

Vocal Score.

THE

H. Deville

SURPAN
OF
MOCHA

COMIC OPERA

COMPOSED

BY

IN 3 ACTS

ALFRED CELLER.

ENT. STA. HALL.
ALL RIGHTS RESERVED.

VOCAL SCORE { PAPER 4/- NET
CLOTH 6/- ..
PIANOFORTE SOLO 2/6 NET

London.
ENOCH & SONS,
14 & 14A GREAT MARLBOROUGH STREET, W.

Arthur Sullivan
8/12/02

Dedicated to
Sir Arthur Sullivan,
Alfred Celliers

I N D E X.

ACT I.

		Page
	PRELUDE,	1
No. 1.—	CHORUS, "Here's three times three,"	4
No. 2.—	SONG, "Let the Lords of Legislation,"	14
No. 3.—	BALLAD, "The Letter,"	17
No. 4.—	SOLO AND CHORUS, "He is returning,"	20
No. 5.—	COUPLETS, "The Telescope,"	27
No. 6.—	TRIO AND CHORUS, "How now, what's the row,"	32
No. 6 (<i>bis</i>).—	TRIO AND CHORUS, "How now, what's the row,"	36
No. 7.—	BALLAD, "'Twas sad when I and Dolly parted,"	40
No. 8.—	THE PENSIONERS' CHORUS, "The Amarynthus was our gallant frigate named,"	42
No. 8 (<i>bis</i>).—	THE TOAST, "The Island tight,"	45
No. 9.—	DRINKING SONG, "Pipes and Grog,"	46
No. 10.—	SOLI AND CHORUS, "We'll sail away with Peter"	49

ACT II.

	ENTR'ACTE,	56
No. 11.—	SONG, "I love the Ocean,"	58
No. 12.—	DUO AND CHORUS, "Now tremble, you traitor,"	60
No. 13.—	CHORUS OF SLAVES, "O Caspian,"	67
No. 14.—	SONG, "Woman's Rights,"	70
No. 15.—	SOLI AND CHORUS, "But beware,"	72
No. 16.—	PROCESSION MUSIC AND SULTAN'S SONG,	74
No. 17.—	SONG, "Come buy, come buy,"	80
No. 17 (<i>bis</i>).—	SLAVE DANCE,	84
No. 18.—	DUO AND CHORUS, "Sweet Hannah or Alice,"	85
No. 19.—	TRIO AND CHORUS, "You'd better stay with me at Mocha,"	90

ACT III.

	ENTR'ACTE,	95
No. 20.—	CHORUS, "A Sailor's love,"	96
No. 20 (<i>bis</i>).—	MUSETTE,	100
No. 21.—	SLUMBER SONG, "Close, thou gently sleep,"	100
No. 22.—	MELOS,	104
No. 23.—	YAWNING SONG, "I really am so sleepy,"	105
No. 24.—	CHORUS OF ODALISQUES, "From chambers most mysterious,"	107
No. 25.—	TRIO, "It's very perplexing,"	110
No. 26.—	BALLAD, "Unrequited love,"	114
No. 27.—	BARCAROLLE, "My Boat is on the shore,"	116
No. 28.—	BALLET MUSIC,	120
No. 29.—	CHORUS, "We are sober, we are steady,"	121

THE SULTAN OF MOCHA.

PASTORALE.

Alfred Cellier.

Prelude.

Alfred Cellier

Andante.

PIANO. *p Legato.*

mf

f

The musical score is written for piano and consists of six systems of music. The first system is marked 'Andante' and 'p Legato'. The second system is marked 'mf'. The third system is marked 'f'. The score features a variety of chords and melodic lines in both the treble and bass staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and accidentals.

Second system of musical notation, featuring a grand staff. The music is marked with a mezzo-forte dynamic (*mf*) and includes various rhythmic patterns and accidentals.

Third system of musical notation, featuring a grand staff. The music includes various rhythmic patterns and accidentals.

Fourth system of musical notation, featuring a grand staff. The music is marked with a mezzo-forte dynamic (*mf*) and includes various rhythmic patterns and accidentals.

Fifth system of musical notation, featuring a grand staff. The music includes various rhythmic patterns and accidentals.

Sixth system of musical notation, featuring a grand staff. The music is marked with a piano dynamic (*p*) and includes various rhythmic patterns and accidentals.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *mf* and various melodic lines with slurs.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing a change in the bass line and a dynamic marking of *f*.

Fourth system of musical notation, featuring a treble clef and a dynamic marking of *f*.

Fifth system of musical notation, showing a treble clef and a dynamic marking of *f*.

Sixth system of musical notation, concluding the piece with a dynamic marking of *dim.* and a final *pp* marking.

CHORUS.

No 1.

Here's three times three.

Allegro Moderato.

PIANO.

First system of piano accompaniment for the chorus, marked *ff*. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano accompaniment for the chorus, continuing the rhythmic pattern from the first system.

Third system of piano accompaniment for the chorus, continuing the rhythmic pattern from the first system.

TENORS & BASSES.

First system of the vocal line for Tenors and Basses, marked *ff*. The melody is simple and rhythmic, following the lyrics.

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

First system of piano accompaniment for the vocal line, marked *ff*. It provides harmonic support for the vocal melody.

Second system of the vocal line for Tenors and Basses, continuing the melody and lyrics.

Spain And one cheer more for the girls on shore Who welcome them back a -

Second system of piano accompaniment for the vocal line, marked *ff*. It provides harmonic support for the vocal melody.

SOPRANOS.

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

Spain And one cheer more for the girls on shore Who welcome them back a -

gain. Come

p

fid_dler set the ring And fid_dle it while we sing, la la la la la

la la la la la la la la la la la

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

ff

tars And hur - rah for George the King Hur -

rah for George the King hur - rah..... Then three times

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

one cheer more for the girls on shore Who wel - come them back a - gain

TENORS SOLO.

Their fame at sea we all a - gree Has

set the world a - gog And on land what sight gives more de - light Than a

tar with his lass and gog The foe he daren't de - fy That in

Pol - - ly's charms doth lie And conq' - ring ships in Pol - ly's lips And

in her melting eye And conq' - ring ships in Pol - ly's lips And

ritard.
in her melt. . . ing eye.

rit. *f*

SOPRANOS.

Come fid - dler set the ring And fid - dle it while we sing la

la la la la la la la la la la

8

la la la la la la Thro' bat - tles and

ff

sours, hur - rah for our tars And hur -

rah for George the king Hurrah for George the

King hurrah..... Then three times

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

Spain Hur - rah hur - rah hur -

8

rah for George the King Hur - rah hur -

ritard.
rah hur - rah for George the King.

ritard. *Hornpipe.*
mf

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth-note patterns and some triplet-like figures. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *cres.* (crescendo) is placed above the lower staff in the second measure.

The second system continues the piece with similar rhythmic patterns. It includes dynamic markings of *f* (forte) in the second measure and *v* (accents) in the first and fifth measures.

The third system shows a change in dynamics with a marking of *mf* (mezzo-forte) in the fourth measure. It also features an accent (*v*) in the third measure.

The fourth system includes a triplet of eighth notes in the upper staff, marked with a '3' above a bracket. The dynamic marking *ff* (fortissimo) is present in the lower staff in the third measure. Accents (*v*) are used in the fourth and fifth measures.

