

**Polly / by John Gay ; being the second part of "The Beggar's Opera"  
; adapted by Clifford Bax ; music arranged and composed by Frederic  
Austin.**

London ; Boosey, c1922.

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ALPHABET TO VINU  
ZETA ZETA  
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# Polly

by John Gay

being the Second Part  
of  
"The Beggar's Opera"

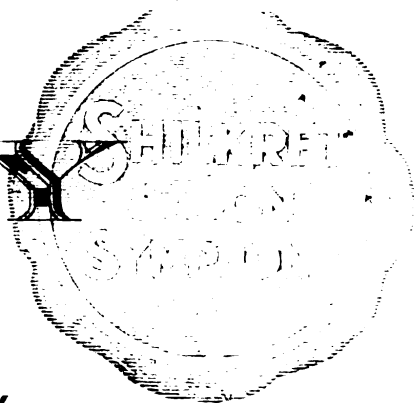
Adapted By  
Clifford Bax

Music arranged and Composed  
by  
Frederic Austin

BOOSEY & CO.  
LONDON & NEW YORK.



# POLLY



by

John Gay

*Being the Second Part*

*of*

## "THE BEGGAR'S OPERA"

*Adapted by*

Clifford Bax

*Music Arranged and Composed*

*by*  
Frederic Austin.

LONDON

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or in cloth, gilt, 10/6.*

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## Note.



THE original published music of "Polly" consisted, as did that of "The Beggar's Opera," of a number of short tunes, borrowed from traditional or contemporary sources, to which basses, and, in the case of "The Beggar's Opera," an overture, had been added by Dr. Pepusch. These melodic fragments (in "Polly," fifty or so of a possible seventy-two) form the foundation of the present versions of both works, and have been used to make such simple or extended numbers as the musical or dramatic circumstances of the stage-action as now planned have made necessary. I have written an overture for "Polly," based upon airs that are sung during the course of the opera, and am responsible, as before, for all material other than the traditional tunes themselves. These are here named as they appear in the music. The orchestral version is written for Strings, Flute, Oboe, Clarinet, Bassoon, Trumpet (for "obbligati" in the Handelian manner and for "flourishes"), Drums and Harpsichord.

Mr. Clifford Bax has largely reconstructed the play itself—a proceeding held to be necessary before successful performance was possible—and while every effort has been made to retain Gay's original words, such reconstruction has sometimes involved a certain revision of the original lyrics. In some instances Mr. Bax, giving way to my representations, has followed the original author's precedent, and has himself written verses for tunes that were too good to be omitted, but that otherwise would necessarily have been laid aside. Incidentally, this process of alteration has made it possible here and there to restore to some of the tunes an obscured musical outline, or a lost rhythmical or other significance.

FREDERIC AUSTIN.

*London, December 1922.*

Broude Bros.

Music

115 W. 57th St., N. Y. C.

# Polly.

AS REVIVED AT THE KINGSWAY THEATRE, LONDON  
DECEMBER 30TH, 1922.

## DRAMATIS PERSONÆ.

Polly Peachum	-	-	-	-	-	LILIAN DAVIES
Morano (Captain Macheath)	-	-	-	-	-	PITT CHATHAM
Jenny Diver	-	-	-	-	-	ADRIENNE BRUNE
Mrs. Trapes	-	-	-	-	-	MURIEL TERRY
Mr. Ducat	-	-	-	-	-	E. THORNLEY-DODGE
Mrs. Ducat	-	-	-	-	-	WINIFRED HARE
Pirates	{	Vanderbluff	-	-	-	PERCY PARSONS
		Laguerre	-	-	-	MURRI MONCRIEFF
		Culverin	-	-	-	LOVAT CROSSLEY
		Hacker	-	-	-	FRANK G. OGG
		Capstan	-	-	-	GRANVILLE HAYES
		Cutlace	-	-	-	EDWARD JONES
Other Pirates	-	-	{	DONALD MATHER, FRANK GOULDING, EDWIN D. ILES and H. I. B. CONNOCHIE		
Pohetohee	-	-	-	-	-	HUBERT G. GORDON
Cawwawkee	-	-	-	-	-	HILTON OSBOURN
First Footman	-	-	-	-	-	H. GRANVILLE
Second Footman	-	-	-	-	-	LOUIS GARNETT
Women of the Town	{	CONSTANCE TAYLOR, YVETTE ANNING, ETHEL MAUDE, VERA ROBSON, DOROTHEA GRAY, MAVIS BENNETT, MURIEL SWINSTEAD and ELSIE HAY				
Two Slaves	-	-	-	PATIENCE PINGO and IDA MCGILL		

Conductor—EUGÈNE GOOSSENS.

Produced by NIGEL PLAYFAIR.

# ACT I.

NO.		PAGE
1.	Overture - - - - -	1
2.	Introduction to Act I - - - - -	5
3.	The manners of the great affect - - - - -	6
4.	What can wealth when we're old? (Duet) - - - - -	8
5.	He that weds a beauty - - - - -	11
6.	Entrance of Polly - - - - -	13
7.	She who hath felt a real pain - - - - -	13
8.	Despair is all madness (Duet) - - - - -	15
9.	The crow or daw throughout the year - - - - -	17
10.	I will have my humours (Duet) - - - - -	20
11.	Melodrama - - - - -	22
12.	Exit of Cawwawkee - - - - -	23
13.	When a woman jealous grows (Duet) - - - - -	24
14.	Utterly alone and forsaken - - - - -	26
15.	Unless you take her from my eyes (Duet) - - - - -	28
16.	Despair leads to battle (Solo and Duet) - - - - -	31
17.	A woman, when battle presses (Solo and Chorus) - - - - -	33

# ACT II.

18.	A Pirate must either sink or drink (Solo and Chorus) - - - - -	41
19.	How greatly is a rascal curst - - - - -	44
20.	Though woman be a pretty craft - - - - -	46
21.	By women we're all undone - - - - -	48
22.	How many men have found the skill - - - - -	50
23.	Shall I not be bold when honour calls (Duet) - - - - -	52
24.	Entrance of Polly - - - - -	56
25.	The world is always jarring - - - - -	56
26.	By bolder steps we win the race (Solo and Chorus) - - - - -	59
27.	Honour calls me from thy arms (Solo and Quartet) - - - - -	63
28.	Interlude - - - - -	69
29.	Introduction to Scene II - - - - -	71
30.	Brave boys, prepare! (Chorus) - - - - -	72
31.	Some there are who never venture - - - - -	74
32.	We never flout the forward swain (Duet) - - - - -	76
33.	If husbands sit unsteady (Trio) - - - - -	78
34.	Virtue's treasure - - - - -	81
35.	Madam, alas, I am wholly undone - - - - -	83
36.	Laugh, boys, laugh loud (Solo and Chorus) - - - - -	85

# ACT III.

37.	Introduction (entrance of Polly) - - - - -	91
38.	Polly's soliloquy and air (Sleep, O Sleep) - - - - -	91
39.	When kings by their huffing (Duet) - - - - -	94
40.	Wait until you spy the charmer (Duet) - - - - -	97
41.	Tho' different passions rage by turns - - - - -	101
42a.	} Entrance of Indians - - - - -	103
42b.		
43.	For all his pain (Solo and Chorus) - - - - -	104
44.	Men are but frail (Chorus) - - - - -	106
45.	As sits the sad turtle alone - - - - -	110
46.	When horns with cheerful sound (Solo and Duet) - - - - -	112
47.	A General after the fight (Duet) - - - - -	115
48.	With sad emotion - - - - -	118
49.	I know your ways are foxy (Solo and Quintet) - - - - -	120
50.	Entrance of Pirates - - - - -	124
51.	Love that hath sorrowed and smarted (Duet and Chorus) - - - - -	125
52.	Final Chorus and Dance (These twain linked for ever) - - - - -	130

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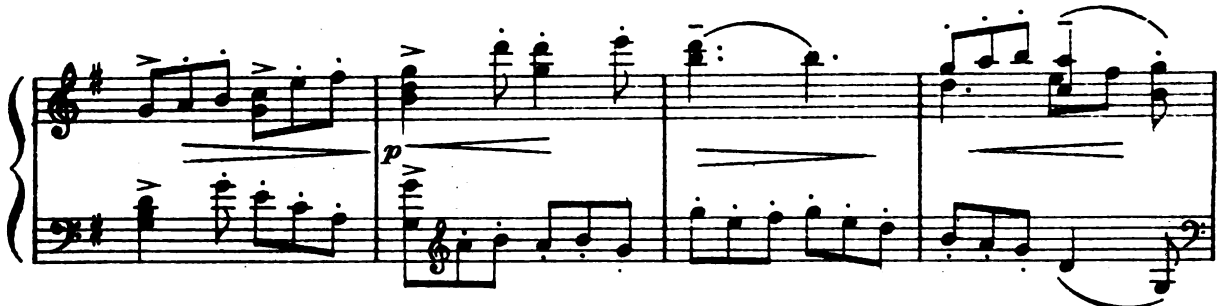
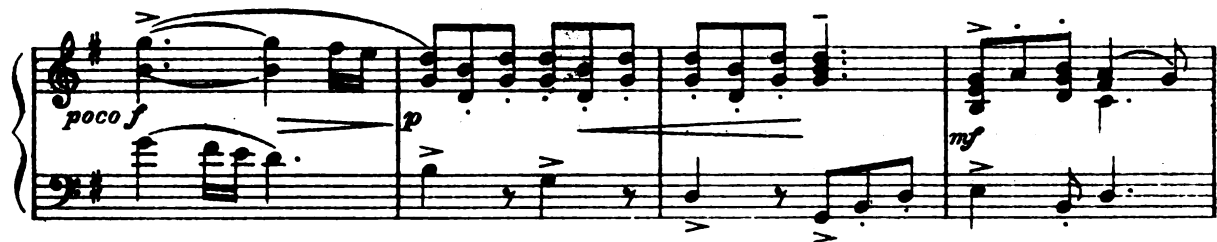
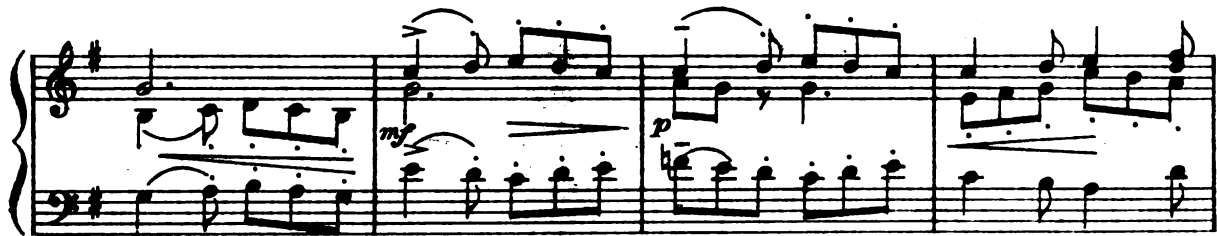
**Nº 1. OVERTURE.**

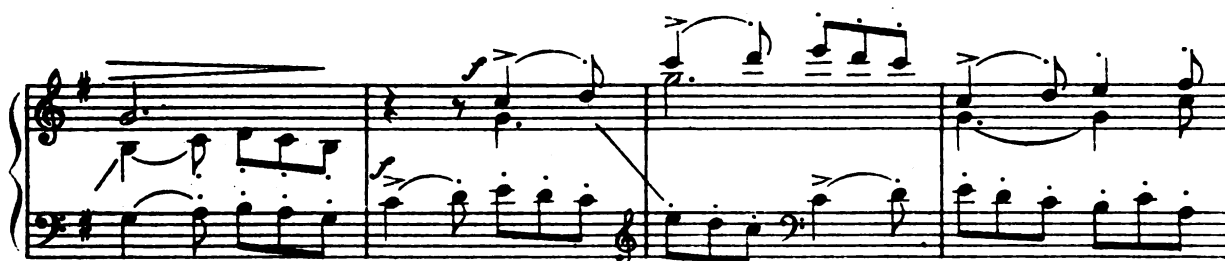
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Allegro giocoso. ♩-416



(Air.- Hunt the Squirrel.)





**Allegro risoluto.**  $\text{♩} = 96.$

(Air. - To you fair ladies.)

*simile* *marcato*  
*più p*

*marcato*

*p*

*poco - a - poco - rallentando* *a tempo animato*  
*ff* *marcato*

*sempre marcato* *poco rall.*

# ACT I.

## № 2. Introduction.

Allegretto vivace. ♩ = 116.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 2/4. The tempo is marked 'Allegretto vivace' with a tempo indicator of ♩ = 116. The score is divided into six systems, each containing a piano (right) and bass (left) staff. The dynamics range from piano (p) to fortissimo (f), with mezzo-forte (mf) and mezzo-piano (mp) also used. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line.

