

FISCHER EDITION  
No. 3909

# CAPTAIN VANderHUM

## A Piratical Tale

In Two Ropes' Length

FOR MALE VOICES

Book and Lyrics by  
MAUDE ELIZABETH INCH

Music by  
W. RHYS-HERBERT

Authors of "Sylvia," "A Nautical Knot," "Bulbul," "The Bo'sn's Bride"

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# Captain Van der Hum

or "The Rollicking Tars"

MAUDE ELIZABETH INCH

W. RHYS-HERBERT

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## ARGUMENT

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A small seaport town has been terrorized by frequent visits from the notorious pirate, Van der Hum. Finally, in desperation, the inhabitants appeal to the government, and a landing party from a nearby warship, in charge of Dick Erne, coxswain of the captain's gig, is sent to rid the town of its scourge. The day of the arrival of the sailors finds the landmen gathered upon the landing to receive them. Obadiah, the local orator, delivers an impassioned address to the distinctly nervous inhabitants, assuring them that their troubles are over. None of them know that the pirate is hidden under an upturned boat on the dock, from which point of vantage he is surveying and enjoying the proceedings. Enter the sailors, followed by the crew of the captain's gig. Finally, Dick Erne swaggers in, armed to the teeth and much pleased with the importance of himself and the mission he has to perform. He tells the landmen that "the pirate is as good as gone," but those gentry having seen the pirate are not quite so positive. Dick and his party, accompanied by the landmen, leave the pier, and Van der Hum emerges from his retreat. After recovering from his mirth, he plans a method of escape and leaves to put his scheme in execution. The crew return followed by Dick, who bids them hustle. As Dick is pacing up and down reviewing his plans, the pirate, alias Mrs. Brown, enters softly, and while at first she frightens him, yet afterwards, by means of persuasive flattery, wins his consent to her going with him to Crossbone Isle, where they have every expectation of finding Van der Hum. Act I. ends with the departure of every one for the Isle.

The landmen are the first to arrive upon the island (Act II.) and rest until the arrival of the attacking party. Finally, all, including Dick and Mrs. Brown, are on hand, and the chorus departs to carry by storm the pirate's lair. Mrs. Brown delays the coxswain's departure by pretending terror, and finally, as voices are heard calling loudly for the coxswain, she faints. Dick places her against a boat and rushes off. Mrs. Brown then recovers, and after a wild and fantastic dance of joy at the success of her plot, makes off to the house by one path, as the discomfited invaders return by another. A sad and disheartened party return to the shore, each reproaching the other for the failure of the plan. As all are talking excitedly, Van der Hum enters, shouting the pirate's war cry "Hi Yi, Hi Yi, Hi Yi" and whirling his weapons in the air. Consternation reigns! Dick orders the pirate's arrest, but all are too afraid to obey. He picks up a rope and steps forward to tie the hands of the pirate, when Van der Hum, by mimicking Mrs. Brown's voice, startles him. He drops the rope, and Van der Hum quickly picks it up and has the astonished coxswain securely trussed before he knows it. ~~Fearful lest the story of Mrs. Brown be told the length and breadth of the navy, Dick finally agrees to allow Van der Hum to go free on condition that he keeps the secret. The sailors and crew agree to his release, though without knowing why, and the only objectors are the landmen, to whom no one pays very much attention. A duet of reconciliation and mutual admiration is followed by a lively chorus, and the operetta ends with "Van der Hum" making tracks for freedom.~~

The publishers beg to state that Nos. 3, 5, 8, 9, 10 and 16, contained in the score of "Captain Van der Hum", are taken from "THE BO'SN'S BRIDE" and No. 6 from "A NAUTICAL KNOT", both operettas by Maude Elizabeth Inch and W. Rhys-Herbert, and published by J. Fischer & Bro., New York.

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# Captain Van der Hum

or

## "The Rollicking Tars"

A Piratical Tale in Two Ropes' length

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### Cast of Characters

Van der HUM, alias Mrs. BROWN (Baritone or Bass) . . . A Bold, Bad Pirate  
DICK ERNE (Tenor) . . . . . Coxswain of the Captain's Gig  
JIM SPRAY (Tenor) . . . . . }  
TOM TUPPER (Baritone). . . . . }  
BILL SALT \* }  
SAM SLIPPY \* } (Tenors, Baritones & Basses) } Crew of the Captain's Gig  
TIM SHANNON \* }  
JACK BRACE \* }  
NED BLUFF \* }  
OBADIAH (A speaker's part) . . . . . A Landsman

Chorus: Sailors, Landsmen, Pirates (ad lib.)

