con spirito.

det-ta. Come all, A-way!

det-ta. Come all, A-way!

det-ta. Come all, A-way!

venge. Come all, A-way!

det-ta. Come all, A-way!

det-ta. A-way!

det-ta. Come all, Come all, A-way!

det-ta. Come all, A-way!

det-ta. Come all, A-way!

more. Come all, A-way!

more. Come all, A-way!

Come all, A-way!

Come all, A-way!

Allegro con spirito.

f deciso *ff*

ℳ. * ℳ. * ℳ. *

Con spirito.

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — A - hoy! my lads. —

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

O-ver the roll-ing sea, — o-ver the roll-ing sea — Let us set sail with-

Con spirito.

A - hoy! Anch - or's

A - hoy! Anch - or's

A - hoy! my lads. —

Con spirito.

poco rall. *a tempo*

out delay, The breezes are blowing fair and free. So o - ver the roll - ing sea,

out delay, The breezes are blowing fair and free. So o - ver the roll - ing sea,

out delay, The breezes are blowing fair and free. So o - ver the roll - ing sea,

out delay, The breezes are blowing fair and free. So o - ver the roll - ing sea,

out delay, The breezes are blowing fair and free. Come now the anchor is weighed, lads,

To breezes free. Come now the anchor is weighed, lads,

out delay, The breezes are blowing fair and free. Come now the anchor is weighed, lads,

out delay, Set sail all, to breezes free. O - ver the roll - ing sea,

out delay, Set sail all, to breezes free. O - ver the roll - ing sea,

poco rall. *a tempo*

weighed - And wind is free. So o-ver the roll-ing sea,

weighed - And wind is free. So o-ver the roll-ing sea,

is fair and free.

The anchor's weigh'd, Come now the anchor's is weighed, lads,

poco rall. *a tempo*

Soon safe at home you'll be. Fare you well — Wher-
 Soon safe at home you'll be. Fare you well — Wher-
 Safe at our home will be, O-ver the roll-ing sea the sea, Soon
 Safe at our home will be, O-ver the roll-ing sea the sea, Soon
 Come, the anchor is weigh'd now my lads. Off to sea, a-hoy, a -
 Come, the anchor is weigh'd now my lads. Off to sea, a-hoy, a -
 Come, the anchor is weigh'd now my lads. Off to sea, a-hoy, a -
 Safe at our home will be, O - ver the roll-ing sea, Soon
 Safe at our home will be, O - ver the roll-ing sea, Soon
 O - ver the roll - ing sea, O-ver the roll - ing sea the sea, Soon
 O - ver the roll - ing sea, O-ver the roll - ing sea the sea, Soon
 Come, the anchor is weigh'd now my lads, Come all, a -

The musical score consists of ten systems of staves. The first six systems are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The seventh system is a piano accompaniment for the first two vocal parts. The eighth system is a piano accompaniment for the last two vocal parts. The ninth system is a piano accompaniment for the first two vocal parts. The tenth system is a piano accompaniment for the last two vocal parts. The key signature is one sharp (F#) and the time signature is 4/4.

pressando e cresc.

ev - er you may be, Fare - well a - cross the sea, to
 ev - er you may be, Fare - well a - cross the sea, to
 safe at home you'll be. Fare - well a cross the sea, to
 safe at home you'll be. So safe at home you'll be So
 hoy, lads, Ho, yo - ho! Fare - well to
 hoy, Yo - ho, yo - ho, yo - ho! Fare - well to
 hoy, lads, Ho yo! Now you go o'er the
 safe at home you'll be, Soon safe at home you'll be; So
 safe at home you'll be, Soon safe at home you'll be; So

pressando e cresc.

safe at home you'll be, Soon safe at home you'll be; So
 safe at home you'll be, Soon safe at home you'll be; So

hoy a - hoy a - hoy a - hoy at home you'll be So

pressando e cresc.

hoy a - hoy a - hoy a - hoy at home you'll be So

marcato molto *rall.* Poco meno pomposo.

one and all, One and all, to you Fare - well! For Quill - er has the

one and all, One and all, to you Fare - well! For Quill - er has the

one and all, One and all, to you Fare - well! For Quill - er has the

fare you well, so fare you well, so fare you well! For Quill - er has the

one and all, fare you well, fare you well! For Quill -

one and all, fare you well, fare you well! For Quill - er has the

sea, the sea, so fare you well, so fare you well! For Quill -

fare you well, so fare you well, so fare you well! For Quill - er has the

fare you well, so fare you well, so fare you well! For Quill - er has the

fare you well, so fare you well, so fare you well! For Quill - er has the

marcato molto *rall.* **ff** Poco meno pomposo.

fare you well, so fare you well, so fare you well! For Quill - er has the

fare you well, so fare you well, so fare you well! For Quill -

Quill - er has the

Quill -

fare you well, fare you well, fare you well! For Quill - er has the

Poco meno pomposo.

marcato molto *rall.*

brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 - er has the brain, the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 - er has the brain, the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a
 - er has the brain, the arm,—
 brain and Quill-er has the arm,— A frown that is a ter-ror, But a

The musical score consists of ten systems of staves. The first nine systems are vocal staves (treble clef) with lyrics underneath. The lyrics are: "brain and Quill-er has the arm,— A frown that is a ter-ror, But a" (repeated four times), "- er has the brain, the arm,— A frown that is a ter-ror, But a" (repeated two times), and "- er has the brain, the arm,—". The tenth system is a piano accompaniment (grand staff) with chords and rhythmic patterns. The key signature is one sharp (F#) and the time signature is 7/8.

cresc.
 smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

cresc.
 smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

smile that is a charm. The rest of the de - tec - tives When they look at him grow

cresc.

cresc. molto

ill-er, — For they are sim-ply fool-ish When compared to Fox-y Quill-er, When com-

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a tempo
animando

him!
him!
him!
him!
him!
him!
him!
him!
him!
him!

a tempo animando

End of the Opera.