# Nº 3. THE MANNERS OF THE GREAT AFFECT.

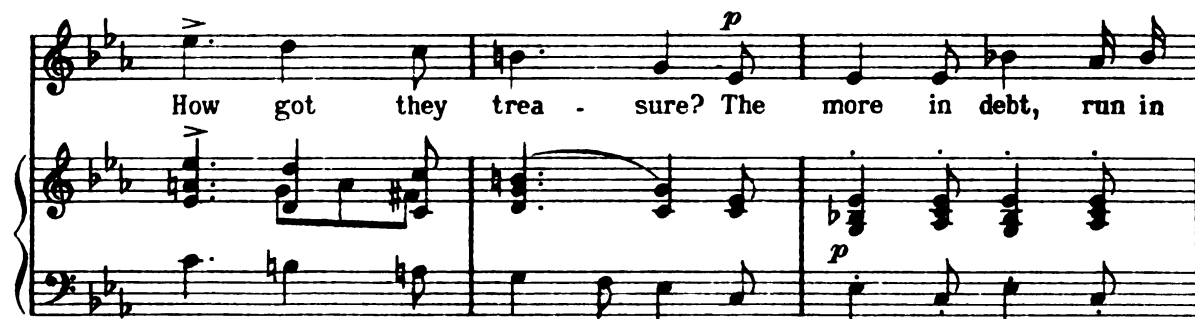
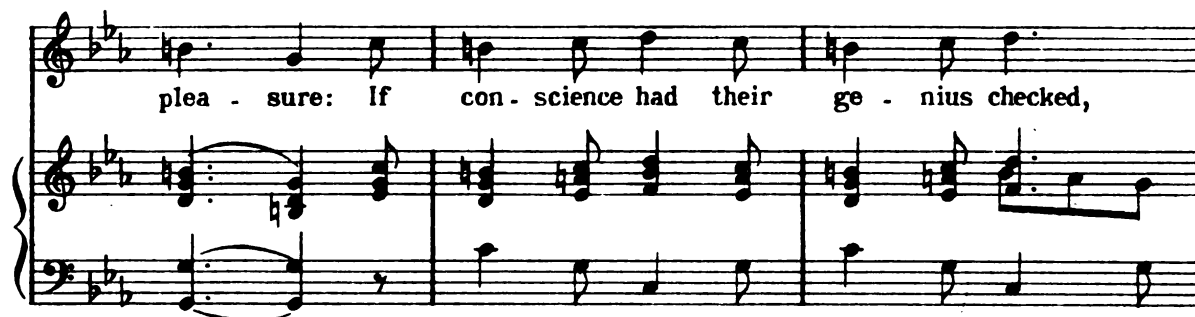
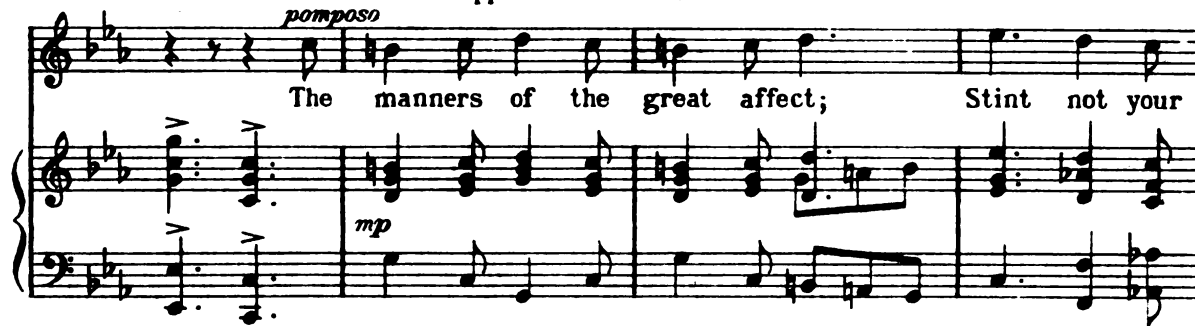
Mrs Trapes.

Moderato pesante. ♩ = 84.



(Air.— The disappointed Widow.)

*pomposo*



debt the more, Care - less who is un - done; Morals and honest - y

*mf* *p*

leave to the poor, As they do in Lon - don.

*mf*

Morals and honest - y leave to the poor, As they do in

*rall.* *a tempo* *f*

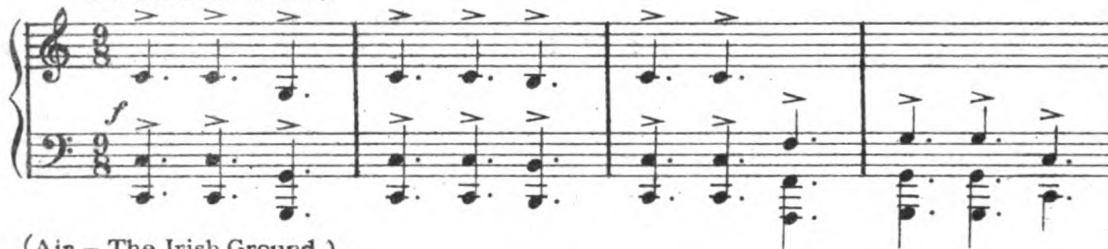
*rall.* *a tempo* *f*

Lon - don.

# Nº 4. WHAT CAN WEALTH WHEN WE'RE OLD?

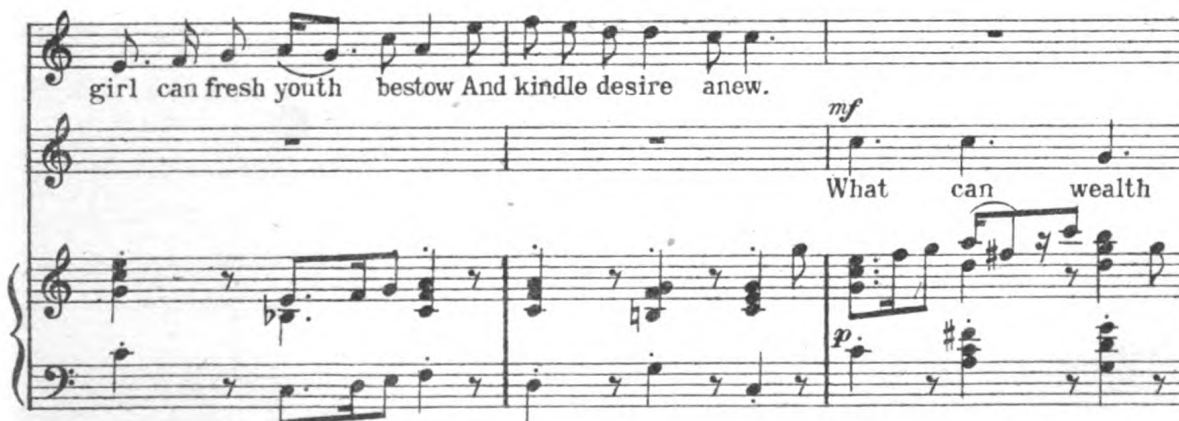
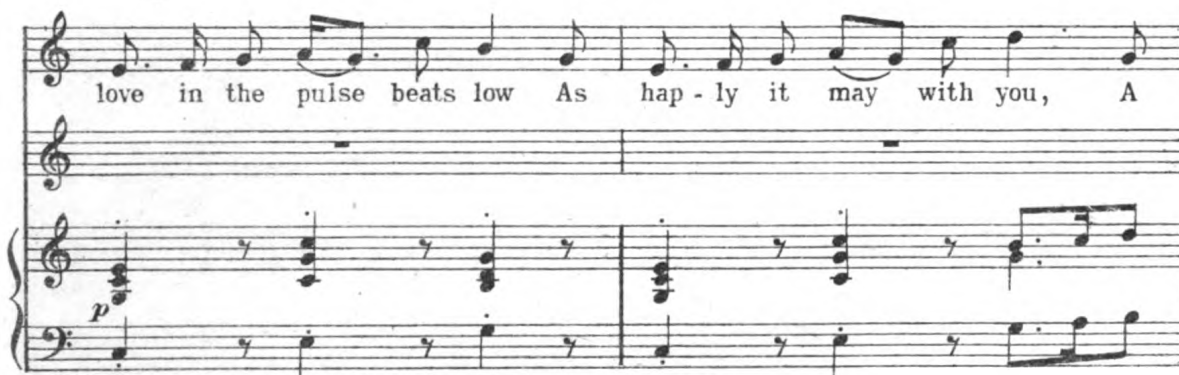
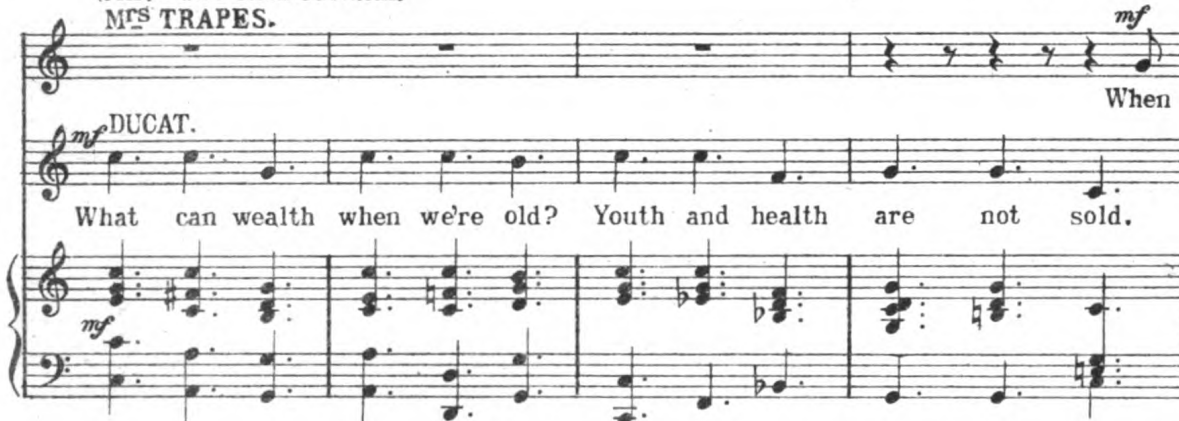
Duet.- Mr Ducat and Mrs Trapes.

Moderato.  $\text{♩} = 96$



(Air.- The Irish Ground.)

MRS TRAPES.



*mf*  
When  
when we're old? Youth and health are not sold.

*mf*  
love in the pulse beats low As hap - ly it may with you, A  
What can wealth when we're old?

*mf*  
girl can fresh youth be - stow And kindle de - sire a - new. Thus  
Youth and health are not sold.

numbed in the brake, without motion; the snake sleeps cold winter a - way; But  
*p*

in ev'ry vein life quickens a - gain on the bosom of May. *mf*

What can wealth

Thus

when we're old? Youth and health are not sold.

numbed in the brake, without motion, the snake sleeps cold winter a - way, But

What can wealth when we're old?

*rall.* in ev'ry vein life quickens a - gain on the bosom of May. *a tempo*

*rall.* Youth and health are not..... sold. *a tempo*

# NO 5. HE THAT WEDS A BEAUTY.

M<sup>r</sup> Ducat.

Gaily, but not hurried. ♩ = 96

The piano introduction is in 2/4 time, marked *mf*. It consists of four measures. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The fourth measure is marked *senza rall.*

The first line of the song is marked *mf* (Air. — Noel Hills.). The vocal melody is in 2/4 time. The lyrics are: "He that weds a beau - ty, Soon will find her... cloy. When". The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "pleasure grows a du - ty, Farewell love and joy. He that weds for". The piano accompaniment includes some chords with sharps in the right hand.

H. 10761.

treasure (Though he hath a wife) Hath chose one lasting

pleasure In a married life. He that weds for

treasure (Though he hath a wife) Hath chose one last-ing pleasure

In... a... married life.

# Nº 6. ENTRANCE OF POLLY.

Moderato. ♩ = 108. (Fragment from "The Beggar's Opera".)

The musical score for 'Entrance of Polly' is in 2/4 time, marked Moderato with a tempo of 108 beats per minute. It is a fragment from 'The Beggar's Opera'. The score consists of two systems of piano accompaniment. The first system has two measures, and the second system has four measures, ending with a 'rall.' (rallentando) marking. The music features a mix of eighth and sixteenth notes, with some chords and arpeggiated figures in the right hand, and a steady bass line in the left hand.

# Nº 7. SHE WHO HATH FELT A REAL PAIN.

Polly.

Andantino affettuoso. ♩ = 96. (Air. — "Sortez des vos retraites!")

The musical score for 'She who hath felt a real pain' is in 3/4 time, marked Andantino affettuoso with a tempo of 96 beats per minute. It is an air from 'Sortez des vos retraites!'. The score consists of two systems of piano accompaniment. The first system has two measures, and the second system has four measures. The music features a mix of eighth and sixteenth notes, with some chords and arpeggiated figures in the right hand, and a steady bass line in the left hand. The lyrics are: 'She who hath felt a real pain By Cupid's dart,'.

Finds that all ab - sence is..... in vain To cure her

heart. Though from my lov - er cast Far as... from

Pole.... to Pole, Still the... pure flame must

last, For love is of the soul. Still the... pure

flame must last, For love is of the soul.

# Nº 8. DESPAIR IS ALL MADNESS.

Duet.—Mrs Trapes and Polly.

With easy movement. ♩. = 72.