Act I. Shark's Landing    The pirate's haunt. Morning  
Act II. Crossbones Isle    The pirate's lair. Evening

\* *No solos allotted*

# Captain Van der Hum

or

## "The Rollicking Tars"

Maude Elizabeth Inch

W. Rhys-Herbert

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CAPT. VAN DER HUM

A Piratical Tale

Written by  
MAUDE ELIZABETH INCH

Music by  
W. RHYS-HERBERT

ACT I  
Overture

Allegro risoluto

PIANO

*ff*

The first system of the piano accompaniment for the Overture. It consists of two staves, treble and bass clef, in G minor (two flats). The tempo is marked 'Allegro risoluto'. The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

The second system of the piano accompaniment. It continues the melodic and rhythmic themes established in the first system. The dynamics remain strong, and the texture is dense with overlapping lines in both hands.

The third system of the piano accompaniment. It begins with a *rit.* (ritardando) marking. The tempo then changes to 'Allegretto con anima'. The dynamics are marked with *f* (forte). The musical texture continues with complex rhythmic patterns.

The fourth and final system of the piano accompaniment. It concludes the piece with a *gva* (grave) marking. The tempo slows down significantly. The music ends with a final chord in the right hand and a sustained bass note in the left hand.

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## Allegro ma non troppo

mf

The first system of the piece is in 6/8 time, featuring a treble and bass clef. The melody in the treble clef consists of eighth-note patterns with slurs. The bass clef provides a steady accompaniment of eighth notes. The dynamic marking *mf* is placed at the beginning.

*f*

The second system continues the piece. The treble clef melody features more complex rhythmic patterns, including some sixteenth notes. The bass clef accompaniment remains consistent. The dynamic marking *f* is placed in the middle of the system.

*accel e creso.* *ff a tempo*

The third system shows a change in dynamics and tempo. The treble clef has a more active melody. The bass clef accompaniment includes some rests. The dynamic marking *ff a tempo* is placed at the end of the system, and *accel e creso.* is placed at the beginning.

*rit. a poco a poco f*

The fourth system concludes the first section. The treble clef features a final melodic phrase. The bass clef accompaniment includes some rests. The dynamic marking *f* is placed at the end of the system, and *rit. a poco a poco* is placed in the middle.

## Moderato pomposo

The second section, *Moderato pomposo*, begins in 2/4 time with a treble and bass clef. The treble clef melody is characterized by a steady eighth-note pattern. The bass clef accompaniment consists of quarter notes. The key signature changes to two sharps.

*ff*

The second system of the second section continues the eighth-note melody in the treble clef. The bass clef accompaniment remains steady. The dynamic marking *ff* is placed in the middle of the system.

Andante grazioso

*rit.* *a tempo* *mf*

*rit.* *f*

(Faster)

*mf*

Allegretto giocoso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. A slur covers the first two measures of the right hand.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns to the first system, with a slur over the first two measures of the right hand.

The third system of musical notation shows the continuation of the melody and bass line. The right hand has a slur over the first two measures.

The fourth system of musical notation continues the piece. The right hand has a slur over the first two measures.

The fifth system of musical notation concludes the piece. It features a final cadence with a double bar line at the end of the right hand.

*Cantabile*

mf

f

rit. poco più lento

Allegro giusto

ff

ff

gva.....  
ff accel

gva.....  
String  
Presto

# "We are Landsmen Pure and Simple"

## Landsmen

Allegro con vigoroso

Piano introduction in G major, 2/4 time. The music is marked *f* (forte) and begins with a series of chords and moving lines in both the treble and bass staves.

TENOR I. & II.

BASS I. & II.