The fifth system features a dynamic marking of *mf* in the second measure and an accent (*v*) in the first measure.

The sixth system concludes the page with a triplet of eighth notes in the upper staff, marked with a '3' above a bracket. The dynamic marking *ff* is present in the lower staff in the second measure. Accents (*v*) are used in the second and third measures.

THE SULTAN OF MOCHA.

SONG.

Let the Lords of legislation.

No 2.

Tempo di Polka.

ANO.

The first system of music for 'ANO.' is in 2/4 time with a key signature of one flat. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece in 2/4 time. The dynamics increase to mezzo-forte (*mf*). The right hand melody becomes more active with sixteenth-note patterns, and the left hand accompaniment remains consistent.

The third system shows the music reaching a crescendo. Dynamics are marked as forte (*f*) and fortissimo (*ff*). The right hand features a more complex melodic line with some triplets, and the left hand accompaniment becomes more rhythmic.

The fourth system concludes the piece in 2/4 time, marked forte (*f*). It features a final melodic flourish in the right hand and a strong accompaniment in the left hand, ending with a double bar line.

(Laughing)

Let the lords of legis - la - tion, ha, ha, ha! ha, ha,
Hap - py maid that loves a sai - lor, ha, ha, ha! ha, ha,

p

ha! Write des - pat - ches for the na - tion ha, ha, ha! ha, ha,
ha! Who from port will speed to hail her, ha, ha, ha! ha, ha,

mf

ha! Sim - ple folk be - lieve them true, States - men scheme and Whigs or
ha! Tempt - ed by no art - ful jade Folks may rave, and knaves in

p

To - ries (Nought I fear now my love's near.) share un - hurt our sea - men's
of - fice (Nought I fear now my love's near.) Tax now Eng - land's teas and

ritard.

glories (Nought I fear now my love's near) For my Pe - ter } back re -
 cof - fees (Nought I fear now my love's near) 'Tis my Pe - ter }

ritard.

mf

turning Writes to me here you see And my love with rap - ture

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

1st 2nd

f

tr

BALLAD.

The Letter.

No 3.

Andante

PIANO.

p

Detailed description: This block contains the piano introduction for the piece. It is marked 'Andante' and 'PIANO.' The music is in a key with two flats (B-flat and E-flat) and common time (C). The right hand features a melodic line with some chromaticism, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present.

DOLLY.

Ah.....

p

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line begins with a wavy line indicating a trill or ornament, followed by the syllable 'Ah'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is shown.

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

p

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The lyrics are 'Yes 'tis my Pe - ter home re - turn - ing With joy he greets his'. The piano accompaniment continues with a similar texture to the previous section, marked with *p*.

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

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The lyrics are 'na - - tive shore For those delights all o - thers spurning His'. The piano accompaniment features some chordal textures and moving lines, concluding the phrase.

B
THE SULTAN OF MOCHA.

Doi - ly must re - store Part - ed no more by roll - ing

tides 'Tis but a day that now di - vides

And in each other's tender arms love We live..... once more

p

From du - ty's call at length re - leased love - I fly my dar - ling

fair to you Time and rude seas have but increased love My

deep de - vo - tion true Oh, but to meet, no more to

part Oh but to press you to my heart

Till all this tender bliss we share love A - dieu..... A - dieu.

SOLO & CHORUS.

No. 4.

He is returning.

Allegro.

PIANO.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked 'Allegro' and 'PIANO'. It features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a bass clef. The music begins with a forte 'f' dynamic. The second system continues the piece, ending with a 3/4 time signature change.

Tempo di bolero.

DOLLY.

The first system of the vocal and piano accompaniment is in 3/4 time, marked 'Tempo di bolero' and 'DOLLY.'. The vocal line begins with the lyrics 'With joy..... en - tranc - ing my'. The piano accompaniment consists of a treble and bass clef with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'heart..... is..... danc - - ing Past grief en - hanc - ing en -'. The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'hanc - ing my pre - sent bliss He..... is re - turn - ing for'. The piano accompaniment continues with the same rhythmic pattern.

whom..... Im..... yearn - ing My... cheek still burn - ing still

burn - ing with his last..... kiss

f He is re

He..... is re - turn - - - ing

turn - - - ing

p

He..... is re

He is re - - turn - ing

turn - ing For..... whom I'm yearn - ing

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

He is re - - turn - - - ing.

The musical score consists of six systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major or D-flat minor). The first system shows the vocal line starting with 'He..... is re' and the piano accompaniment with a forte (f) dynamic. The second system continues with 'He is re - - turn - ing'. The third system features a more complex piano accompaniment with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fourth system includes the lyrics 'turn - ing For..... whom I'm yearn - ing'. The fifth system has the lyrics 'My cheek still burn - ing With his..... last kiss.' and features a piano accompaniment with a forte (f) dynamic. The sixth system concludes with 'He is re - - turn - - - ing.' and a piano accompaniment with a forte (f) dynamic.

How..... glad the meet - ing How sweet..... the

f How glad the meet - - ing How sweet the

greet - - ing Life is too fleet - ing to part a -

greet - - - ing Life is too fleet - ing to part a -

gain Ah.....

gain How glad the

mf

..... Ah.....

meet - - ing How sweet the greet - - ing

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

Life is too fleet - - ing to part a -

gain Life is too fleet - - ing to part a - gain

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of three systems. The first system includes a vocal line with a melodic flourish and two vocalizations 'Ah.....', a vocal line with the lyrics 'Life is too fleet - - ing to part a -', and a piano accompaniment. The second system features a piano accompaniment, a vocal line with a rest, and another vocal line with the lyrics 'gain Life is too fleet - - ing to part a - gain'. The third system shows the piano accompaniment continuing.

A musical score for a piece titled "The Sultan of Mocha". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of several systems of music. The first system includes a vocal line with a breath mark (*br.*) and a dotted line, followed by a vocal line with lyrics and a piano accompaniment. The lyrics are: "To part a - - gain Life is too fleet - ing to part a - gain". The second system continues the vocal line with lyrics: "Life is too fleet - ing to part a - - gain." and includes a piano accompaniment. The third system features a piano accompaniment with a dynamic marking of *f*. The fourth system continues the piano accompaniment. The fifth system also continues the piano accompaniment. The score concludes with a double bar line.

COUPLETS.

The Telescope.

Nº 5.

SNEAK.

Ah! do not think the

PIANO. *f* *p*

gushing tide Of love with frowns to turn a side Or deem the heart thy charms possess Can

rit. *a tempo.*

yield but to its one suc. cess. I love must love tho' fate and thou for ev. or mock my

a tempo. *rit.*

rit.

ardent vow Why dream of faithless sail. or men, Say, Dol. ly you'll be mine and then My

rit.

yards and spars And capstan bars My spikes and nails And flags and sails My ropes and blocks And

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

canvass new My anchors true And all the tack-le in my shop Shall be your pro-per-

ty. So pray ac-cept this te-les-cope And in the bo-som

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

DOLLY.