(Air.—"O Jenny come tye me.")

Mrs. TRAPES.

Des - pair is all mad - ness:

Ban - ish your sad - ness! For - tune at - tends you while

POLLY.  
*poco f*

But lest I be har - ried, Say I am mar - ried.  
youth is in flow'r.

3

Those that are wed - ded lie less in man's pow'r.

*piu f*

Des-pair is all mad - ness:

*piu f warmly*

But

Ban-ish your sad - ness! For-tune at-tends you while youth is in flow'r. But

*rallentando*

lest I be har - ried, Say I am mar - ried: Those that are wed - ded lie

*rallentando*

lest you be harried, 'Twere well you were mar - ried: Those that are wed - ded lie

*rallentando*

*a tempo*

less.. in man's pow'r.

*a tempo*

less.. in man's pow'r.

*p a tempo*

# Nº 9. THE CROW OR DAW THROUGHOUT THE YEAR.

Polly.

Andante. ♩ : 84

*p* *dim.* *rall.* *a tempo*

The

(Air. - "The Bush aboon Traquair.")

crow or daw throughout the.... year, No fowl - er seeks.... to

*p*

*poco rit.* *ten.* *a tempo*

ru - - in, But birds of voice or fea - ther.... rare, He's

*colla voce*

*poco animato*

*mf*

all day long.... pur - su - - ing. Be - ware fair maids, so....

*poco animato*

'scape ..... the net That o - - ther.... beau - ties....

*poco allargando*

*mf*

fell..... in, For sure..... at heart was ne - ver yet So

*poco allargando*

*a tempo*

*p*

*poco animato*

great a wretch... as.... He - - len. Be - ware fair... maids so....

*a tempo*

*poco animato*

*p*

'scape... the net That o - ther... beau - ties

fell ..... in, For sure ..... at heart was

ne - ver yet, So great a wretch ..... as

He - len. poco più animato

# NO 10. I WILL HAVE MY HUMOURS.

Duet... M<sup>r</sup> Ducat and Polly.

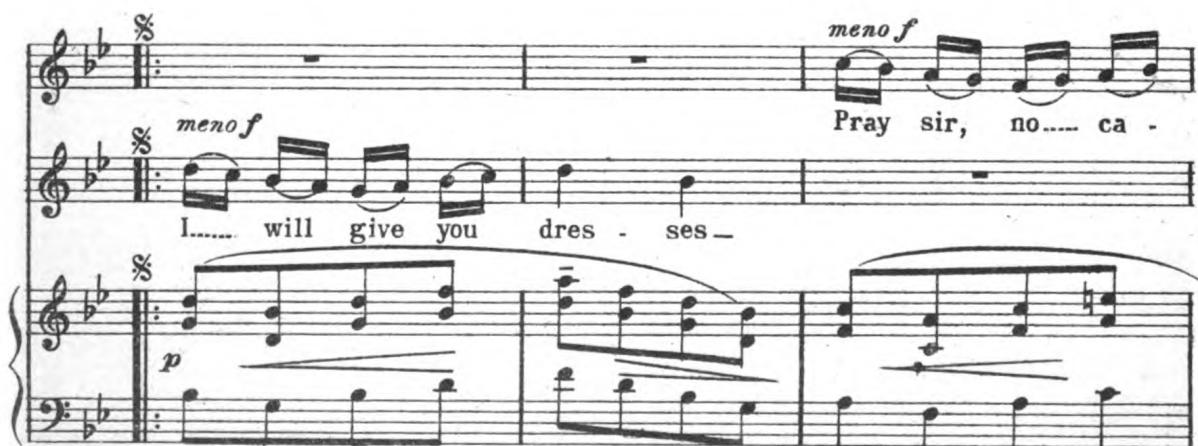
Allegro.  $\text{♩} = 116$ .



M<sup>r</sup> DUCAT. (Air. — Red House.)



POLLY.



- res - ses! *f* Not the merest

Rib - bons for your tres - ses -

*mf*

penny one! *f* Let go my hand -

*(resolutely)*

What once I've plann'd I..... must ful - fil. 0 -

*mf*

Now understand - I'll... not give way to

- bey my will I..... tell you still I'll... not give way to

*f*

1. a - ny - one! 2. a - ny - one!

a - ny - one! a - ny - one!

*ff*

## Nº 11. MELODRAMA.

Allegro molto.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/2. The tempo is marked "Allegro molto." The score is divided into six systems, each with a piano (treble) and bass (bass) staff. The dynamics and markings are as follows:

- System 1: *pp* (pianissimo) in the piano part.
- System 2: *p* (piano) in the piano part.
- System 3: *mf* (mezzo-forte) in the piano part.
- System 4: *cresc.* (crescendo) in the piano part.
- System 5: *pp* (pianissimo) in the piano part.
- System 6: *mf* (mezzo-forte) in the piano part, *p* (piano) in the bass part, and *poco rall.* (poco rallentando) in the bass part.

# Nº 12. EXIT OF CAWWAWKEE.

Allegro agitato.  $\text{♩} = 116$ .

The musical score is written for piano in 2/4 time. It consists of six systems of staves. The first system includes a repeat sign and a first ending bracket. The second system has a first ending bracket. The third system begins with a piano (*p*) dynamic. The fourth system continues the melodic and harmonic development. The fifth system features a piano (*pp*) dynamic and a double bar line with a repeat sign, followed by a section marked *D. C.* (Da Capo). The sixth system concludes with a *dim.* (diminuendo) marking and ends with a *ppp* (pianissimo) dynamic.

# Nº 13. WHEN A WOMAN JEALOUS GROWS.

Duet.— Mr and Mrs Ducat.

Allegro moderato. ♩ = 116.

(Air.— Christ Church Bells.)

*mf* MR DUCAT.  
When a woman

*mf* MRS DUCAT.  
But ere man roves he should  
jealous grows, Fare - well all peace of life!

pay what he owes, And with her due, con - tent his wife.  
'Tis

*più f* And ours at will to dis-o-bey, *mf* But

*più f* man's the weaker sex to sway, *mf* 'Tis just and fit you should submit!

not, you monster, not today! *f* Not till I have my will! *mf*

Let your clack be still! *poco f* If

*f* There's never an hour while breath has pow'r, But I will assert my

thus you reason slight, There's never an hour while breath has pow'r, But I will assert my

right! *rall.* I will assert my right! *a tempo*

right! 'Tis I will assert my right! *rall.* *a tempo*

*rall.* *f a tempo*

# Nº 14. UTTERLY ALONE AND FORSAKEN.

Polly.

Andante espressivo. ♩ = 100.

*p espressivo*

(Air... Cappe de bonne Esperance.)

*mp* *p*

Ut - ter - ly a - lone and for - sa - ken,

*mp* *p*

Thus I bid a - dieu to joy. Now that all I cher - ished is ta - ken,

*piu f* *mp*

*p semplice*

No - thing more can fate de - stroy.

*p*

*mf poco più animato*

Ne - ver was the win - try o - cean,

*mf poco più animato*

*poco meno mosso* *ten.*

When 'twas rack'd with wild com - mo - tion, Or a night with - out a star,

*poco meno mosso* *ten.*

*p rallentando* *a tempo*

Black as my mis - for - tunes are.

*p rallentando* *a tempo espressivo* *rall.* *p*

# Nº 15. UNLESS YOU TAKE HER FROM MY EYES.

Duet.- M<sup>rs</sup> Ducat and M<sup>rs</sup> Trapès.

(Air. — Three Sheep-skins.)

*Allegro vivace.* ♩ = 100. *mf* M<sup>rs</sup> DUCAT (to M<sup>r</sup> Ducat)

Un-less you take her from my eyes, I'll

tear her all to pie - ces!

*mf* M<sup>rs</sup> TRAPÈS (to M<sup>r</sup> Ducat)

Oh sir, you'll nev - er jeop - ar - dise the

The scriptures have a name for you!

vir - tue of my nie - ces? But

*sempre*

(to Mr Ducat)

Now quickly husband up and do!

(to Mr Ducat)

you they were afraid of Now

*gradually louder*

Un - less you take her from my eyes, I'll

show her what you're made of!

tear her all to pie - ces!

Oh sir, you'll ne - ver jeop - ar - dise The

The scriptures have a name for you!

vir - tue of my nie - ces? But

*always gradually louder and more excitedly*

Now quickly husband, up and do!

you they were a - fraid of! Now

Un - less you take her from my eyes, I'll

show her what you're made of!

tear her all to pie - ces! to

Oh! sir, you'll never jeopardise The virtue of my nei - ces?

pie - ces, to pie - ces, to pie - ces!

my nie - ces, my nie - ces, my nie - ces!

*screaming*

# Nº 16. DESPAIR LEADS TO BATTLE.

Ensemble.— Mr Ducat and two Footmen.

**Allegretto. ♩ = 92**      **MR DUCAT.** (Air.—“We’ve cheated the Parson!”)

Des-pair leads to battle, No

*con umore*  
*f ben marcato*

**THE TWO FOOTMEN.**

courage so great, They must conquer or die who have no retreat. Des-

*sempre marcato*

*comicamente*

- pair leads to battle, No courage so great, They must conquer or die who have

**MR DUCAT.**

no re-treat. No re-treat, no re-treat, They must

## FOOTMEN.

*with would-be valour*

conquer or die who have no retreat. No retreat,

*mf*

no retreat, They must conquer or die who have no retreat.

(Exit.)

No retreat, no retreat, They must conquer or die who have no retreat.

No retreat, no retreat, They must conquer or die who have no retreat.

*p* *pp*

# Nº 17. A WOMAN, WHEN BATTLE PRESSES.

Mr. Ducat and Women of the Town.

Allegro. ♩. : 116 to 126. MR. DUCAT. *mf*

(Air.— Roger a Coverly.)

woman, when bat - tle presses, May take the risk.... up-on her Of

scattering kind ca-ress-es, And feel no loss..... of honour, The

deed that we hide and smuggle In days of peace - ful spir-it, When

H. 10761.

FOOTMEN.  
with would-be valour

conquer or die who have no retreat. No retreat,

*mf*

no retreat, They must conquer or die who have no retreat.

(Exit.)

No retreat, no retreat, They must conquer or die who have no retreat.

No retreat, no retreat, They must conquer or die who have no retreat.

*p* *pp*

# Nº 17. A WOMAN, WHEN BATTLE PRESSES.

Mr. Ducat and Women of the Town.

Allegro. ♩.: 116 to 126. Mr. DUCAT. *mf*

(Air.— Roger a Coverly.)

woman, when bat - tle presses, May take the risk.... up-on her Of

scattering kind ca-ress-es, And feel no loss..... of honour, The

deed that we hide and smuggle In days of peace - ful spir-it, When

H. 10761.

*Women of the town. Contraltos.*

The  
 nations are lock'd in struggle Is e-ver account - ed a merit.

*Sopranos.*

years of our youth are flying; They do but flower to perish; So

*Contraltos.*

let there be no de-ny-ing Of all that youth may cherish Though

*Sopranos.*

sages re - fuse our ti - tle To laugh - ter, wine and kisses, Phil -

- o - so-phy's poor re-quit-al For what the phil-o - so-pher misses.

## DANCE.

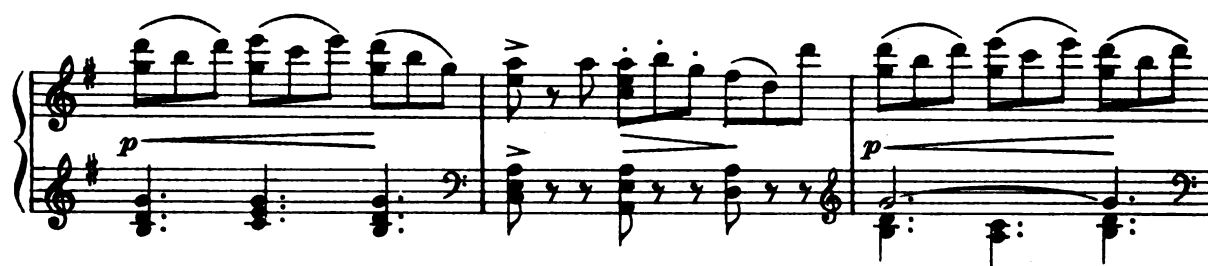
Two systems of piano accompaniment for a dance. The first system consists of two measures, and the second system consists of two measures. The music is in 2/4 time, key of D major. Dynamics include *f* (forte) and *mf* (mezzo-forte). The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

## MR DUCAT.

First system of a vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Who'll sing me an air? I'll bear a part in it. Come, then to your share!" The piano part features a steady eighth-note bass line. Dynamics include *p* (piano).

Second system of the vocal melody and piano accompaniment. The lyrics are: "Pour forth your heart in it. Who'll trip me a dance? I'll join in your jolli-ty." The piano part continues with a steady eighth-note bass line. Dynamics include *f* (forte).

Third system of the vocal melody and piano accompaniment. The lyrics are: "Come now is your chance: Now show us your quality!" The piano part continues with a steady eighth-note bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte).



Sopranos. *f* Who'll sing me an air?