We are landsmen pure and sim-ple And we nev - er go to

Vocal lines for Tenors and Basses. The piano accompaniment continues with chords and moving lines. The music is marked *f*.

sea; If we did it's ver - y like - ly Not a bit of use we'd

Vocal lines for Tenors and Basses. The piano accompaniment continues with chords and moving lines.

be. For we could not box the com- pass, Though per-haps could box the

Vocal lines for Tenors and Basses. The piano accompaniment continues with chords and moving lines. The music is marked *mf* (mezzo-forte).

mate. And if told to heave the an - chor With-out doubt would do it

*rit.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "mate. And if told to heave the an - chor With-out doubt would do it". The piano accompaniment is written in a bass clef with the same key signature and time signature. The music features a series of chords and moving lines in both hands. A "rit." (ritardando) marking is placed above the vocal line and below the piano accompaniment.

late. We are lands-men pure and sim - ple And we do not care to

*ff a tempo*

*a tempo*

*ff*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "late. We are lands-men pure and sim - ple And we do not care to". The piano accompaniment features a prominent bass line. The system includes dynamic markings: "ff a tempo" above the vocal line, "a tempo" above the piano accompaniment, and "ff" below the piano accompaniment.

roam, But are just as well con - tent - ed For to live and

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "roam, But are just as well con - tent - ed For to live and". The piano accompaniment continues with a steady bass line and harmonic support.

die at home.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "die at home.". The piano accompaniment features a series of chords and moving lines in both hands.



# 11. "Here We Are"

Chorus - Sailors

Allegro con vigoroso (♩ = 120)

The first system of the piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. The music is marked with a forte (ff) dynamic and includes various articulation marks such as accents and slurs.

The second system includes vocal parts and piano accompaniment. The vocal staves are labeled "TENOR I. & II." and "BASS I. & II.". The lyrics "Here we are! R men from" are written below the vocal lines. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (f) dynamic.

The third system continues the vocal and piano accompaniment. The lyrics "US A. On a jol - ly ho - li - day. Full of fun and" are written below the vocal lines. The piano accompaniment maintains the same rhythmic structure, marked with a forte (f) dynamic.

full of go: Reef the mainsail! Heave, heave ho!

The first system of music features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves, a treble and a bass clef, with a brace between them. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "full of go: Reef the mainsail! Heave, heave ho!"

Here we are! Sail - or boys from Yankee - land.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Here we are! Sail - or boys from Yankee - land." The piano accompaniment features a steady bass line and chords in the treble.

Trim and trig, a sturdy band. Good at work as well as play.

*rit.*

The third system of music includes the lyrics: "Trim and trig, a sturdy band. Good at work as well as play." The word "rit." (ritardando) is written above the vocal line and below the piano accompaniment. The piano accompaniment has a more active treble part with some grace notes.

Heave the anchor! Bear a - way! Here we

*ff a tempo*

The fourth system of music concludes with the lyrics: "Heave the anchor! Bear a - way! Here we". The word "ff a tempo" (fortissimo, a tempo) is written above the vocal line and below the piano accompaniment. The piano accompaniment features a strong, rhythmic bass line and chords.

are! R men from U S A. On a jol - ly

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "are! R men from U S A. On a jol - ly". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

ho - li - day. Full of fun and full of go! Reef the mainsail!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "ho - li - day. Full of fun and full of go! Reef the mainsail!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Heave, heave ho! Reef the mainsail! Heave, heave ho!

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Heave, heave ho! Reef the mainsail! Heave, heave ho!". The piano accompaniment continues with the same rhythmic and harmonic structure.

The fourth system of the musical score consists of the piano accompaniment for the second system. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

The fifth system of the musical score consists of the piano accompaniment for the third system. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the bass line.

# "The Crew of the Captain's Gig"

Dick, Sailors and Landsmen

*Allegretto con anima*

Piano introduction in D major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. A dynamic marking of *f* (forte) is present at the beginning.

DICK

1. Be -  
2. Be -

Musical notation for Dick's first vocal line, consisting of a single note on a whole rest.

Piano accompaniment for Dick's first vocal line, continuing the rhythmic pattern from the introduction.

ALL

hold the crew— of the cap - tain's gig! We  
hold the cox - swain of the cap - tain's gig! Big

Musical notation for the chorus, featuring a melody with a dotted quarter note and an eighth note, followed by a quarter note and a half note.

Piano accompaniment for the chorus, consisting of a bass line with quarter notes and eighth notes.

DICK

twig, we twig, we twig! For life — a - shore they  
wig, big - wig, big - wig! He's bold as a li - on from

Musical notation for Dick's second vocal line, featuring a melody with eighth and sixteenth notes.

Piano accompaniment for Dick's second vocal line, consisting of a bass line with quarter notes and eighth notes.