Ah! do not think the gushing tide Or

p

love with words to turn a side Let some tired heart thy charms possess Long waiting for its

rit.

one suc_ess I love must love nor fate and thou For ev_ or tempt my ardent vow Talk

a tempo.

not to me of sai - lor men. Be yours, in - deed! not I tho' then Your

colla voce.

yards and spars And cap - stan bars Your spikes and nails And

flag and sails Your ropes and blocks Your oil - skin frocks Your sea - men's kits And

cheap out - fits; Your masts and oars And ge - ne - ral stores Your - can - vass new Your

an - chors true And all the tack - le in your shop Won't be my pro - per -

ty. So I'll not ac - cept your te - les - cope Nor in your bo - som.

raise a hope I'll not ac - cept the te - les - cope Of Ad - mi - ral

DOLLY.

Sneak I'll not ac - cept your te - les - cope Nor in the bo - som

SNEAK.

Oh then, ac - cept this te - les - cope And in the bo - som

FLINT.

You dare ac - cept his te - les - cope Or in the bo - som

raise a hope I'll not ac - cept your te - les - cope, Ad - mi - ral Sneak.

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

raise a hope You dare ac - cept a te - les - cope Of Ad - mi - ral Sneak.

TRIO & CHORUS.

How now, what's the row.

Nº 6.

Allegretto.

PIANO. *ff*

FLINT.
A - way, ere you, your

SNEAK.
Re - venge, Ah, ah We'll yet her spi - rit tame

FLINT.
guardian's wrath inflame Away, ere you, your guardian's wrath inflame

DOLLY.
o

help, O help, O help in hon - our's name, O

A

help, O help, O help in hon - our's name

Re - venge Ah, ah I'll spoil - her lit - tle game Re -

way ere you your guar - dian's wrath in - flame A -

O help, O help, O help in hon - our's name O help, O help, O

venge, re - venge I'll yet her spi - rit tame Re - venge re - venge I'll

way ere you your guar - dian's wrath in - flame A - way ere you your

help in hon - our's name O help, O help, O
 spoil her lit - tle game Re - venge Ah, ah I'll
 guar - dian's wrath in - flame A - way ere you your

help in hon - our's name O help, O help, O
 yet her spi - rit tame Re - venge re - venge I'll
 guar - dian's wrath in - flame A - way ere you your

help in hon - our name, O help, O help, O
 spoil her lit - tle game
 guar - dian's wrath in - flame

agitato.
mf

help in hon-our's name O help, O help, O

Re - venge Ah, ah I'll

A - way ere you your

help in hon-our's name O help, O help in honour's name.

spoil her lit - tle game Re - venge Ah, ah I'll spoil her game.

guardian's wrath in flame A - way ere you my wrath in flame.

The Watch
CHORUS. TENORS.

We are the watch come what's your little game.

BASSES.
We are the watch come what's your little game.

TRIO & CHORUS.

No 6. bis.

How now, what's the row.

Allegretto.

TENORS & BASSES.

Handwritten mark

How now what's the row We're va-liant and cou-

PIANO. *ff* *p*

ra - - geous We show our man - ly phiz When - ere we hear there is A

DOLLY.

Help now stop the row You're va-liant and cou-

des - p'rate scene out - ra - geous How now stop the row We're va-liant and cou -

f

ra - - geous And res - cue is your bu - si - ness When treat - ment is Un -

ra - - geous We show our man - ly phiz When - ere we hear there is A

SNEAK.

man - ly and out - rageous To - strike I. vow I feel I'm quite cou -

FLINT.

desp'rate scene out - rageous Watch, now stop the row Be va - liant and cou -

p

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

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

hold this la - dy's phiz Her con - duct real - ly is Un - man - ly and out - ra - geous To

FL. & Obs.

vance with manly phiz For here in - deed there is A des - p'rate scene out - ra - geous How

DOLLY.

Help now stop the row Help now stop the
 strike, I vow I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her
 now stop the row You're va - liant and cou - ra - geous We show our man - ly phiz When

row You're man - ly and cou - ra - geous Help
 con - duct real - ly is Un - man - ly and out - ra - geous To strike I
 ere we hear there is A des - p'rate scene out - ra - geous How now stop the

now stop the row You're va - liant
 vow, I feel I'm quite cou - ra - geous Be - hold this la - dy's phiz Her
 row We're va - liant and cou - ra - geous We show our man - ly phiz When

va - liant and cou - ra - geous Help now, help
con - duct real - ly is Un - man - ly and out - ra - geous I vow I
ere we hear there is A des - p'rate scene out - ra - geous A des - - - p'rate
now help now, help now.
feel cou - ra - - - geous.
scene out - ra - - - geous.

ff

THE SULTAN OF MOCHA.

BALLAD.

No 7. " 'Twas sad when I and Dolly parted."

Moderato.

PIANO.

PETER.

1. 'Twas sad when I and Dol - ly part - ed For she was fair and
2. How oft at sea have I been dreaming My Dol - ly still was

I was true And we were well nigh bro - ken - heart - ed When last we
at my side And woke to find a bright star beam - ing Like hope, a -

kiss'd and said A - diou! With ten - der sighs her
cross the dark'ning tide. Some - times a - loft that

breast was heav - ing Her salt, tears were fall - ing down like rain Fare -
 star would greet me With tend' - er ray and not in vain For

pp

well my love" I eried "I'm leav - ing But heav'n will bring me
 here where Dol - ly waits to meet me Kind heav'n has brought me

back a - gain Ah Ah
 back a - gain Ah Ah

1. Ah
 Ah
 2. Ah
 Ah

mf

dim

THE PENSIONER'S CHORUS.

No 8.

Maestoso e sempre staccato.

PIANO.

The first system of the piano accompaniment for 'The Pensioner's Chorus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the piano accompaniment. It continues the melodic and harmonic development from the first system. A *cres.* (crescendo) marking is placed above the right-hand staff. The music maintains its staccato character.

The third system of the piano accompaniment. It features a *cres.* marking and dynamic markings of *f* (forte) and *ff* (fortissimo) in the right-hand staff. The music builds in intensity and volume.

The fourth system of the piano accompaniment. It continues the melodic and harmonic development, featuring a *p* (piano) dynamic marking in the right-hand staff. The music maintains its staccato character.

Ad lib.

The fifth system of the piano accompaniment, marked *Ad lib.* (ad libitum). It features a *p* (piano) dynamic marking in the right-hand staff. The music concludes with a final chord and a repeat sign.

1. The A - ma - rynthus was our gal - lant fri - gate nam'd She bore brave
2. Old Neptune brought brave Mars to see the fray When Board the

An - son's co - lours at the main In many a tough sea -
foe' he heard our cap - tain call Now o'er her lof - ty bul - warks

fight we made her fan'd But she will nev - er face the foe a - gain "A
fierce we cut our way The Span - iards yield and down their co - lours haul But

sail,' the mast - head watch he gai - ly cried And a - way the A - ma - ryn - thus
'vast your cheers, you no - ble Bri - tish crew See the A - ma - ryn - thus sett - ling

flew A wind - ward tack the wi - ly Span - iard tried "Bout
down A cross the tide she'll fly no more with you - To

ship" we'll try it too } Nay lads just three times three For
vic - tory and re - nown.....

hearts of oak are we And a - gainst the fleet of Spain We'll

clear the decks a - gain For the is - land that dares to be free.

Piano introduction for 'THE TOAST'. The music is in G major and 2/4 time. It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

Nº 8. bis.

THE TOAST.

Quasi recit.

PETER.

Vocal and piano accompaniment for the first line of 'THE TOAST'. The vocal line is in G major and 2/4 time, marked 'Quasi recit.'. The piano accompaniment is in the same key and time, marked 'mf'. The lyrics are: 'The is - land tigh we love so much; With'.