Contraltos *f* Who'll sing me an air?

MR DUCAT. *f* The years of our youth are fly-ing; They

*f* I'll bear a part in it. Come, then to your share!

*f* I'll bear a part in it. Come, then to your share!

do..... but flower to per-ish So let there be no..... de-ny-ing Of

Pour forth your heart in it. Who'll trip me a dance? I'll join in your jolli-ty,  
 Pour forth your heart in it. Who'll trip me a dance? I'll join in your jolli-ty,  
 all that youth may cherish. Tho' sa-ges refuse our title To laughter wine and kisses, Phil-

Come now is your chance, Now show us your quality!  
 Come now is your chance, Now show us your quality!  
 -osophy's poor requital For what the philo-sopher misses. DANCE.



Sopranos. *f* Who'll sing me an air? I'll bear a part in it.

Contraltos. *f* Who'll sing me an air? I'll bear a part in it.

DUCAT. *f* Who'll sing me an air? I'll bear a part in it.

The years of our youth are flying; They do but flower to perish So

Come, then to your share Pour forth your heart in it. Who'll trip me a dance?

Come, then to your share! Pour forth your heart in it. Who'll trip me a dance?

let there be no.... de-nying Of all that youth may cherish. Tho' sages refuse our title To

*cresc.*

I'll join in your jol-li-ty. Come now is your chance

*cresc.*

I'll join in your jol-li-ty. Come now is your chance

*cresc.*

laugh-ter, wine and kisses, Phil-o-sophy's poor re-quit-al For

*cresc.*

*ff* *a tempo*

Come now is your chance Now show..... us your quali-ty!

*ff* *a tempo*

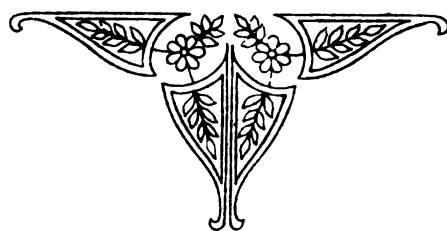
Come now is your chance Now show..... us your quali-ty!

*ff* *a tempo*

what the philo-so-pher misses. Now show..... us your quali-ty!

*ff* *a tempo*

*accel.*



# ACT II.-SCENE I.

41

## Nº 18. A PIRATE EITHER MUST SINK OR DRINK.

Tenor Solo and Chorus. The Pirates.

Allegro con spirito. (♩ = 108.)

*ff sempre marcato*

*p*

*mf*

*cresc.*

*f*

*mf*

*ff marcato*

*p*

*8 simile*

*8 simile*

*8 simile*

## (Air—"Old Orpheus?")

**Tenors.** **SOLO.** **CHORUS.** **SOLO.**

1. A pi - rate ei - ther must sink or drink, And mugs of pewter were  
2. Now, when your wives are a score and more - You'll toast 'em all when you

**Basses.**

**CHORUS.** **div.** **f SOLO.**

made to clink. (With a clinkum, clankum, clinket - ty clang!) So  
step a - shore: (With a clinkum, clankum, clinket - ty clang!) But

*più p* *cresc.*

give them a health as you watch them drown, For, that's how the men of the  
though I am par - tial to Peg and Ann, There's none of 'em pleases a

*mf* *più p* *cresc.*

**CHORUS.**

Crown go down, That's how the men of the Crown go down, go down, go down, With a  
man like Nan, There's none of 'em pleases a man like Nan, like Nan, like Nan, With a

twinkum, twankum, twinkum, twankum, twinkum, twankum twang.

*marcato*

*8 simile*

*più f*

twang..... With a twinkum, twankum, twiddley twankum, twinkum, twankum,

*più f*

*ff*

twiddley twankum, twinkum, twankum, twinkum, twankum, twinkum, twankum,

*ff*

*poco rall.* *a tempo*

twinkum, twankum, twinkum, twankum, twang.

*poco rall.* *a tempo*

*poco rall.* *a tempo* *rall.*

# № 19. HOW GREATLY IS A RASCAL CURST.

Morano.

(Air.— Blithe Jockey young and gay.)

Moderato. ♩ = 92.

*mp espressivo*

How greatly is a

*poco rall.*

*p a tempo*

ras - cal curst; How..... pro-fit - less re - form for him!

No man will e - ver see him thirst: No..... woman let him

*cresc.*

flout her whim. What pleasure is a glass to me?

*cresc.*

*cresc.*

What care I for the wan - ton's art? Thus, Pol - ly do I

*cresc.* *mf*

*(He drinks.)*

drink to thee, Dear one, who still en - chains my heart!

*p* *espressivo* *cresc.*

*mf*

Thus, Polly, do I

*mf*

*molto espressivo* *ten.* *rall.* *p*

drink to thee, Dear one, who still en - chains my heart!

*rall.*

*Red.* \*

# NO. 20. THOUGH WOMAN BE A PRETTY CRAFT.

Vanderbluff.

Allegro.  $\text{♩} = 108.$  *breezily* *mf*

Though

(Air.— Prince George.)

wo - man be a pret - ty craft, She's ne - ver worth pur - su - ing. No

dain - ty... tack - le, fore and aft, Should tow a... man to ru - in.

Though kisses have a charm, no doubt, And fondness is but

*mf* *poco allarg. a tempo*

hu - man, 'Tis bet - ter far to go with - out Than have too much of woman.

*poco allarg. a tempo*

*mp*

Though kiss - es have a charm no doubt, And

*f* *rall.* *a tempo*

fond - ness is but hu - man, 'Tis bet - ter far to go with - out Than

*poco f* *rall.* *a tempo*

have too much of woman.

*mf* *f*

# Nº 21. BY WOMEN WON WE'RE ALL UNDONE.

Morano.

Allegretto. ♩. = 84.

*mp* (Air.- Rigadoon.)

*With an easy lilt.* By women won we're all undone Each  
wench has a sy - ren's charms. Each  
wench has a sy - ren's charms. The  
lov - er's deeds are good or ill As whim succeeds In woman's will Reso -

*mp*

- lution is lull'd in her arms..... The lov-er's deeds are good or ill As

*p*

*rallentando*

whim succeeds In woman's will Reso - lution is lull'd in her arms..... Reso -

*rallentando*

*a tempo*

- lution is lull'd in her arms.

*a tempo*  
*p gracefully*

*p*

*poco rall.*

# Nº 22. HOW MANY MEN HAVE FOUND THE SKILL.

Jenny.

Poco allegretto. ♩ = 69.

*poco rubato*

*p espressivo*

*poco rall.*

The piano introduction is in 8/8 time, marked 'Poco allegretto' with a tempo of 69 beats per minute. It features a melody in the right hand with a 'poco rubato' instruction and a bass line in the left hand marked 'p espressivo'. The piece concludes with a 'poco rall.' (ritardando) instruction.

(Air.— Northern Nancy.)

*mp insinuatingly.*

*p*

How ma-ny men have found the skill Of power and wealth ac -

The first line of the song is in 8/8 time, marked 'mp insinuatingly'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef, marked 'p'.

- qui - ring? But sure there's a time to stint the will, And the

The second line of the song continues the melody and accompaniment from the first line.

judge-ment is in re - tir - ing. For to be..... dis - placed, For to

The third line of the song continues the melody and accompaniment from the previous lines.

be..... dis-graced, Is the end of too high a - spir - ing.

*mp*  
For to be..... dis-placed, For to

*p espressivo* *poco a poco*

*ral - len - tando*  
be..... dis-graced, Is the end of too high a - spir - ing.

*rall - len - tando*

*p a tempo* *dim*

# Nº 23. SHALL I NOT BE BOLD WHEN HONOUR CALLS?

Duet.— Jenny and Morano.

*Allegro moderato* ♩ = 144.

*ten. marcato*

(Air. —“Sawny was tall and of noble race!”)

MORANO.

Shall I not be bold when hon - our calls? You've a heart that would up -

*mf*

JENNY. *mp espressivo*

But ah, I fear, if my he - ro falls, His Jen-ny shall ne'er know

-braid me then.

*p*

plea - sure a - gain. *mf*

To deck their wives fond trades-men cheat: I

*mp*

*a tempo più P espressivo* But if my he - ro

*poco allargando f* con - quer but to make thee great.

*poco f* *p*

*poco rall.* *a tempo espressivo* *poco rall.*

falls - ah then, His Jen - ny shall ne'er know plea - sure a - gain.

*poco rall.* *a tempo p espressivo* *poco rall.* *p*

*espressivo p.* *mf* *marcato*

*Cadenza*

*mp espressivo* And

Though it would be hard to..... part from life, Hard-er yet it is to part from thee.

*mp espressivo*

*ten.*

so, as I am thy dot-ing wife, I..... pray thee for-bear and lin-ger with me.

*mf* **Animato**

Ah,

*ten.* *ten.* **Animato** *mp marcato*

*f* *ff*

think how bravely thou shalt show Up-on the throne of Mex-i-co.....

*poco f* *marcato*

*a tempo* *mp espressivo* *poco rall.* *p a tempo*

But if my he-ro falls, ah, then His Jenny shall ne'er know

*ff rall.* *a tempo* *p* *poco rall.* *p a tempo*

*mp* *a tempo*

pleasure a-gain. *poco a poco allargando* Ah, then His.....

*mf* *f* *mp* *a tempo*

But if her he-ro..... falls Ah, then His.....

*mp* *poco a poco allargando* *f* *a tempo*

*rall.* *ten.* *a tempo, ma più tranquillo*

Jenny shall ne'er know pleasure a - gain.....

*rall.* *ten.* *a tempo ma più tranquillo*

Jenny shall ne'er know pleasure a - gain.....

*ten.* *p tenderly* *a tempo, ma più tranquillo* *rall.* *p*

# Nº 24. ENTRANCE OF POLLY.

*Allegro agitato.* ♩ : 112.

*f* ("O pret-ty pretty pretty Polly") *mf* *dim.*

*p* *p*

This musical score is for the piece 'Entrance of Polly'. It is in 2/4 time and marked 'Allegro agitato' with a tempo of 112 beats per minute. The score is written for piano and features a vocal line. The vocal line begins with a forte ('f') dynamic and the lyrics 'O pret-ty pretty pretty Polly'. The piano accompaniment includes a bass line with a forte ('f') dynamic and a treble line with a piano ('p') dynamic. The piece concludes with a 'dim.' (diminuendo) marking.

# ♠ Nº 25. THE WORLD IS ALWAYS JARRING.

Polly.

*Allegro.* ♩ : 116.

*mf* *mp*

The

(Air. — Hunt the Squirrel.)

*più p* *p*

world is al - ways jar - ring; This is pur - su - ing T<sup>h</sup> other man's ru - in;

This musical score is for the piece 'The World is Always Jarring'. It is in 6/8 time and marked 'Allegro' with a tempo of 116 beats per minute. The score is written for piano and features a vocal line. The vocal line begins with a mezzo-forte ('mf') dynamic and the lyrics 'The world is al - ways jar - ring; This is pur - su - ing T<sup>h</sup> other man's ru - in;'. The piano accompaniment includes a bass line with a mezzo-piano ('mp') dynamic and a treble line with a piano ('p') dynamic. The piece concludes with a 'più p' (piano) marking.

*mf* *più p*

Friends with friends are spar - ring Though they may smile and

*mp* *p*

*mf*

fawn..... Spurred on by em - u - la - tions,

*mp*

*più p* *cresc.*

Tongues are en - ga - ging; Ca - lum - ny, rag - ing, Mur - ders re - pu -

*p* *cresc.*

- ta - tions O - ver the cards at dawn.....

*mf* *>*

Thus with burn-ing hate Each, re-turn-ing hate, Wounds and robs his

*mp* *>*

*f* *>*

friends..... In ci-vil life, Ev-en man and wife,

*poco f* *>*

1. 2.

Squab-ble for self-ish ends..... ends.....

*cresc.*

# Nº 26. BY BOLDER STEPS WE WIN THE RACE.

Morano and Pirates.

Allegro risoluto.  $\text{♩} = 96$ .

*f marcato* *f*

(Air:—"To you fair ladies.")  
*f* MORANO.

By bold-er steps we

*poco f*

win the race, Let's haste where danger calls.

*f marcato*

*mf*

Un - less am - bi - tion mends its pace, It

*mp*

tot - ters, nods and falls.

*f marcato*

We must ad - vance or

*f*

*poco f*

be un-done. Think this and then the bat-tle's won, With a fa la la la la

*mp*

*p*

*f* Tenors.

Chorus. *f* By Basses.

bold - er steps we win the race, Let's

la. By..... bold - er steps we win the race, Let's

*poco f*

*f*

*simile*

haste where danger calls.

haste where danger calls.

*ff*

*mf* Un - less am - bi - tion mends its pace, It

*mf* Un - less am - bi - tion mends its pace, It.....

*mf*

tot-ters, nods and falls.

tot-ters, nods and falls.

*f marcato*

*f* We must ad - vance or.... be un - done. Think

*f* We..... must ad - vance or be un - done. Think

*mp espressivo*

And

Though it would be hard to..... part from life, Hard-er yet it is to part from thee.