ALL DICK

care not a fig, Or jig, or jig, or jig. But  
feet to— wig. We twig, we twig, we twig. 'Tis

much pre-fer the wa-ters blue And be of the cap-tain's  
lit-tle he fears a pic-a-roon A wa-ter-spout or a

gig the crew, Than live in a pal-ace  
west mon-soon, He can shake a— leg, or

on the shore, With a— flunk-ey at each door.  
pipe a— call, Steer his boat in sud-den squall.

CHORUS

Rol-lick-ing sail - ors full of go, Don't care a hang for the

winds that blow; Hap - py as clams in - storms, you know,

Snug lit-tle bunk for a, bung - a - low. low.

1. 2.

*After 2nd verse*

# "A Sailorman that Once I Knew"

## Tom and Sailors

Allegro ma non troppo

Piano introduction in B-flat major, 6/8 time. The music features a steady eighth-note bass line and a more active treble line with chords and single notes. A dynamic marking of *f* (forte) is present.

Continuation of the piano introduction, showing a melodic line in the treble clef and a supporting bass line. The dynamics remain consistent.

### Tom

Vocal line for the character Tom, starting with a rest followed by a melodic phrase. A dynamic marking of *f* is shown above the first note.

1. A sail - or - man\_ that  
 2. The E - quat - or\_ he  
 3. He met\_ the fate\_ that

Piano accompaniment for the vocal line, featuring a steady bass line and chords in the treble. A dynamic marking of *mf* (mezzo-forte) is present.

Continuation of the vocal line with lyrics. The melody is simple and follows the rhythm of the lyrics.

once I knew Was quite\_ a doubt - ing soul. He  
 al - ways took As quite\_ an an - cient joke. And  
 is in store For sail - or - men\_ that scoff. He

Continuation of the piano accompaniment, providing harmonic support for the vocal line with a consistent bass line and chords.

said he nev - er had be - lieved There ev - er was a  
of the globe and he - mispheres He dis - re - spect - ful  
climbed up - on the boom one night And prompt - ly tum - bled

pole, There ev - er was a pole. And  
spoke, He dis - re - spect - ful spoke. And  
off, And prompt - ly tum - bled off. Twelve

*a tempo*  
laughed, ha ha, when I de - clared I'd seen a mer - maid  
hitched his trou - sers - just like this - In times in - op - por -  
thou - sand fath - oms deep fell he In - to a mer - maid's

fair, as Seat - ed on a pur - ple rock she  
tune, and Nev - er passed the skip - per's door but  
cave, where Now he combs her yel - low hair and



## Sailors

TENOR I. &amp; II.

Combed her yel - low hair. And laughed, ha ha, when  
 What he hummed a tune. And hitched his trou - sers -  
 Is her hum - ble slave. Twelve thou - sand fath - oms

*ff*

BASS I. & II.

*ff*

he de - clared He'd seen a mer - maid fair, as  
 just like this - In times in - op - por - tune. and  
 deep fell he In - to a mer - maid's cave, he

Seat - ed on a pur - ple rock she Combed her yel - low hair.  
 Nev - er passed the skip - per's door but What he hummed a tune.  
 Has to comb her yel - low hair and Is a per - fect slave.

*rit.* *a tempo*

*rit.* *a tempo*

*rit.* *a tempo*

# "Who ever Caught Jackie Fast Asleep?"

Chorus of Sailors

Allegretto con spirito

TENOR I. II.

*mf*

1. Who ev - er caught Jack - ie  
2. Who ev - er caught Jack - ie

BASS I. II.

*f* *mf*

Allegretto con spirito

*mf*

fast a-sleep? No one ev - er! Or blind to 'van - tage  
on the run? Did you ev - er? He's trig and trim and

*mf*

he should reap? No one nev - er! For his eyes are o - pen  
full of fun, Al - ways. Ev - er. But he's game and he will

**B**

wide — Day and night, at an - y tide, — Sometimes slow, but time will  
fight — Tempests rag - ing in the night, — Per - ils hid - den from the

**B**

bide, — 'Tis our boast, our dai - ly pride, — Some-times  
sight — O, we glo - ry in our might, — Per - ils

*f rit.*

*f*

slow, but time will bide, — 'Tis our boast, our dai - ly pride. —  
hid - den from the sight — O, we glo - ry in our might. —

*a tempo*

*a tempo*

*rit.*

# A Song of the Pirate

MAUDE ELIZABETH INCH

Van der Hum and Chorus

W. RHYS-HERBERT

Moderato e pomposo

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Moderato e pomposo' and the dynamic is 'f'.