Vocal and piano accompaniment for the second line of 'THE TOAST'. The vocal line continues with the lyrics: 'neer a fleet to boat her: The sai - lor lads that make her such, And the'.

Vocal and piano accompaniment for the third line of 'THE TOAST'. The vocal line concludes with the lyrics: 'lass that waits for Pe - ter.' The piano accompaniment features a more active and rhythmic texture in the final measures.

THE SULTAN OF MOCHA.

DRINKING SONG.

No 9.

"Pipes & Grog."

Andante.

$\% 8$

PIANO.

PETER.

- 1. Thro'
- 2. This

storms and thro' tem - pest the sai - lor steers From truth nev - er va - ries, from
 dar - ing old salt here dis - mast - ed and torn Whose sheer hulk has weather'd the

con - rage neer veers; Yet lands - men would
 fight and the storm, His last voy - age

score down a mark in his log. And say he's too fond of his
 o - ver he shuts up his log. What can cheer him a - float like his

pipe and his grog. Our boat - swain
 pipe and his grog? And we sim - ple

f *p*

own when the wea - ther was fine, With three
 sai - lors, who roam o'er the wave, Thro'

sheets in the wind took to cross - ing the line
 bat - tle and tem - pest our coun - try to save

..... But our boat - swain got out of his course, as I jog, By for -
 When blest with our sweet - hearts we lay by our log Say

CHORUS.

got - ting to run out his pipe and his grog But our boat - swain got out of his
 can you de - ny us our pipe and our grog When blest with our sweet - hearts we

course as I jog By for - get - ting to run out his pipe and his grog.
 lay by our log Say can you de - ny us our pipe and our grog.

D.C.

ff

FINALE.

SOLI & CHORUS.

No 10.

"We'll sail away with Peter."

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

A second system of piano accompaniment, continuing the melody and accompaniment from the first system.

TENORS & BASSES.

The first system of the vocal and piano section. The vocal line (Tenors & Basses) begins with the lyrics "1. We are so - ber, we are". The piano accompaniment continues with a similar rhythmic pattern.

The second system of the vocal and piano section. The vocal line continues with the lyrics "stea - dy For the voy - age we are rea - dy, To the Tro - pics or the".

The third system of the vocal and piano section. The vocal line concludes with the lyrics "Me - di - ter - re - a - - nean sea Well sail a - way with Pe - ter And his".

D THE SULTAN OF MOCHA.

sweet heart if we meet her Like a - la - dy we will treat her For a gallant lot are

SOPRANOS.

p
we They are so - ber they are stea - dy For the voy - age they are
We are so - ber we are stea - dy For the voy - age we are

p

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean sea They'll
We'll

f

f

sail a - way with Pe - ter And his sweet heart if they meet her Like a
we

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

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

ff

meet her Like a la - dy they will treat her For a gal - lant lot are they.
we we.

2nd & 3rd Verse.

(Sneak.) We on - ly wish to sti - p'l - ate That ev' - ry jol - ly
(Peter.) With wea - pons here we bris - tle And I war - rant lads that

mf

chip 'll Get his share of tin and tip - ple And now and then the
this 'll Spoil their pret - ty lit - tle whis - tle We can sink a ves - sel

fun. (Peter.) Of a lit - tle buc - can - eer - ing When we're down the Chan - nel
too. (Sneak.) For we've got a lit - tle gin - let That 'll make a lit - tle

steer - ing And we meet a do - mi - neer - ing Lit - tle ship with - out a
in - let For the wa - ter: now, then, Jim, let Our young skip - per see the

CHORUS.

gun
crew They are so - ber they are stea - dy For the voy - age they are
We are so - ber we are stea - dy For the voy - age we are

p

rea - dy To the Tro - pics or the Me - di - ter - re - a - nean

f

sea For they'll sail a way with Pe-ter And this sweet-heart if they we well

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

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

ff

Peter And his sweet heart if they meet her Like a lady they will treat her For a
we we

1. gal - lant lot are they we
2. gal - lant lot are they we.

ff

ACT II.

ENTR'ACTE.

Allegretto.

PIANO.

The musical score consists of six systems of piano music. The first system is marked *p* and includes the tempo instruction *Allegretto.* The second system continues the piece. The third system features a long melodic line in the right hand. The fourth system is marked *pp* and includes a dynamic change to *pp* in the right hand. The fifth system is marked *mf*. The sixth system concludes the piece with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of two staves with various chords and melodic lines. A dynamic marking of *p* is present in the second measure of the second staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking of *p* is present in the second measure of the second staff.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking of *p* is present in the second measure of the second staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking of *p* is present in the second measure of the second staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking of *p* is present in the second measure of the second staff.

Sixth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings of *pp* are present in the first and fourth measures of the second staff.

SONG.

N^o 11.

"I love the ocean."

Handwritten initials

PIANO. *f* % Allegretto.

SNEAK.

1. I left my na - tive
2. When I am ill and

land and dared The per - ils of the sea And came out here a
have to cross The deck to wind - ward lee The fish - es look with

buc - ca - noer Or pi - rate bold to be But ev - er since I
pity - ing eye And shew anx - i - e - ty My lips turn blue! my

came a - shore I've felt so ve - ry queer For , while a - float, I al - ways was in a
sen - ses swim I reel dis - tress'd to lee - ward And quite collapse, with stag - g'ring limb I

ritard.

state of pipes and beer In a - state of pipes and beer In a state of pipes and
faint.ly call the steward I faint.ly call the ste - ward I faint.ly call the

ritard.

Slower.

beer. I love the o - cean in a calm I'm queer when its in mo - tion its
steward.

p Legato.

roll - ing waves bring on a qualm But still I love the o - cean.

D. C.

DUO & CHORUS.

Nº 12.

"Now tremble you traitor."

Allegro. PETER.

Now trem - ble now

PIANO.

f

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

mf

deeds that a mate or A tar should de - fy Come, now for a drill - ing And

kill - ing and spill - ing The blood of a vill - ing Come plot - ter, and die

TENORS & BASSES.

With

Detailed description of the musical score: The score is for a duo and chorus. It begins with a vocal line for Peter, marked 'Allegro'. The piano accompaniment starts with a forte (f) dynamic. The lyrics are: 'Now tremble now tremble you traitor, You dark perpetrator of deeds that a mate or A tar should defy Come, now for a drilling And killing and spilling The blood of a villain Come plotter, and die'. The piano part features a rhythmic accompaniment with various dynamics including mf and accents (>). The score concludes with a line for Tenors & Basses, marked 'With'.

f

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *f* and contains the lyrics "cou - rage a - bound - ing Be - hold us sur - round - ing The". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more straightforward bass line in the left hand.

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

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line contains the lyrics "traï - tor con - found - ing His plot and his plan With". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics "cou - rage a - bound - ing Be - hold us sur - round - ing The". The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

SNEAK.

Oh fate of the

traï - tor con - found - ing His plot and his plan!

p

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line begins with the instruction *SNEAK.* and contains the lyrics "Oh fate of the". The piano accompaniment features a dynamic marking of *p* and includes a long, sustained note in the right hand. The lyrics "traï - tor con - found - ing His plot and his plan!" are positioned below the piano accompaniment.