*mp espressivo*

*ten.*

so, as I am thy dot-ing wife, I..... pray thee for-bear and lin-ger with me.

*mf* **Animato**

Ah,

*ten.* **Animato**

*mp marcato*

*f*

*ff*

think how bravely thou shalt show Up-on the throne of Mex-i - co.....

*poco f*

*marcato*

*a tempo*  
*mp espressivo* — *poco rall.* *p a tempo*

But if my he-ro falls, ah, then His Jenny shall ne'er know

*ff rall.* *a tempo* *p* *poco rall.* *p a tempo*

*mp* *a tempo*

pleasure a-gain. *poco a poco allargando* Ah, then His.....

*mf* *f* *mp* *a tempo*

But if her he-ro..... falls Ah, then His....

*mp* *poco a poco allargando* *f* *a tempo*

*rall.* *ten.* *a tempo, ma più tranquillo*

Jenny shall ne'er know pleasure a - gain.....

*rall.* *ten.* *a tempo ma più tranquillo*

Jenny shall ne'er know pleasure a - gain.....

*ten.* *p tenderly* *a tempo, ma più tranquillo* *rall.* *p*

## Nº 24. ENTRANCE OF POLLY.

*Allegro agitato.* ♩ : 112.

*f* ("0 pret-ty pretty pretty Polly") *mf* *dim.*

*p* *p*

This musical score is for the piece 'Entrance of Polly'. It is in 2/4 time and marked 'Allegro agitato' with a tempo of 112 beats per minute. The score is written for piano and features a melody with lyrics 'pret-ty pretty pretty Polly'. The dynamics range from *f* (forte) to *dim.* (diminuendo). The piece concludes with a piano (*p*) section.

## ♠ Nº 25. THE WORLD IS ALWAYS JARRING.

Polly.

*Allegro.* ♩ : 116.

*mf* The *mp*

(Air. — Hunt the Squirrel.) *più p*

world is al - ways jar - ring; This is pur - su - ing T<sup>h</sup> other man's ru - in;

*p*

This musical score is for the piece 'The World is Always Jarring' by Polly. It is in 6/8 time and marked 'Allegro' with a tempo of 116 beats per minute. The score is written for piano and features a melody with lyrics 'world is al - ways jar - ring; This is pur - su - ing T<sup>h</sup> other man's ru - in;'. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece includes an 'Air' section titled 'Hunt the Squirrel'.

*mf* Friends with friends are spar - ring *più p* Though they may smile and

*mf* fawn..... Spurred on by em - u - la - tions,

*più p* Tongues are en - ga - ging; Ca - lum - ny, rag - ing, Mur - ders re - pu -

- ta - tions O - ver the cards at dawn.....

*mf* *>*

Thus with burn-ing hate Each, re-turn-ing hate, Wounds and robs his

*mp*

*f*

friends..... In ci-vil life, Ev-en man and wife,

*poco f*

1. 2.

Squab-ble for self-ish ends..... ends.....

*cresc.*

# Nº 26. BY BOLDER STEPS WE WIN THE RACE.

Morano and Pirates.

Allegro risoluto.  $\text{♩} = 96$ .

*f marcato* *f*

(Air:—"To you fair ladies!")  
*f* MORANO.

By bold-er steps we

*poco f*

win the race, Let's haste where danger calls.

*f marcato*

*mf*

Un - less am - bi - tion mends its pace, It

*mp*

tot - ters, nods and falls.

*f marcato*

We must ad - vance or

*f*

*poco f*

be un-done. Think this and then the bat-tle's won, With a fa la la la la

*mp*

*p*

*f* Tenors.

Chorus. By *f* Bases. bold - er steps we win the race, Let's

la. By..... bold - er steps we win the race, Let's

*poco f*

*f*

*simile*

haste where danger calls.

haste where danger calls.

*ff*

*mf* Un - less am - bi - tion mends its pace, It

*mf* Un - less am - bi - tion mends its pace, It.....

*mf*

tot-ters, nods and falls.

tot-ters, nods and falls.

*f marcato*

*f* We must ad - vance or..... be un - done. Think

*f* We..... must ad - vance or be un - done. Think

this and then the bat-tles won, With a fa la la la la,  
 this and then the bat-tles won, With a fa la la la la,

Fa la la la la la Fa la la la la la  
 Fa la la la la la Fa la la la la la

Fa la la la la la la la la la la...  
 Fa la la la la la la la la la la...  
 Fa la la la la la la la la la la...

*rallentando* *ff* *a tempo* *marcato*

poco rall.

# Nº 27. HONOUR CALLS ME FROM THY ARMS.

Solo and Quartet  
Morano, Polly, Jenny and Vanderbluff.

Moderato. ♩ = 76. (Air. — "Excuse me.")

*poco f*

Hon - our calls me

*f marziale simile*

*mf*

from thy arms: With glo - ry my bo - som is beat - - ing.

Vic - to - ry summons to arms: and to arms Let us haste, for we're sure of de -

*espressivo mp*

- feat - - ing. One more look and then Oh, I'm lost a - gain!

*p espressivo*

The musical score is written for a solo voice and piano. It consists of four systems of staves. The first system shows the vocal melody starting with 'Hon - our calls me' and the piano accompaniment. The second system continues the vocal line with 'from thy arms: With glo - ry my bo - som is beat - - ing.' The third system has the vocal line 'Vic - to - ry summons to arms: and to arms Let us haste, for we're sure of de -' and the piano accompaniment. The fourth system concludes with the vocal line '- feat - - ing. One more look and then Oh, I'm lost a - gain!' and the piano accompaniment. Dynamic markings include *poco f*, *f marziale simile*, *mf*, *espressivo mp*, and *p espressivo*. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#) and the time signature is 8/8.

What a power has beau - - ty! Though love.... for-bids me I

must a-way, For hon - our calls and I must o - bey.... Ah

no, no, no,- Pray let me go: 'Tis war claims all my du - ty.

**POLLY.**  
*poco f*  
Hon - our calls him from thy arms, With glo-ry his bosom is beat - ing!

**JENNY.**  
*poco f*  
Hon - our calls him from my arms, With glo-ry his bosom is beat - ing!

**MORANO.**  
*poco f*  
Hon - our calls me from thy arms, With glo-ry my bosom is beat - ing!

**VANDERBLUFF.**  
*poco f*  
Hon - our calls him from thy arms, With glo-ry his bosom is beat - ing!

Vic-to-ry summons to arms: and to arms Let us haste, for we're sure of de -

Vic - t'ry summons to arms: to arms Let's haste, for we're sure of de -

*p espress.* *cresc.*  
One more look and then Oh, he's lost a-gain. What a power has

*p espress.* *cresc.*  
One more look and then Oh, he's lost a-gain. What a power has

- feat - ing. Oh, I'm lost again. What..... a

- feat - ing.

*p espress.* *cresc.*

What a power has beau - - ty! Though love.... for-bids me I

must a - way, For hon - our calls and I must o - bey.... Ah

no, no, no, - Pray let me go: 'Tis war claims all my du - ty.

**POLLY.**  
*poco f*  
Hon - our calls him from thy arms, With glo-ry his bosom is beat - ing!

**JENNY.**  
*poco f*  
Hon - our calls him from my arms, With glo-ry his bosom is beat - ing!

**MORANO.**  
*poco f*

**VANDERBLUFF.**  
*poco f*  
Hon - our calls me from thy arms, With glo-ry my bosom is beat - ing!

Vic-to-ry summons to arms: and to arms Let us haste, for we're sure of de -

Vic - t'ry summons to arms: to arms Let's haste, for we're sure of de -

*espress.*  
*p* *cresc.*  
One more look and then Oh, he's lost a-gain. What a power has

*espress.*  
*p* *cresc.*  
One more look and then Oh, he's lost a-gain. What a power has

- feat - ing. Oh, I'm lost again. What..... a

- feat - ing.

*p espress.* *cresc.*

beau - ty!

beau - ty!

power, a power has beau - ty! For hon - our calls and I

Though love forbids him, he must away, For hon - our calls, he

Ah no, no, no, Pray let him go: 'Tis war claims all his

Ah no, no, no, You can-not go: 'Tis love claims all your

must o - bey! Oh no, no, no, Pray let me go: 'Tis war claims all my

must o - bey!..... No, no, no, Pray let him go: 'Tis war claims all his

du - ty. *p* One more look and then\_ Oh, he's lost again! What a power has

du - ty. *p* One more look then\_ Oh, he's lost again! What a power has

du - ty. *p* One more look, and then\_ Oh, I'm lost again! What..... a

du - ty. *p* One more look, then\_ Oh, he's lost again! What..... a

beau - - ty! *p* Though love forbids him, he must a - way, For

beau - - ty!..... *p* Though love forbids, he must a - way, For

power has beau-ty! *p* Though love forbids, I must a - way,... For

power has beau - ty! *p* Though love forbids, he must..... a -

hon - our calls and he must o - bey. Ah no, no, no, Pray let him go: 'Tis

hon - our calls, he must o - bey. Ah no, no, no, You can - not go: 'Tis

hon - our calls, I must o - bey. Ah no, no, no, Pray let me go: 'Tis

- way, he must, he must o - bey. Ah no, no, no, Pray let him go: 'Tis

*p cresc.* *mf* *ff*

war claims all his du - ty!

war claims all his du - ty!

war claims all my du - ty!

war claims all his du - ty!

*a tempo* *f* *ff pesante*

*rall.*

# No 28. INTERLUDE.

With robust gaiety. ♩ = 120.

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as ♩ = 120. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: Treble staff begins with a slur over the first two measures. Piano staff has a slur over the first two measures.

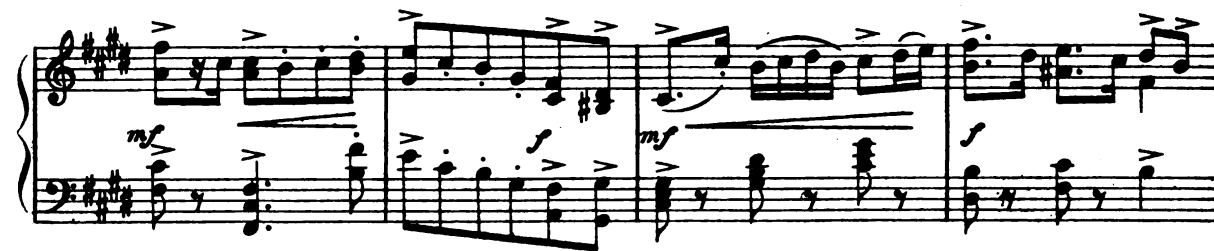
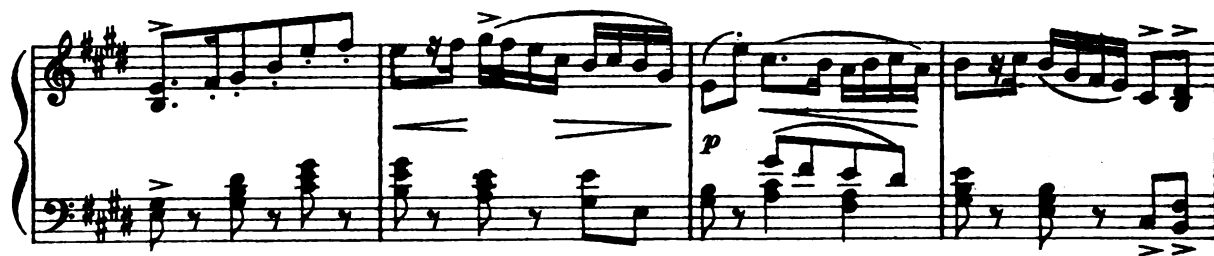
System 2: Treble staff has a slur over the first two measures. Piano staff has a slur over the first two measures and a *p* marking in the third measure.

System 3: Treble staff has a slur over the first two measures. Piano staff has a slur over the first two measures and a *mf cresc.* marking in the third measure.

System 4: Treble staff has a slur over the first two measures. Piano staff has a slur over the first two measures and a *p* marking in the third measure.

System 5: Treble staff has a slur over the first two measures. Piano staff has a slur over the first two measures and a *mf* marking in the third measure.

System 6: Treble staff has a slur over the first two measures. Piano staff has a slur over the first two measures and a *mf* marking in the third measure.



# SCENE II.

## № 29. Introduction.

*Allegro molto.*  $\text{♩} = 116.$

*p.* *p* *mf*

*non legato*

*p*

*p*

*rall*

# Nº 30. BRAVE BOYS, PREPARE!

Chorus.- The Pirates.

Alla marcia.  $\text{♩} = 92$ .

Piano introduction in 2/2 time, marked 'Alla marcia.  $\text{♩} = 92$ '. The music begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Tenors. (Air.- March from 'Scipio' - Handel) *f* *mf*

Brave boys, pre - pare! Now bat - tle calls the soul! For -

Basses. *f* *mf*

Brave boys, pre - pare! Now bat - tle calls the soul! For -

The vocal staves for Tenors and Basses are shown. The Tenors' part is in the upper staff, and the Basses' part is in the lower staff. Both parts are in 2/2 time and follow the same melody. The piano accompaniment is shown below the vocal staves, with a mezzo-forte (*mf*) dynamic.