This section includes the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes markings for 'rit.', 'a tempo', and 'f colla voce'. The tempo is 'Moderato e pomposo'. The dynamic is 'f'.

1. The  
2. A

This section includes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. The tempo is 'Moderato e pomposo'.

rag - ing waves of my free - born home I roam with sav - age  
ship is speed - ing — o'er the waves, I sight her from a -

This section includes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a triplet in the right hand. The tempo is 'Moderato e pomposo'.

glee.  
far.

There is - n't a clime neath the star - ry skies But  
She rush - es through the — rag - ing gale. To

what is known to me, But what is known to me. The  
reach the har - bor bar, To reach the har - bor bar. But

trop - ic zone is an o - pen page, The Span - ish Main, I  
like a hawk up on the wing, I dash down in the

know. And all who dare to thwart my will I  
night, And with the black flag at my mast, Swift

quick dis - patch be - low! Then  
chal - lenge her to fight.

*With abandon*

Ho! Ho! Ho! For the pi - rate chief! A might - y — man is , he. From

east to west, From north to south, He rules the bright blue sea! Then

*ff*

Ho! Ho! Ho! For the pi - rate chief! A might - y — man is he. From

*rit.* east to west, From north to south, He rules the bright blue sea! .

*a tempo*

*rit.* *a tempo*

8

*With abandon*  
TENOR I.

Then Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

TENOR II.

BASS I.

Then Ho! Ho! Ho! For the pi-rate chief! A might-y man is he. From

BASS II.

Then Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*With abandon*

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Then *ff*

east to west, From north to south, He rules the bright blue sea! Then *ff*

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Then *ff*

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

Ho! Ho! Ho! For the pi - rate chief! A might - y man is he. From

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*rit.* east to west, From north to south, He rules the bright blue sea! Ho! Ho!

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*rit.* *a tempo*



# "The Pink on the Hawthorn"

Jim and Chorus

Andante sostenuto

Jim *mf*

1. I know in old Erin A—  
 2. I love the dear light In her

*mf* *p*

col - leen so sweet;— She ri - vals the sun - beams That  
 I - rish gray eye. — To win but a smile I Would

rest at her feet. The shad - ows of even - ing Touch  
 will - ing - ly die. The top o' the morn - ing Can

gen - tly her hair And kiss the soft cheeks of This damsel so fair.  
 nev - er com - pare With the ra - di - ant charms of This maid - en so fair.

The thorn on the hill - side, The bird on the wing, The  
The pink on the haw-thorn, The leaf on the tree, The

*mf*

dew on the rose-bud, All tremu - lous sing: "O Kit - ty, ah Kit-ty I  
wind in the woodland, The foam of the sea, Cry "Kit - ty, ah Kit-ty I

am - a - weary For Kit - ty Mavour-neen Kit-ty O' Leary."  
am - a - weary For Kit - ty Mavour-neen Kit-ty O' Leary."

## Chorus

## TENOR I.

The thorn on the hill - side The bird on the wing - The  
The pink on the haw - thorn The leaf on the tree - The

## TENOR II.

The thorn on the hill - side The bird on the wing - The  
The pink on the haw - thorn The leaf on the tree - The

## BASS I.

The thorn on the hill - side The bird on the wing - The  
The pink on the haw - thorn The leaf on the tree - The

## BASS II.

The thorn on the hill - side The bird on the wing - The  
The pink on the haw - thorn The leaf on the tree - The

*mf*

dew on the rose-bud All trem' - u - lous sing "O Kit - ty, ah Kit-ty I  
 wind in the woodland The foam of the sea Cry "Kit - ty, ah Kit-ty I

dew on the rose-bud All trem - u - lous sing O Kit - ty, ah Kit-ty I  
 wind in the woodland The foam of the sea Cry "Kit - ty, ah Kit-ty I

Solo Chorus

am — a - weary For Kit-ty Ma-vour-neen Kit - ty O' Leary."  
 am — a - weary For Kit-ty Ma-vour-neen Kit - ty O' Leary."

am a - weary Kit - ty O' Leary."  
 am a - weary Kit - ty O' Leary."