Cor - sair Hell cut me to horse - hair And leave me a

corse, ere The Cor - sair can fly But

deem me no cai - tiff My cou - rage is

na - tive My hate on your fate! if I

strike you must die My hate on your

f

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics 'strike you must die My hate on your'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. A dynamic marking of *f* (forte) is placed below the piano part in the second measure.

fate! if I strike you must

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'fate! if I strike you must'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

die.

Detailed description: This system contains the final measure of the vocal line and piano accompaniment for this section. The vocal line ends with the word 'die.' and a fermata. The piano accompaniment concludes with a final chord.

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

mf

Detailed description: This system introduces a new character, Peter. The vocal line begins with the name 'PETER.' followed by the lyrics 'With my sword's thin edge I'll'. The piano accompaniment features a more active right-hand melody. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part in the second measure.

cut you to spi - nact You dea - ler from Green - wich Re -

sist if you can Come now for a drill - ing, a

SNEAK.
Oh fate the

TENORS & BASSES,
p Oh fate the

killing and a spill - ing The blood of a vill - ing Come plot - ter die.

Cor - sair They'll make me a corse ere I can fly

Cor - sair We'll make him a corse ere the Cor - sair can fly With

musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: You
cou - rage a - bound - ing Be - hold us sur - round - ing The

musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: dea - ler from Green - wick Re - sist if you can
I'll run if I can
trai - tor con - found - ing His plot and his plan With

musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: You
cou - rage a - bound - ing Be - hold us sur - round - ing The

dea - ler from Green - wick Re - sist if you can Re - sist if you can Re -

I'll run if I can I'll run if I can I'll

trai - tor con - found - ing His plot and his plan His plot and his plan His

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "dea - ler from Green - wick Re - sist if you can Re - sist if you can Re -". Below this is a second vocal line with lyrics: "I'll run if I can I'll run if I can I'll". The third line is a bass clef line with lyrics: "trai - tor con - found - ing His plot and his plan His plot and his plan His". The system concludes with a grand staff (treble and bass clefs) for piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes.

sist if you can Re - sist if you can.

run if I can I'll run if I can.

plot and his plan His plot and his plan.

The second system continues the vocal lines. The first vocal line has lyrics: "sist if you can Re - sist if you can.". The second vocal line has lyrics: "run if I can I'll run if I can.". The bass line has lyrics: "plot and his plan His plot and his plan.". The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line and a fermata over the final chord. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The third system shows the piano accompaniment for the final part of the piece. It features a grand staff with a treble clef and a bass clef. The music consists of a series of chords and melodic fragments, concluding with a final chord and a fermata. The key signature remains two sharps and the time signature is 4/4.

CHORUS OF SLAVES.

No 13.

"O Caspian!"

Allegretto.

PIANO.

THE SULTAN OF MOCHA.

8.

SOPRANOS.

O, Cas - pian! O, Cas - pian! tho' gloo - my the wave And

stern the deep shores that thy wild wa - ters lave O

would that from hills which en - sha - dow thy breast Once

more we could gaze on thy bo - som at rest

pp
Cir - eas - sia, Cir - eas - sia, the charm of thy name Dis -
pp
pels for one mo - ment the thought of our shame Our
hearts fill'd with glad - ness, sur - ren - der - their pain And we
live in our dear na - tive val - leys a - gain. §
D. C.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line. The score includes dynamic markings such as *pp* and *D. C.* (Da Capo). The piece concludes with a double bar line and a repeat sign (§).

SONG.

No 14.

"Woman's rights."

DOLLY.

1. If I could rule all
2. I've faith in mo - dern

PIANO. *ff*

wo - men's hearts I'd so their spi - rits fa - shion That they should scorn the ty - rant sex And
thought profound For this is what it teach - es That 'tis to wo - man - kind we owe "The

spurn the ton - der pas - sion 'Tis wo - man's du - ty I'll main - tain On love to breathe de -
o - ri - gin of speech - es" I know that wo - men are by men Con - si - der'd an ob -

fi - ance To lec - ture, vote, look wise and talk Of po - li - tics and sci - ence.
joe - tion We're on the an - gels side, the men Are from the other di - rec - tion.

Talk of pro - pri - e - ty Spread of so - ci - e - ty Wide no - to -

ri - e - ty This do we crave Wo - man strong mind - ed Is

1. *Repeat Chorus*
 not to be blind - ed By man when he's mind - ed To make her his slave.

D.C.

2.
 make her his slave.

SOLI & CHORUS.

N^o 15.

Andante maestoso. FLINT.

But be -

ware For I swear that I'll

DOLLY.

sell you to the Grand Pa - sha Nought I care I'm a -

ware that you'll sell me to the Grand Pa -

The musical score is written for voice and piano. It consists of three systems. The first system is for the character Flint, with lyrics in French: "But be -". The second system continues the lyrics: "ware For I swear that I'll". The third system is for the character Dolly, with lyrics: "sell you to the Grand Pa - sha Nought I care I'm a -" and "ware that you'll sell me to the Grand Pa -". The piano accompaniment is marked "PIANO." and "f". The tempo is "Andante maestoso." The key signature has one flat (B-flat major), and the time signature is 2/4.

CHORUS.

sha Pi ty spare Will you

The first system of the chorus features a vocal line with the lyrics "sha Pi ty spare Will you" and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line.

swear That you'll sell us to the Grand Pa -

The second system of the chorus continues the vocal line with "swear That you'll sell us to the Grand Pa -" and the piano accompaniment. The piano part features a rhythmic pattern in the right hand and a steady bass line in the left hand.

DOLLY & CHORUS.

sha Pi - ty spare Will you swear that you'll

The third system, labeled "DOLLY & CHORUS.", features a vocal line with the lyrics "sha Pi - ty spare Will you swear that you'll" and a piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo) and features a more complex harmonic structure with chords.

sell us to the Grand Pa - sha

The fourth system continues the vocal line with "sell us to the Grand Pa - sha" and the piano accompaniment. The piano part features a rhythmic pattern in the right hand and a steady bass line in the left hand.

PROCESSION MUSIC.

Nº 16.

and

SULTAN'S SONG.

Allegro.

PIANO.

pp

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment of eighth notes. The dynamic marking *pp* (pianissimo) is placed at the beginning.

The second system continues the piece. The treble staff has a melodic line with a *cres.* (crescendo) marking. The bass staff continues with eighth notes. The system concludes with a double bar line.

The third system features a *cres.* marking in the treble staff and a *mf* (mezzo-forte) marking in the bass staff. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The system ends with a double bar line.

The fourth system shows a *p* (piano) dynamic marking in the bass staff. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. The system ends with a double bar line.

The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system concludes with a double bar line.

The sixth system includes dynamic markings of *p*, *mf*, and *f* (forte). The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The system ends with a double bar line.

ff

ad lib.
p

SULTAN.

Sul - tan am I, not a bit shy;

p f p f

Look at my eye, wa - ry and sly;

p f p f

And up - on my word, I de - fy Might - y and high kings far and nigh.

p f

Sul-tan am I not a bit shy

p *f* *p* *f*

Look at my eye wa-ry and sly And up-on my word, I de-fy

mf *pp*

Might-y and high Kings far and nigh And up-on my word I de-fy

p *mf*

Might-y and high kings far and nigh.

f *ff*

No - tice my gait is - n't it great

Stur - dy and straight when I'm i - rate

Pa - shas a - wait fear - ing my hate When I'm o - late la - dies all state

Love is their fate none at such rate cap - ti

vate Love is their fate, none at such rate

f

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single staff with a treble clef and a key signature of one flat. The lyrics are "vate Love is their fate, none at such rate". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth notes. A dynamic marking of *f* (forte) is placed above the piano part.