-sake the blushing fair, For - sake the gen - ial bowl. Let fools advance and

-sake the blushing fair, For - sake the gen-ial bowl. Let fools ad -

The piano accompaniment for the second system is shown below the vocal staves. It features a forte (*f*) dynamic and a marcato marking. The music is in 2/2 time and follows the same melody as the vocal parts.

fall, For love of empty fame, Or dare the cannon's  
- vance and fall, For love of empty fame,..... Or dare the cannon's

*f* ball, To shield their coun - try's name, *p* We risk a warrior's  
ball, To shield their coun - try's name, *p* We risk a

*f* grave In hope of wealth un - told. *poco a poco allargando* Let ho - nour spur the  
grave In hope of wealth un - told. *f* *poco a poco allargando* Let ho - nour spur the

slave, We fight for hon - est gold.  
slave, We fight for hon - est gold. *ff a tempo*

# No 31. SOME THERE ARE WHO NEVER VENTURE.

Jenny.

*Allegretto vivace.* ♩ : 126

*p With sprightly rhythm* *senza rall.*

(Air. — "Ton humeur est Catharine.")

*mp*

Some there are who ne - ver ven - ture Where it is not

*p*

safe to roam; Some who, sign - ing one in - den - ture,

*mf*

Ne - ver seek an - o - ther home. Let them bide in

*mf*

church and chap-el, Let them prac-tise what they preach.

*mf*

Must we, if we love an ap-ple, Ne-ver more de-sire a peach?

Let them bide in church and chap-el, Let them practise what they preach.

*p*

Must we, if we love an ap-ple, Ne-ver more de-sire a peach?

*mf rall. a tempo*

*mp rall. mf a tempo*

*p poco rit.*

# Nº 32. WE NEVER FLOUT THE FORWARD SWAIN.

Duet. — Polly and Jenny.

*Allegro moderato. ♩ : 92.*      **JENNY** *mp* (Air. — Catherine Ogye.)

We... ne - ver flout the

*p*

**POLLY** *mp*

for - ward swain Who puts us to... the tri - al I.....

*p*

know you first would give me pain, Then baulk me with de -

*mf*

**JENNY** *mp*      **POLLY** *animato mf* *With emphasis.*

- ni - al. What mean we then by be - ing tried? With scorn and slight to....

*p*      *animato mp*

*mp più tranquillo*

use..... us. Most beau - ties to in - dulse their pride, Seem

*p più tranquillo*

*f* *mp* JENNY *mf* POLLY

kind but to re - fuse us. What mean we then by be - ing tried? With

*poco f* *p* *mp*

*animato* *With emphasis.* *più tranquillo* *mp*

scorn and slight to..... use..... us. Most beau - ties to in -

JENNY. *mp* Most beau - ties to in -

*animato* *p più tranquillo*

*rallentando f*

-dulse their pride, Seem kind but to..... re - fuse us.

*rallentando f*

-dulse their pride, Seem kind but to re - fuse..... us.

*rallentando* *poco f*

# NO 33. IF HUSBANDS SIT UNSTEADY.

Trio.— Polly, Jenny and Morano.

Moderato. ♩. = 92.

*rhythmically.*

*mf sf*

*Red.*

The piano introduction is in 8/8 time, marked Moderato. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note, followed by eighth notes, and includes dynamic markings of mezzo-forte (mf) and sforzando (sf). The introduction concludes with a double bar line and the word 'Red.' below it.

JENNY *mf* (Air. — Health to Betty.)

If hus - bands sit..... un - stead - y, Most

*f mp*

Jenny's vocal part begins with the lyrics 'If husbands sit..... un - stead - y, Most'. The melody is in 8/8 time, marked mezzo-forte (mf). The piano accompaniment provides harmonic support with chords and moving lines in both hands, marked forte (f) and mezzo-piano (mp).

wives for freaks are read - y. Ne - glect the rein, The

The vocal part continues with the lyrics 'wives for freaks are read - y. Ne - glect the rein, The'. The melody and piano accompaniment continue in the same style as the previous section.

MORANO  
*mf gaily*

mare a - gain Grows skit - tish, wild..... and hea - dy. She

Morano's vocal part begins with the lyrics 'mare a - gain Grows skit - tish, wild..... and hea - dy. She'. The melody is in 8/8 time, marked mezzo-forte (mf) and gaily. The piano accompaniment continues to support the vocal line.

might.... in - deed.... un - set - tle A lad.... who's not in

*mp*

fet - tle; But men who've shown They can't be thrown Pre -

*pesante*

-fer.... the mare.... of met - - tle. And he.... who's not.... her

POLLY.

*p*

mas - - - ter May meet..... with dire dis -

*mf* *cresc* *sf* *cresc*

- as - - ter: And quick to learn will home re - turn And

*poco rit.* *a tempo* *mf* *poco rit.* *a tempo* *mf*

*gaily.*

patch his head....with plas - - ter.

DANCE.

*sf mf*

*sf p*

*mf*

*p*

*poco f*

*sf p*

*mf*

*poco rit.*

# Nº 34. VIRTUE'S TREASURE.

Polly.

Moderato espressivo. ♩ = 108.

The piano introduction is in 4/4 time, marked 'Moderato espressivo' with a tempo of 108 beats per minute. It features a melody in the right hand with trills and a bass line in the left hand. Dynamics include piano (p), mezzo-forte (mf), and piano (p).

(Air. —“T’amo tanto”)

The vocal entry begins with the lyrics 'Vir - tue's trea - sure Is a.....'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include piano (p) and piano-piano (pp).

The vocal entry continues with the lyrics 'plea - sure, Cheer - ful... e - ven a - mid..... dis - tress.'. The piano accompaniment continues with harmonic support. Dynamics include mezzo-piano (mp).

§ 2nd time beginning pp

The vocal entry begins with the lyrics 'Nor pain nor cross - es, Nor grief nor loss - es,'. The piano accompaniment provides harmonic support. Dynamics include piano-piano (pp).

Nor death it - self can make it..... less:

Here re - ly - - ing, Suf - - fring, dy - - ing,

Hon - - est souls..... find all ..... re - dress.

all ..... re - dress.

*rall.* *a tempo*

*rall.* *a tempo* *molto espressivo* *l. h.*

*p* *rall. molto*

# № 35. MADAM, ALAS, I AM WHOLLY UNDONE.

Morano.

With lively movement, but not too fast. ♩. = 84.

The piano introduction is in 8/8 time, marked with a key signature of one sharp (F#). It begins with a *mf* (mezzo-forte) dynamic. The melody is characterized by eighth-note patterns and slurs. The piece concludes with a *poco rall.* (poco rallentando) marking.

(Air. — "Clasped in my dear Melinda's arms.")

The vocal entry is in 8/8 time, marked with a key signature of one sharp (F#). The lyrics are "Madam, a-las, I am whol-ly un-done." The piano accompaniment begins with a *mp a tempo* (mezzo-piano, at tempo) marking. The melody features a mix of eighth and quarter notes.

The vocal entry continues in 8/8 time, marked with a key signature of one sharp (F#). The lyrics are "Since the an-cient tag should run". The piano accompaniment is marked *mp* (mezzo-piano). The melody consists of eighth and quarter notes.

The vocal entry continues in 8/8 time, marked with a key signature of one sharp (F#). The lyrics are "Love is blind to all but one." and "Who can cap-ture his". The piano accompaniment is marked *p* (piano). The piece includes a repeat sign with a *2nd time beginning p* marking. The melody features eighth and quarter notes.

heart Where rap - ture is? All the wit - ti - est, All the pret - ti - est,

*mf*

*mp*

Then must og - le a swain in vain. Then must og - le a

*mp* *D* *mf* *rall.*

*p* *D* *mp* *rall.*

swain in..... vain.

*a tempo*

*poco f* *a tempo*

*p* *poco rall.*

# Nº 36. FINALE. LAUGH, BOYS, LAUGH LOUD.

Morano and Pirates:

Allegro robusto. (♩ = 108.)

ff *meno f with good rhythm.*

MORANO. (Air. — "Buff Coat.")

*f* Laugh, boys, laugh loud, And a

CHORUS in unison.

*ff* fig for all your sorrow ..... Drink, boys, drink deep, And the

*mf* MORANO. *sempre cresc.*

de - vil take to - morrow ..... Give me the fellow Who when he is mellow Will

*mf* *sempre cresc.*

bel-low a live-ly fa-ble: And then, in his glo-ry, Con-

-tin-ue the sto-ry And finish it un-der the table.....

CHORUS.

*f* Tenors. *sempre cresc.*

Give me the fellow Who when he is mellow Will bellow a live-ly fa-ble: And

*f* Basses. *sempre cresc.*

Give me the fellow Who when he is mellow Will bellow a live-ly fa-ble: And

then in his glo-ry Con-tin-ue the sto-ry And finish it un-der the table.....

then..... Con-tin-ue the sto-ry un-derneath the table.....

Piano introduction musical score. The piece begins with a forte (*ff*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked with a '7' time signature. The piece concludes with a *meno f* (diminuendo) marking.

Piano introduction musical score. The piece begins with a *with good rhythm* instruction. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked with a '7' time signature. The piece concludes with a *ff* (forte) marking.

## MORANO.

Vocal and piano accompaniment for Morano. The vocal line is in the right hand, featuring a series of eighth and sixteenth notes. The piano accompaniment is in the left hand, featuring a steady bass line. The tempo is marked with a '7' time signature. The piece concludes with a *f* (forte) marking.

Laugh boys, laugh loud, And a fig for all your sorrow.....

## CHORUS.

Vocal and piano accompaniment for Chorus. The vocal line is in the right hand, featuring a series of eighth and sixteenth notes. The piano accompaniment is in the left hand, featuring a steady bass line. The tempo is marked with a '7' time signature. The piece concludes with a *ff* (forte) marking.

Drink boys, drink deep, And the de - vil take to - morrow.....

Drink boys, drink deep, And the de - vil take to - morrow.....

*mf* MORANO.*sempre**cresc.*

Roar us a cho-rus, The night is be-fore us, And slow-ly the li - quor's

mount - ing. So crack us the seventh, Or may be a - lev-enth, And

damn'd be he..... who's counting!.....

*f sempre cresc*

Roar us a cho-rus, The

*f sempre cresc*

Roar us a cho-rus, The

night is be-fore us, And slow-ly the li - quor's mount - ing, So

*ff*

night is be-fore us, And slow-ly the li - quor's mount - ing, So

*ff*

Crack us the seventh Or may be e - lev-enth And damn'd be he who's

Crack..... the seventh, the seventh, And damn'd be he who's

*ff* counting: ..... Laugh, boys, laugh loud, And a fig for all your

*ff* counting: ..... Laugh, boys, laugh loud, And a fig for all your

sorrow; ..... Drink, boys, drink deep, And the de-vil take to - *a tempo*

sorrow; ..... Drink, boys, drink deep, And the de-vil take to - *a tempo*

The musical score is written for voice and piano. It begins with the vocal line singing "morrow." in the treble clef and "- morrow." in the bass clef. The piano accompaniment starts with a "Dance." section. The score includes several systems of music, with dynamic markings such as *meno f*, *sempre ben accentato*, *ff poco a poco accel.*, and *marc.* indicating changes in volume and tempo. The piece concludes with a final cadence in the piano part.

# ACT III.

91

## Nº 37. INTRODUCTION.

Entrance of Polly.

*Alla Siciliana.*

*Larghetto.* ♩ : 60.

## Nº 38. POLLY'S SOLILOQUY and AIR.

SLEEP, O SLEEP.

*Largo.* ♩ : 54. (Air. — "The Dead March in Coriolanus" — Ariosti?)



*p semplice*

Sleep, O sleep, With thy rod of in - can - ta - tion,

Charm my i - ma - gi - na - tion. Then, on - ly then I cease to weep.

*mp* *p*

By thy power, The vir - gin by time o'er - tak - en, For

*cresc.* *mf*

years for - lorn, for - sak - en, En - joys the hap - py

*cresc.* *mf*

*pp*

hour. What's to sleep? 'Tis a vi - sion - a - ry

*pp*

*p*

bless - ing: A dream that's past ex - press - ing; Our ut - most wish pos -

*p*

*p rall. espressivo* *pp a tempo*

- ess - ing; So may I al - ways keep.

*p rall.* *pp*

*pp* *rall.* *ppp*

# Nº 39. WHEN KINGS BY THEIR HUFFING.

Duet.— Mrs Trapes and Morano.

With a gay rhythm, and not too fast. ♩ = 96

(Air.— "Cheshire Rounds.")

MRS TRAPES. *mf*

When kings by their huffing

*p* *f* *mp*

Have blown up a squab-ble, All the.... charge and... cuff-ing

Light upon the rabble.

MORANO. *mp*

Thus when man and wife, By their mutual snubbing,

Kin - dle..... civ - il..... strife, Ser - vants get the drub - bing.