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

ff *p*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with a treble clef. The lyrics are "cap - ti - vate. Is - n't he a dreadful viling". Above the first two notes of the vocal line, the name "DOLLY." is written. The bottom two staves are for piano accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the piano part, and a dynamic marking of *p* (piano) is placed below the piano part.

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with a treble clef. The lyrics are "No one looks for vir - tue there If he's good he spends a". The bottom two staves are for piano accompaniment, continuing the complex accompaniment from the previous systems.

shilling When he comes to Mo - cha fair.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with a treble clef. The lyrics are "shilling When he comes to Mo - cha fair.". The bottom two staves are for piano accompaniment, concluding the musical piece on this page.

CHORUS OF SLAVES.

Is - nt he a dread - ful vil - ling

SULTAN. No - tice my gait

The first system of the musical score. It consists of three staves. The top staff is a vocal line for the Chorus of Slaves, with the lyrics "Is - nt he a dread - ful vil - ling". The middle staff is a vocal line for the Sultan, with the lyrics "No - tice my gait". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. There are triplets in the Sultan's line and the piano accompaniment.

nev - er look for vir - tue there If he's good he spends a

Isn't great

The second system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "nev - er look for vir - tue there If he's good he spends a". The middle staff is a vocal line with the lyrics "Isn't great". The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 3/4. There are triplets in the vocal lines and the piano accompaniment.

shilling When he comes to Mo - cha fair

No - tice my gait Isn't great.

The third system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "shilling When he comes to Mo - cha fair". The middle staff is a vocal line with the lyrics "No - tice my gait Isn't great.". The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 3/4. There are triplets in the vocal lines and the piano accompaniment. The system ends with a double bar line and repeat signs.

SONG.

Nº 17.

Come buy come buy.

FLINT.

PIANO.

Come buy, come buy The

pri - ces try, They're beauties passing rare The choi - cest lot That e'er was got To

grace a Mo - cha fair. Come buy, come buy The pri - ces try, They're beauties passing

rare The choi - cest lot That e'er was got To grace a Mo - cha

fair The choi-cest lot That eye was got To grace a Mo-cha

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are: "fair The choi-cest lot That eye was got To grace a Mo-cha". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 4/4. It features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

fair. With in those eyes What beau-ty lies, Oh.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "fair. With in those eyes What beau-ty lies, Oh.". The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *p* (piano).

serve the Gre-cian nose And just beneath The pour-ly teeth While warm each red cheek

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "serve the Gre-cian nose And just beneath The pour-ly teeth While warm each red cheek". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

glows. No rose more sweet Could Pa-sha meet Or with the Sul-tan dwell E-

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "glows. No rose more sweet Could Pa-sha meet Or with the Sul-tan dwell E-".

rall. *a tempo.*

clipping quite The li - ly white Each gen - tle soft ga - zelle - Come buy, come

rall. *a tempo.*

buy, come buy. Come buy, come buy The

pri - ces try They're beauties passing rare The choi - cest lot That e'er was got To

grace a Mo - cha fair With - in those eyes What beau - ty lies Ob - serve the Grecian

nose And just be - neath The pear - ly teeth While warm each soft cheek glows.

No rose more sweet Could

mf *p*

Pa - sha meet Or with the Sul - tan dwell.

ff

No rose more sweet Could Pa - sha meet Or with the Sul - tan

mf

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

ff

tr

SLAVE DANCE.

Nº 17. bis.

Moderato.

PIANO.

mf

The first system of piano accompaniment for 'Slave Dance' is in 2/4 time, B-flat major, and marked 'Moderato'. It features a melody in the right hand with eighth-note patterns and chords, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked 'mf'.

The second system of piano accompaniment continues the melody and bass line from the first system, ending with a double bar line.

DOLLY

Don't buy don't buy Its all my eye They're nei - ther rich nor rare The

Allegro vivace.

The 'Dolly' section begins with a vocal line in B-flat major, 2/4 time, marked 'Allegro vivace'. The lyrics are: "Don't buy don't buy Its all my eye They're nei - ther rich nor rare The". Below the vocal line is the piano accompaniment, which consists of chords in the right hand and a simple bass line in the left hand.

shab - biest lot That ero was got To grace a Mo - cha fair.

The second part of the 'Dolly' section continues the vocal line with the lyrics: "shab - biest lot That ero was got To grace a Mo - cha fair." The piano accompaniment continues with chords and a bass line.

THE SULTAN OF MOCHA.

DUO & CHORUS.

N^o 18.

Allegro.

Sweet Hannah or Alice.

PIANO.

The piano introduction consists of two systems of music. The first system is in 6/8 time and features a treble clef with a key signature of one flat (B-flat). The right hand plays a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, maintaining the same tempo and key signature, with more complex rhythmic patterns and chordal textures.

SULTAN.

Sweet Hannah or Alice Oh, come to my palace And drink from the chalice Of

The Sultan's first line of music is written in a single treble clef. The lyrics are: "Sweet Hannah or Alice Oh, come to my palace And drink from the chalice Of". The piano accompaniment is shown below, starting with a piano (*p*) dynamic. The music is in 6/8 time and features a key signature of one flat.

DOLLY.

pleasure with me, Oh, no this young gal is A - fraid of your ma - lice My

Dolly's line of music is written in a single treble clef. The lyrics are: "pleasure with me, Oh, no this young gal is A - fraid of your ma - lice My". The piano accompaniment continues below. The music is in 6/8 time and features a key signature of one flat.

SULTAN.

dear sai - lor lad is The lov - er for me My heart my Sul - ta - na Be -

The Sultan's second line of music is written in a single treble clef. The lyrics are: "dear sai - lor lad is The lov - er for me My heart my Sul - ta - na Be -". The piano accompaniment continues below. The music is in 6/8 time and features a key signature of one flat.

neath this ban - da - na Oh, tell me, how can a True lov - er like me Find

rest for a mi - nute Re - fuse and this sci - mi - tar Puts a quick li - mit to

Shal - lah you'll see.

DOLLY.
Oh,

no sir pray ex - cuse me My love is o'er the sea

p

won't at all a - muse me To be your charm - er you see.

f

SULTAN.

O no you can't re - fuse me My Shal - lah, pray now

p

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

DOLLY

se My

f *rit.*

name is n't Han-nah You sau-cy rude man, a-Done now if you can a-Be-

tray-ing of me Un-hand me this mi-nute Your wig I will trim it Your

SULTAN.

eye I will dim it And soon let you see Re-fuse me fair beau-ty O,

guards do your du-ty That fel-low to boot; he To Shu-sa is sent Re-

luctant or willing I bet you a shil-ling You'll find my love killing Un-less you relent

CHORUS.

Sweet Han - nah or A - lice O drink from his cha - lice Al -

ff

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

br

wear a ban - da - na A new MES Shal - lah's a great no - vel - tee.

D. C. for Symphony.

FINALE.

No 19.

TRIO & CHORUS.

You'd better stay with me at Mocha.

PIANO. *ff*

§

(Sultan.) 1. So you'd bet - ter stay with me at
 (Flint.) 2. What ev - er you may think of

Mo - cha And he num - ber 5, 0, 3. You'll
 Mo - cha And what ev - er you may think of me This

find me the wittiest old jo - ker From Greenwich to the Cas - pian
fun - ny lit - tle wick - ed old jo - ker Must pay im - - me - diate -

sea I'll buy you silks and sa - tins by the bu - shel If Sul -
ly I'll put an ex - e - cu - tion in his ha - rem And there'll

ta - na you will be You shall have a lit - tle cot a
be a sell you see And I'll seize his lit - tle cot his

poo - dle and a yacht To sail a - bout the Cas - pian
poo - dle and his yacht And his cot - tage by the Cas - pian

CHORUS.

ff

sea.
sea. So you'd bet - ter stay with him at Mo - cha And

le num - ber 5, 0, 3. You'll find him the wit - tiest old

jo - ker From Green - wick to the Cas - pian sea.

ff

If I stay a long with you at Mo - cha And bo num - ber 5, 0,

mf

3. You'll find my sai - lor bloke a, Come back and res - cue

me I'll lead you such a life of tor - ment That in

f

clin - ed you will be To put me in a sack and

rit.

send me back To the bot - tom of the Cas - pian sea.

a tempo
ff

SULTAN, FLINT & CHORUS.

So you'd bet - ter stay with me him at Mo - cha And be num - ber 5 0,

ff

3. You'll find me him the wit - tiest old jo - key From

rit. *a tempo*

rit. *a tempo*

Green - wick to the Cas - pian sea.

ff

THE SULTAN OF MOCHA.

End of second Act,

ACT III.

Allegretto Grazioso. ENTR' ACTE.

PIANO.

f

p

f

CHORUS. by the crew.

N^o 20.

"A Sailor's Love."

PIANO.

The piano accompaniment for the first system is written in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

MALE VOICES

8^{va} lower.

The second system shows the vocal line for male voices, with a dynamic marking of *mf* (mezzo-forte). The lyrics are: "It's a woe - ful sight, When late at night Cruel hus - bands beat their When eight or nine sit down to dine On friend - ship's terms 'tis". The piano accompaniment continues with a steady rhythm.

The piano accompaniment for the third system is marked *p* (piano). It features a consistent rhythmic pattern with chords in both hands.

The fourth system continues the vocal line with the lyrics: "spou - ses And a mar - rying maid by her lad be - tray'd Is a jol - ly And jol - lier still when the bowl they fill With a". The piano accompaniment remains consistent.

The piano accompaniment for the fifth system is marked *p* (piano). It concludes the piece with a final chord in the right hand and a sustained note in the left hand.

sigh which our pi - ty a - rou - ses It's woe - ful too this
 truce to me - lan - cho - ly 'Tis jol - ly too when

shall be true When seven - ty - six weds twen - ty - two But the
 Bess and Sue In the new - mown hay meet Dick and Hugh But the

woe - fulest sight it seems to me Is the lass that sighs when her love's at sea
 jol - liest sight it seems to me Is the lass that laughs when her love's at sea

That
That

sighs.....
laughs.....

That sighs when her love's at sea.
That laughs when her love's at sea.

That sighs..... a - lack..... will my love..... come back.....
That laughs..... that laughs.... when her love's..... at sea.....

That, sighs a lack my love come back Is the
Ah ah ah ah ah ah ah ah Is the

That
That

liss that sighs when her love's at sea, when her love's at sea.
liss that laughs when her love's at sea, when her love's at sea.

sighs..... a . lack..... will ny love..... come back.....
laughs..... that laughs..... when her love's..... at sea.....

That sighs a . lack my love come back Is the
Ah ah ah ah ah ah ah ah Is the

lass that sighs when her love's at sea, when her love's at sea, Is the
lass that laughs when her love's at sea, when her love's at sea, Is the

lass that sighs when her love's..... at sea. sea.
lass that laughs when her love's..... at sea. sea.

pp

YAWNING SONG.

N^o 21.

I really am so sleepy.

Andante.

PIANO.

PETER.

1. Tired and worn Rest now I crave Oh dear I'm ve - ry sleep - y
2. Many a night Sleep - less I've lain Oh dear I'm ve - ry sleep - y

Blown by the wind Tossed by the wave Oh dear I am so sleep - y
Rock'd by the ocean Tor - tur'd with pain Oh dear I am so sleep - y

Rest for the wea - ry Bless'd be thy name Oh dear I am so sleep - y
Sleep now my sen - ses Seem to en - chain Oh dear I am so sleep - y

Slum - ber soft nurse My spi - rit doth tame Oh dear I am so
And now my care Seem to be ta'en Oh dear I am so

zawning.
sleep - - y
sleep - - y Ah.....

real - ly am so sleep - y Ah.....

Ah..... I real - ly am so sleep - y

D.C.

MUSETTE.

N^o 21. bis.

Andante.

PIANO.

SLUMBER SONG.

N^o 22.

Andante.

PIANO.

DOLLY.

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

Violoncello obligato.

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

p

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

p

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

mf

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

mf

me love Glad - ly I share with thee love

f

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

p

mf

ritard.

a tempo.
p

Sweet be thy rest By soft vi_sions blast; Sleep for thy

pp a tempo

love watches o'er thee And in thy dreams Bright be the gloums Of

colla voce.
ad lib.
colla voce.

hap - py days yet be - fore thee.

ritard.

MELOS.

Nº 23.

Misterioso.

PIANO.

ff *pp* *ff* *pp*

mf

THE SULTAN OF MOCHA.

CHORUS OF ODALISQUES.

Nº 24.

Allegretto Grazioso.

PIANO. *mf*

1. From cham - bers most my -
 2. A Sul - tan most mag -

ste - rious We come quite mum By
 ni - ficent We dance be - fore We

THE SULTAN OF MOCHA.

or - ders' most im - pe - rious We o - da - lisques are dumb O
love his smile be - ne - ficent We fear his frown much more A

sci - mi - tar of Is - lam 'Tis true 'tis true The
beau - ty were she fligh - ty A - las a - lack Or

Sul - tan he would frizz - le'em Who peep'd his ha - rem through So
any ways "hi - ty - ti - ty" That beau - ty gets "the sack"

when you come to Mo - cha Oh, no! don't

go And make your way too near we pray To

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'go', followed by a half note 'And', and then a series of eighth notes for 'make your way too near we pray To'. The piano accompaniment features a melody in the right hand with slurs and a bass line in the left hand with chords and moving lines.

this se - ra - gli - o.....

The second system continues the musical score. The vocal line has a half note 'this', a quarter note 'se', a quarter note 'ra', a quarter note 'gli', and a dotted half note 'o.....'. The piano accompaniment includes a triplet of eighth notes in the right hand, a *mf* dynamic marking, and a crescendo hairpin.

The third system shows the piano accompaniment continuing. It features a triplet of eighth notes in the right hand and a crescendo hairpin.

The fourth system shows the piano accompaniment continuing. It features a triplet of eighth notes in the right hand and a crescendo hairpin.

TRIO.

No 25.

"It's very perplexing."

Allegro.

Tempo di Valse.

&

SULTAN.

PIANO.