*mf* When kings by their huff - ing, Have blown up a squab - ble

*mf* When kings by their huff - ing, Have blown up a squab - ble

All the charge and cuff - ing, Light up - on the rab - ble.

All the charge and cuff - ing, Light up - on the rab - ble.

*più p*

Thus when man and wife By their mu - tual snub-bing,

*più p*

Thus when man and wife By their mu - tual snub-bing,

*più p*

Kin - dle civ - il..... strife, Ser - vants get the drub-bing.

Kin - dle civ - il..... strife, Ser - vants get the drub-bing.

*f*

**DANCE.**

*mf*

*f*

*mp*

*mf*

*f*

# Nº 40. WAIT UNTIL YOU SPY THE CHARMER.

Duet.- Mrs Trapes and Morano.

Allegretto giocoso. ♩ = 84

The piano introduction is in 2/4 time, marked 'Allegretto giocoso. ♩ = 84'. It features a treble and bass staff. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The tempo is indicated as 'poco f' and 'rhythmically'.

Mrs TRAPES. (Air.- Mirleten.)

Wait un-til you spy the charmer,

The first line of the song is in 3/4 time. Mrs. Trapes enters with a vocal line marked 'mf'. The piano accompaniment is marked 'mp'. The lyrics are 'Wait un-til you spy the charmer,'.

Wait un-til you hear her speak Had you even Achil - les' armour,

The second line of the song continues in 3/4 time. The vocal line and piano accompaniment are shown. The lyrics are 'Wait un-til you hear her speak Had you even Achil - les' armour,'.

You would find it all too weak, Ding-a-ding-a-ding, ding-a-

The third line of the song is in 2/4 time. The vocal line and piano accompaniment are shown. The lyrics are 'You would find it all too weak, Ding-a-ding-a-ding, ding-a-'.

- ding, ding-a-ding, ding! *mf* Ding-a-ding-a-ding, dong dong.

*non legato* *mf*

Ding-a-ding-a-ding, ding a ding, ding-a-ding ding,

MORANO. *f*

Ding-a-ding-a-ding, Ding-a-ding-a-ding,

Ding-a-ding-a-ding, dong dong.

Ding-a-ding-a-ding, dong dong.

*p*

*mp*

## MORANO.

*mf*

Madam, though her eyes be kill-ing, Honour is the crown of life.

*mf*

Not un-til Macheath is will-ing, Can she be Moran - o's wife.

*mp*

*p* *mf*

Ding-a-ding-a-ding, ding-a-ding, ding-a-ding, ding, Ding-a-ding-a-ding, dong

*p* *non legato* *mf*

Mrs TRAPES. *f*

Ding-a-ding-a-ding, ding-a-ding, ding-a-ding ding,

*f*

dong. Ding-a-ding-a-ding, Ding-a-ding-a-ding,

Ding - a - ding - a - ding, dong dong.

Ding - a - ding - a - ding, dong dong. DANCE.

*mp*

*mf*

*p*

*mf*

*f*

*poco a poco rallentando*

The musical score is written for voice and piano. It begins with a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'DANCE.' The dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piece concludes with the instruction *poco a poco rallentando* (gradually slowing down).

# Nº 41. THO' DIFFERENT PASSIONS RAGE BY TURNS.

Morano.

Moderato. (♩. = 84.)

*f risoluto*

(Air—"Since all the world.")

*mf*

Though different passions rage by turns, The no - bler passion

*poco marcato*

*mp*

*mp*

sways me..... For still my thirst of bat - tle burns, But

*p*

*poco f animato*

Cu - pid's net de - lays me..... The scar - let coat, The

*mf*

bu - gle's note, Are toys that youth may treasure;..... But when we're grown,'Tis

*mf*

*mp*

love a - lone Can bring us a con-stant pleasure. The scar - let coat, The

*f*

*p espressivo*

*mf*

*p espressivo*

bu - gle's note, Are toys that youth may treasure;..... But when we're grown,'Tis

*cresc.*

love..... a - lone Can bring us a constant pleasure.....

*f*

*rall. molto*

*a tempo*

*poco f*

*rall. molto*

*a tempo*

*f*

# No 42a ENTRANCE OF INDIANS.

Con dignita. ♩ = 72

*ff* *simile* *rall*

## 42b

Allegro molto. ♩ = 116.

*ff* *simile* *dim.* *pp*

# № 43. FOR ALL HIS PAIN.

Vanderbluff and Pirates.

Con brio.  $\text{♩} = 104$  VANDERBLUFF. *breezily*  
*mf*

For

(Air. - The Jamaica.)

all his pain The fish in vain May nose the net that traps him. The

an - gler smiles up - on his wiles, And in the wal - let

claps him. When bit - ter foes in war op - pose, The stronger may be

*f* *mf* *f* *rall.*

proud - er; But if he will, The weak - er still may

*a tempo* PIRATES. *f* When bit - ter foes in war op - pose, The

save at least his pow - der. *a tempo* *f* When bit - ter foes in war op - pose, The

*p* *poco a poco rall.* stronger may be proud - er; But if he will, The weak - er still may

*p* *poco a poco rall.* strong - er may be proud - er; But if he will, The weak - er still may

*a tempo* save at least his pow - der.

*a tempo* save at least his pow - der.

*a tempo* *ff* *rall.*

# Nº 44. MEN ARE BUT FRAIL.

Chorus.- Women of the Town.

Allegro vivo. (♩. = 116)

Piano introduction in 6/8 time, marked 'Allegro vivo. (♩. = 116)'. The music features a lively melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic.

(Air. "Jig it o'foot.")  
Sopranos.

Men are but frail.

Who shall prevail?

Contraltos.

What cares wo - man?

Piano accompaniment for the first vocal part, featuring a melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic.

Though we may ne - ver be Ruled by rea - son,

All are hu - man.

Piano accompaniment for the second vocal part, featuring a melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic.

Men are but frail.

Beau-ty will ev - er be Fruit in sea - son. Men are but frail.

What cares wo - man? Who shall prevail? All are hu - man.

What cares wo - man? Who shall prevail?..... All are hu - man.

Though we may ne - ver be ruled by rea - son, Beau-ty will ev - er be

Though we may ne - ver be ruled by rea - son, Beau-ty will ev - er be

Fruit in sea - son.

Fruit in sea - son.

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*f* Men are but frail.

*f* Men are frail.....

What cares wo - man? Who shall prevail? All are hu - man.

What..... cares wo - man? Who shall prevail?..... All are hu - man.

*cresc.* Though we may ne - ver be Ruled by rea - son Beau - ty will ev - er be

*cresc.* Though we may ne - ver be Ruled by rea - son Beau - ty will ev - er be

*cresc.*

*ff*

fruit in sea - son. Men are but frail. What cares wo - man?

*ff*

fruit in sea - son. Men are but frail. What cares wo - man?

*ff*

Who shall prevail? All are hu - man. Ah .....

Who shall prevail?..... All are hu - man. Ah .....

Ah .....

Ah .....

# Nº 45. AS SITS THE SAD TURTLE ALONE.

Polly.

Andantino espressivo. ♩ = 76

As...

sits the sad..... tur - tle a - lone on the... spray, Her

heart sore - ly.... beat - ing, Sad mur - mur re - . peat - ing, In -

- dulg - ing her..... heart for her con - sort a - - stray;..... For

force or death on-ly could keep him a - way. Now she thinks of... the.....

fowl-er, and ev - ry snare; If... guns have not slain him, The

net must de - tain him Thus he'll rise in my... thoughts ev'ry hour with a....

tear,..... If... safe... from the bat - tle he... do not ap - pear.

*legato* *rall. dim.* *a tempo* *p a tempo*

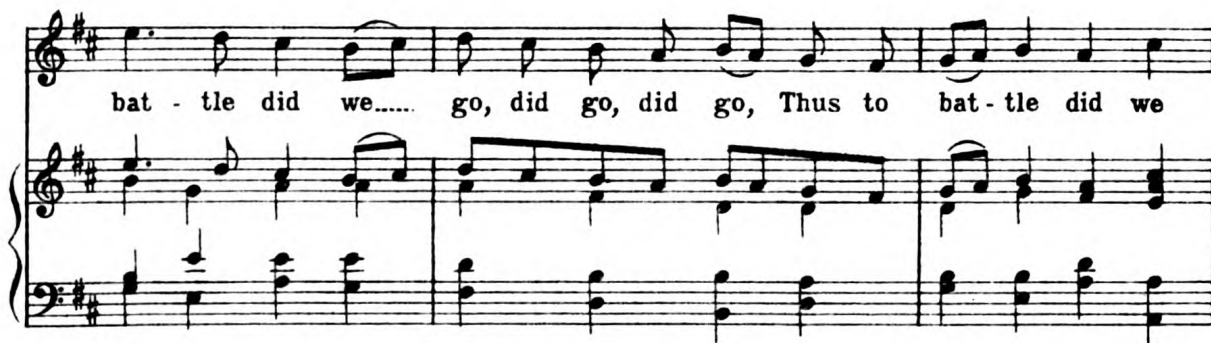
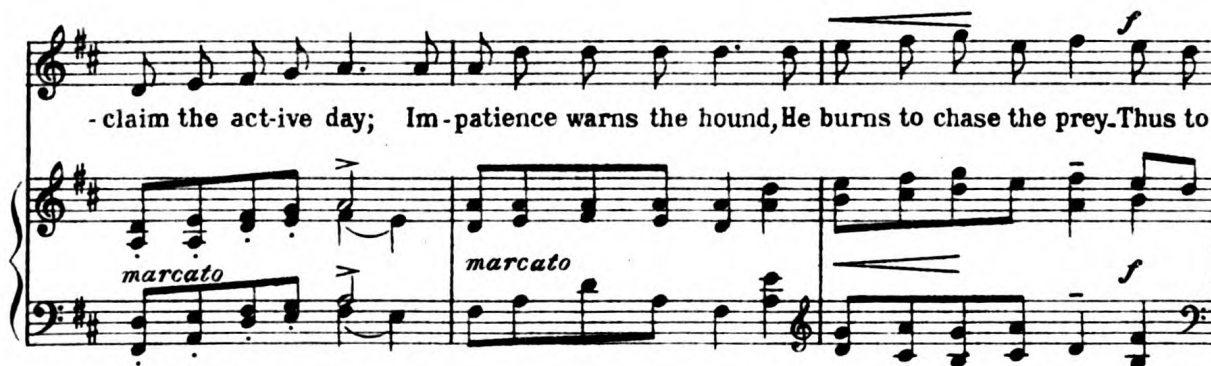
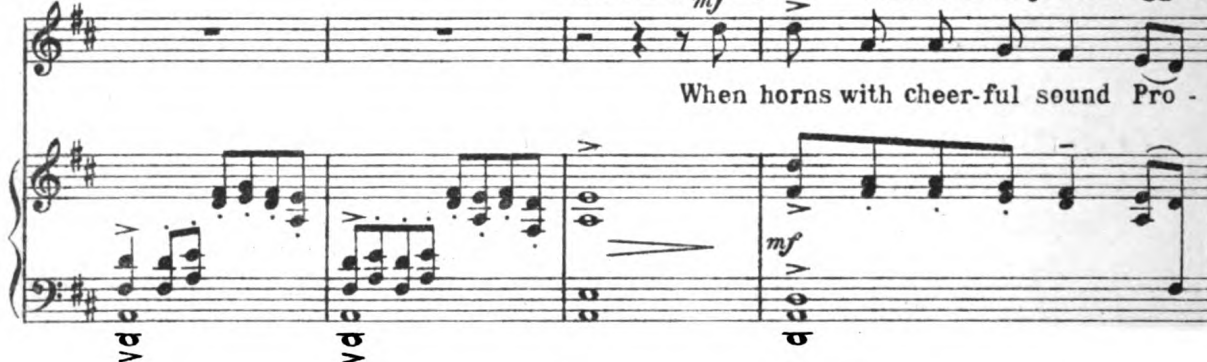
# No 46. WHEN HORNS WITH CHEERFUL SOUND.

M<sup>r</sup> Ducat and the two Footmen.

Allegro con brio. ♩ = 144.



M<sup>r</sup> DUCAT, *mf* (Air. - "There was a jovial beggar.")



go. FOOTMEN. Thus to bat - tle did we go, did go, did go, Thus to

Thus to bat - tle did we go, did go, did go, Thus to

*marcato*

bat - tle did we go.

bat - tle did we go.

MR. DUCAT. *mf*

How charms the trumpet's breath! The brave, with hope possessed, For -

*mf*

- get-ting wounds and death, Feel conquest in their breast. Thus to bat - tle did we.....

go, did go, did go, Thus to bat - tle did we go. FOOTMEN. Thus to

Thus to bat-tle did we go.

bat - tle did we go, did go, did go, Thus to bat-tle did we go.

battle did we go, did go, did go, Thus to bat-tle did we go.

# No 47. A GENERAL AFTER THE FIGHT.

Duet.- M<sup>rs</sup> Trapes and M<sup>r</sup> Ducat.

*Poco deliberamente.* ♩ = 84.