- 1. Your beau - ty I
- 2. For peace I would

hate and des - pise..... Your chat - ter - ing tongue n'am an -
 mar - ry you both..... But my con - science de - clares by the

noys me You'd best both get out if you're wise.....
 wig - o' - me It's a shock - ing ex - am - ple to set.....

..... Un - less you wish quite to des - troy me You wish
 When a Sul - tan is guil - ty of bi - ga - my Is

quite to des - troy me. (Isidore.) That's ve - ry dis - tress - ing to
 guil - ty of bi - ga - my. (Eureka.) Dear Lord if my charms you des -

me..... I'm lov - ing and faith - ful and du - ti - ful..... With
 pise..... And beau - ty and youth you cry "fie" up - on..... Re -

pad - dings and ohig - nons you see..... I al - ways have thought my self
 joice o'er the love you have slain..... But lend me your ho - som to

beau - ti - ful False hair and paint I de - test..... I
 die up - on (To Isidore) Of beau - ty, of youth or of grace..... Ex -

nev - er did care one bit for 'em It's on - ly a sell at the
 cuse me you hav' - nt a par - ti - cle (To Sultan.) And your prac - tis'd eye can de -

best And some nev - er know what is fit for 'em.
 tect The true from the coun - ter - feit ar - ti - cle.

ISIDORE.
 So you'd bet - ter get mar - ried to me And a

EUREKA.
 So you'd bet - ter get mar - ried to me And' a

void fur - ther trou - ble and vex - ing For I love you

void fur - ther trou - ble and vex - ing For I love you

bet - ter than^s she And real - ly And real - ly

bet - ter than she And real - ly And real - ly

SULTAN.

Oh bo - ther Oh

And real - ly it's ve - ry per - plex - ing.

And real - ly it's ve - ry par - plax - ing.

bo - ther Oh bo - ther it's ve - ry par - plox - ing.

BALLAD.

N^o 26.

"Unrequited Love."

Andante.

PIANO

The piano introduction is in G major, 2/4 time, marked *mf*. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

SULTAN.

The first system of the vocal line is in G major, 2/4 time, marked *p*. The lyrics are: "1. My heart with anguish now is torn, Since you my ardent love de- 2. Will you consent to be my bride, O listen while I now im-".

The second system of the vocal line continues the lyrics: "ny plore, I wish I never had been born Or ere on you had set my I vow what-ever may be-tide, My heart shall never wander".

The third system of the vocal line continues the lyrics: "eyo more, These tears will quickly dim my sight And soon this heart will cease to Then yield to me your hand I pray, The depth of my de-votion".

The fourth system of the vocal line concludes the lyrics: "beat prove, I'm in a mi-ser-a-ble plight Be-hold your Sul-tan at your Ah, do not lon-ger now de-lay But let my love your pi-ty". The piano accompaniment includes a *rit.* marking and a *colla voce.* instruction.

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

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "feet } Then pi - ty un - re - quit - ed love And say at last that you'll be". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. It includes a piano (*p*) dynamic marking and various musical notations such as slurs and ties.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "mine Ac - cept my hand my life my love My heart will ev - er beat for". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking, a forte (*f*) dynamic marking, and a *rall.* (rallentando) instruction with a wedge-shaped deceleration line.

thine. Styrienne.

The third system begins with the vocal line and piano accompaniment. The lyrics are: "thine. Styrienne.". The piano accompaniment is in grand staff with a key signature of two sharps and a 3/8 time signature. It includes a piano (*p*) dynamic marking, a mezzo-forte (*mf*) dynamic marking, and triplet markings (*3*) over the right-hand melody.

The fourth system shows the piano accompaniment for the "Styrienne" section, continuing the 3/8 time signature and key signature. It features triplet markings (*3*) and various chordal textures.

The fifth system shows the piano accompaniment for the "Styrienne" section, continuing the 3/8 time signature and key signature. It features triplet markings (*3*) and various chordal textures.

BARCAROLE.

Nº 27. "My Boat is on the Shore."

Andante.

PETER.

My

PIANO. *f* *p*

Detailed description: This system contains the first musical staff. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lyrics 'My' are written below the vocal line.

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

Detailed description: This system contains the second musical staff. The vocal line continues with the lyrics 'boat is on the shore: And man - ned she must be By'. The piano accompaniment continues with chords and moving lines in both hands.

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

Detailed description: This system contains the third musical staff. The vocal line continues with the lyrics 'nev - er a mate or a ca - bin boy But on - ly you and me'. The piano accompaniment continues with chords and moving lines in both hands.

And I will ply the oar And

Detailed description: This system contains the fourth musical staff. The vocal line continues with the lyrics 'And I will ply the oar And'. The piano accompaniment continues with chords and moving lines in both hands.

pull you out to sea..... And then we'll sail and you shall steer So

DOLLY.
Ah..... Ah.....
fly my love with me Ah..... Ah.....

..... And then we'll sail and I shall steer I'll fly thou o'er the
..... And then we'll sail and you shall steer So fly my love with

sea.....
me.....

DOLLY.

But posing I am ill..... (And I'm al - ways ill at

sea)..... And there's nev - er a mate or a ca - bin boy What

will you do with me..... You'll

have to fuel your sail..... And ply me with cham - pagne For they

say it's the thing to make you well When ill on the storm - y main Ah...

PETER.
Ah...

..... I'll fly, my love, with thee If you'll

..... O fly, my love, with me And I'll

let me drink your good champagne When we're out on the storm - y sea.

give you some of my dry champagne If you're ill on the storm - y sea.

8

BALLET MUSIC.

No 28.

Moderato. 2nd time in 8^{vas}

PIANO.

The musical score is written for piano and consists of seven systems. The first system begins with a piano introduction marked 'p'. The second system continues the melody and accompaniment. The third system features first and second endings, with dynamics 'f' and 'mf'. The fourth system continues with first and second endings, also marked 'mf'. The fifth system is marked '2' and continues the accompaniment. The sixth system continues the melody and accompaniment. The seventh system concludes with a dynamic marking of 'ff'.

FINALE.

CHORUS.

Nº 29.

Allegro. "We are sober, we are steady."

PIANO. *ff*

The piano accompaniment for the first system is written in 2/4 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both marked with a fortissimo (*ff*) dynamic.

TENORS & BASSES.

We are so - ber we are stea - dy for the voy - age we are

The first system of the chorus includes a vocal line for Tenors and Basses and a piano accompaniment. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "We are so - ber we are stea - dy for the voy - age we are".

ren - dy, From the Tro - pies and the Me - di - ter - ra - nean

The second system of the chorus continues the vocal line and piano accompaniment. The lyrics are: "ren - dy, From the Tro - pies and the Me - di - ter - ra - nean".

sea We'll sail a - way with Pa - ter And his sweet - heart here we

The third system of the chorus concludes the vocal line and piano accompaniment. The lyrics are: "sea We'll sail a - way with Pa - ter And his sweet - heart here we".

meet her Like a la - dy we will treat her For a gal - lant lot are

SOPRANOS.

we
They're

We're so - ber we they are stea - dy For the voy - age we they are

rea - dy From the Tro - pics and the Me - di - ter - re - a - nean sea We'll
They'll

sail a - way with Pe - ter And his sweet - heart here we they

meet her Like a la - dy we they will treat her For a gal - lant lot are we Like a They're we see

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



Pe - ter And his sweet - heart here we meet her Like a la - dy we will they



treat her For a gal - lant lot are we.
They're we see.