**DUCAT.**  
*mf*  
A.....

(Air.-"Now Roger, I'll tell thee!")  
*f*  
gen-er-al af-ter the fight may re-joice... And, viewing the en-e-my's  
*mp*

line,..... May take of their love-li-est wo-men his choice And....  
*f*

call for the best of their wine- their wine,..... And....  
*f* **BOTH.**

call for the best of their wine.....

Mrs TRAPES.  
*patetico*

What

man with a heart in his bo - som could take..... Her

*p patetico*

kit-ten a-way from a cat?..... And when a poor soul has her

*f*

liv - ing to make, Sure who would de-priv e her of that? Poor

*mf*

thing!..... Sure who would de-priv e her of that? Poor

*Mr. DUCAT. (sarcastically) mp*

*f*

*Mrs. TRAPES.*

Sure who would deprive her of that?.....

*Mr. DUCAT.*

thing!..... Sure who would deprive her of that?.....

*f*

*p*

*f*

# Nº 48. WITH SAD EMOTION.

Polly.

Allegretto con moto. ♩ = 92.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*) leading to a fortissimo (*f*) section.

(Air. "La Villanella")

*espressivo*  
*mp*

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "With sad e - mo - tion A - cross the o - cean I fared to". The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

Vocal entry with piano accompaniment. The vocal line continues with the lyrics "seek out my heart's de - sire.". The piano accompaniment maintains the same rhythmic pattern. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "O pray be -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include mezzo-piano (*mp*) and piano (*p*).

- lieve me and thus re - prieve me. I am Miss Poll - y in boy's at -

*mf*

- tire.

*p*

*espressivo*  
*mp*

O pray be - lieve me and thus re -

*p* *mp*

*f poco a poco rall.*

- prieve me. I am Miss Poll - y in boy's at - tire.

*a tempo*

*f poco a poco rall.* *p*

*cresc.* *rall.*

# No 49. I KNOW YOUR WAYS ARE FOXY.

Solo and Quintet.

Mrs Ducat, Jenny, Mrs Trapes, Mr Ducat and Vanderbluff.

Allegro vivo.  $\text{♩} = 108$ .

*f with good rhythm.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Allegro vivo' with a quarter note equal to 108 beats per minute.

Mrs Ducat (Air. "The Collier has a daughter.")

I know your ways are fox - y, And

The vocal line for Mrs Ducat begins with a melodic phrase on the word 'fox'. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes.

yet I'll make you tame, sir, I'll not en - dure your dox - y, Though

The vocal line continues with the lyrics 'yet I'll make you tame, sir, I'll not en - dure your dox - y, Though'. The piano accompaniment supports the melody with a consistent rhythmic accompaniment.

you may have no shame, sir. Though lewd - ness be the fash - ion, I

The vocal line concludes with the lyrics 'you may have no shame, sir. Though lewd - ness be the fash - ion, I'. The piano accompaniment provides a final harmonic support.

say I'll not en-dure her. How-ev-er hot your Jen-ny's pas-sion, A

Mrs TRAPES.

Mrs DUCAT. Since marriage first ex-ist-ed, T'was ev-er vain to  
ducking stool will cure her!

wrangle. VANDERBLUFF.

But where the strands are twist-ed, A knife will cut the

Mrs DUCAT.

The law needs man-y a guin-ea, And then t'will be re-  
tangle.

**MRS TRAPES.**

But find an-oth-er swain for Jen-ny, And all may be con-

**MR DUCAT.**

-pented.

**JENNY.** *f*

The law needs man-y a guin - ea, And then t'will be re -

**MRS DUCAT.** *f*

The law needs man-y a guin - ea, And then t'will be re -

**MRS TRAPES.** *f*

-tent-ed The law needs man-y a guin - ea, And then t'will be re -

**MR DUCAT.** *f*

The law needs man-y a guin - ea, And then t'will be re -

**VANDERBLUFF.**

The law needs man-y a guin - ea, And then t'will be re -

-pented, But find an-oth-er swain for Jen-ny, And all may be con-tented.

-pented, But find an-oth-er swain for Jen-ny, And all may be con-tented.

-pented, But find an-oth-er swain for Jen-ny, And all may be con-tented.

-pented, But find an-oth-er swain for Jen-ny, And all may be con-tented.

-pented, But find an-oth-er swain for Jen-ny, And all may be con-tented.

# № 50. ENTRANCE OF PIRATES.

In quick march time. ♩ = 126.  
(Air. - "Prince Eugène's March.")

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system shows the initial entry with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The fourth system continues the piece with a piano (*p*) dynamic marking. The fifth system concludes the piece with a forte (*f*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

# NO 51. LOVE THAT SORROWED AND SMARTED.

Polly, Morano and Chorus.

Poco allegro. ♩ = 104.

*p piacevole*

The piano introduction consists of two staves in G major (one sharp). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

(Air: Iris la plus charmante.)

POLLY.

*mp*

Love that sorrowed and smart-ed May yet have hap-pi-ly start-ed.

The vocal entry for Polly is on a single staff in G major. It begins with a half note followed by eighth and sixteenth notes. The piano accompaniment continues with chords and single notes.

*mf*

Sweet it is to have part-ed, If in the end we join.....

The vocal melody continues on a single staff. The piano accompaniment features chords and single notes, with a *mf* dynamic marking.

*poco più animato*

POLLY.

*p*

MORANO.

Now shall our life go dai-ly gai-ly.

The vocal entry for Morano is on a single staff. It begins with a half note followed by eighth and sixteenth notes. The piano accompaniment continues with chords and single notes.

Now shall I love you year-ly dear-ly;

*p poco più animato*

*mf*

The vocal melody continues on a single staff. The piano accompaniment features chords and single notes, with a *mf* dynamic marking.

*Tempo primo*

*f* *p*

O may the flame di - vine ..... Burn in your breast like mine!

*f* *p*

O may the flame di - vine ..... Burn in your breast like mine!.....

*Tempo primo* *f* *p*

*p* *mf*

Now shall I love you year-ly dear-ly, Now shall our life go dai - ly gai - ly.

*p* *mf*

Now shall I love you year-ly dear-ly, Now shall our life go dai - ly gai - ly.

*p* *mf*

*f* *p poco allargando* *a tempo*

O may the flame di - vine ..... Burn in your breast like mine.....

*f* *p poco allargando* *a tempo*

O may the flame di - vine ..... Burn in your breast like mine.....

*f* *p poco allargando* *a tempo*

*Tempo primo*

CHORUS.

Soprano.

127



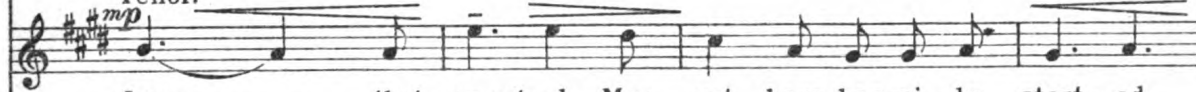
Love that sorrowed and smart-ed May yet have hap-pi - ly start - ed

Contralto.



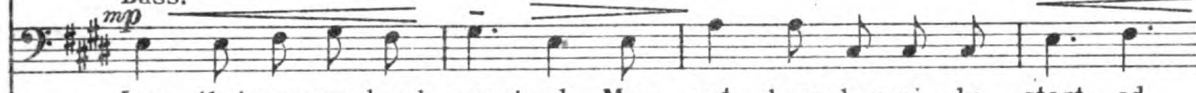
Love..... that smart-ed May yet have hap-pi - ly start - ed

Tenor.



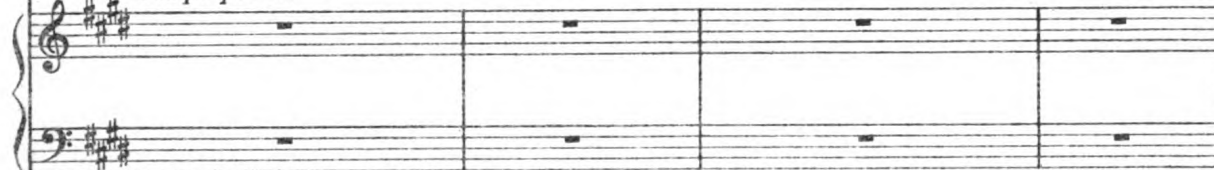
Love..... that smart-ed May yet have hap-pi - ly start - ed

Bass.



Love that sorrowed and smart-ed May yet have hap-pi - ly start - ed

*Tempo primo*



Sweet it is to have part - ed, If in the end we join.



Sweet it is to have part - ed, If in the end we join.



Sweet it is to have part - ed, If in the end we join.



Sweet it is to have part - ed,..... If in the end we join.....



*poco più animato* POLLY. *poco f*

MORANO. *mf* Now shall our life go dai - ly gai - ly,

Now shall I love you year - ly dear - ly, *poco più animato pp*

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

*pp* Ah ..... Ah .....

*poco più animato mp* *mf*

*Tempo primo f* *mp*

O may the flame di - vine ..... Burn in your breast like mine .....

O may the flame di - vine ..... Burn in your breast like mine .....

*Tempo primo p* Ah .....

*p* Ah .....

*Tempo primo f* *mp*

*poco più animato*

CHORUS. Now shall he love you year-ly dear-ly, Now shall their life go dai-ly gai-ly.

Now shall he love you dear-ly, Now shall life go dai-ly gai-ly.

*poco più animato*

POLLY.

O may the flame di-vine, Burn in your breast like mine.

O may the flame di-vine, Burn in your breast like mine.

O may the flame di-vine, Burn in his breast like thine.

O may the flame di-vine, Burn like thine.

*sempre p*

*sempre p*

*cresc.*

*p rall.*

# Nº 52. FINAL CHORUS AND DANCE.

These twain linked for ever.

Alla marcia.  $\text{♩} = 104.$

(Air. - The Temple.)

*f* *sempre marcato*

CHORUS. Sopranos

Contraltos

Tenors

Basses

These twain linked for ev - er, E - vil fate shall no more se - ver.

unis.

Time flies: now or ne - ver, Take your full de - light.

Time flies: now or ne - ver, Take your full de - light. What's life?

*f*

*p.* 'Tis a sea-son made for rap-ture, not for rea-son.

*p.* 'Tis a sea-son made for rap-ture, not for rea-son. Grave looks

*f* > > These twain

are but trea-son 'gainst a lov-er's right. *cresc.* *f* > > These twain

*unis.* linked for ev-er, E-vil fate shall no more se-ver. Time flies:

*unis.* linked for ev-er, E-vil fate shall no more se-ver. Time flies:

now or ne - ver

now ..... Take your full de - light. What's life?

now or ne - ver Take your full de - light. What's life?

'Tis a sea-son made for rap-ture, not for rea-son. Grave looks

'Tis a sea-son made for rap-ture, not for rea-son. Grave looks

*ff unis.* *f* *rall -*

- en - tan - do

are but trea-son 'gainst a lov - er's right.

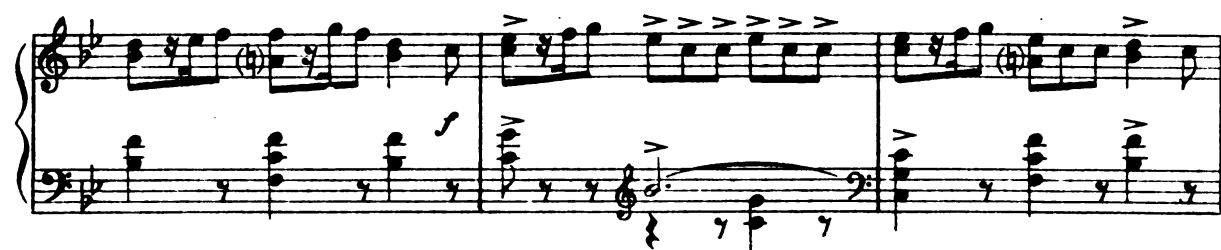
- en - tan - do

are but trea-son 'gainst a lov - er's right.

*ff* *Allegro vivace. ♩ = 126.*

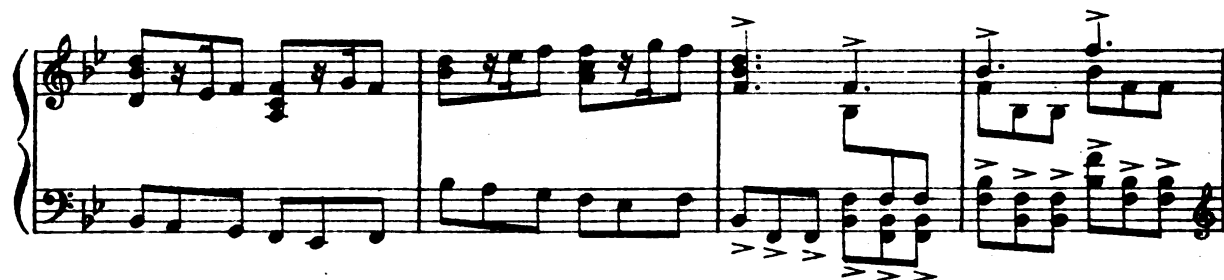
(Air. - Mad Moll.)

*mp*





**Presto.**





**All previous lists cancelled.**

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