# "You Blarney Me"

Duet - Dick Erne and "Mrs. Brown"

Andante grazioso

Dick *mf*

Together

1. You must
2. Be—
3. Im -
4. Some

*mf* *rit.* *a tempo*

al - ways tell a woman she does not look her  
 sure you tell an author you have read his lat - est  
 press up - on a sweetheart that her ab - sence you de -  
 folks do say that blarney is a ver - y shock - ing

*p*

"Mrs. Brown"

age. \_\_\_\_\_ A man, that you ad - mire him, his  
 book. \_\_\_\_\_ A paint - er, that his pic - tures have a  
 plore. \_\_\_\_\_ The skip - per, that he has no peer a  
 thing. \_\_\_\_\_ That com - pli - ments should ne'er be paid nor

## Dick

va - lor and cou - rage. A col - leen with your  
 most aes - thet - ic look. A pa - rent, that her  
 float nor yet a - shore. A sol - dier, that his  
 speech - es flat - ter - ing. But what a drea - ry

## "Mrs. Brown"

beau - ty that she nev - er had a heart. A  
 dar - ling child you can - not help ca - ress. A  
 foe - man should at once make out a will. The  
 world 'twould be if such folk had their way, For

## Both

sail - or, 'tis sur - pris - ing what he knows a - bout a chart.  
 pret - ty girl, you do ad - mire her dain - ty style of dress. } You  
 doc - tor you tell blithe - ly of his ef - fi - ca - cious pill. }  
 pleas - ure, joy and mer - ri - ment would all be driv'n a - way. }

*rit.*

blarney me! I'll blarney you! Each of us know-ing That

none of its true, You blarney me! I'll blarney you! Each of us knowing That

none of its true. *After last verse*

# "What's the Matter?"

Chorus - Sailors

Allegro con fuoco (♩=120)

*f*

TENOR I. & II.

What's the matter? Why this clatter? Has the cruiser Gone be - low? -

BASS I. & II.

*f marc.*

Tell us pat-ly, Quick and flat-ly, All the news we Ought to know,

All the news we Ought to know. Whis - tles blowing, There's no knowing

What dis - aster Has be - fall. Ease our anguish,

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a common time signature. The lyrics are: "What dis - aster Has be - fall. Ease our anguish,"

See we languish, 'Neath this sudden Hast - y squall, Ease our anguish,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "See we languish, 'Neath this sudden Hast - y squall, Ease our anguish,"

See we languish, 'Neath this sudden, sudden Hast

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "See we languish, 'Neath this sudden, sudden Hast

squall.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "squall."



# Finale - Act I

Principals and Chorus

Allegro agitato (♩=92)

The musical score consists of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a vocal line. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system includes a *rit.* (ritardando) instruction. The fourth system features a *ff a tempo* (fortissimo a tempo) instruction. The fifth system concludes with a *8va.....* (octave) instruction. The score is written in a key signature of two flats and a 2/4 time signature.

*gva*

*ff* *largemente*

DICK *piu lento*

*gva*

At half past two, if wea-ther

fair, We raid this pi-rate in his lair.

Mrs. BROWN (*ad lib.*)

At half past

two! Re-member men The cox-swain's words. Be rea-dy

then, Be read - y

DICK (*quasi recit.*)  
I'll lead the way with vis - age grim, And you brave

then!

tars shall tack - le him.

Mrs. BROWN *più lento*  
I hope the pi - rate does not

*colla voce*

*rit.*  
roam, It would be sad were he not home.

CREW of Gig and SAILORS  
 Allegro giusto  
 TENORS

Haul the wind-lass! Shorten sail! We will meet you with-out fail!

BASSES

Allegro giusto

*f*

*rit.*

Brawn and mus-cle we pos-sess Love of scrap-ping must con-fess.

*ff a tempo*

Haul the wind-lass! Short-en sail! We will meet you with-out fail!

*ff*

*ff a tempo*

*a tempo*

And will set-tle this af-fair In a way be - yond com-pare.

*Meno mosso*

*a tempo*

LANDSMEN  
*Unison*

Wi-ly pi-rate!  
*Andante con moto*

*rit.*

*rit.*

Sim-ple tar! Land-men we are glad we are. At a dis-tance we\_ will stay,

*rit.*

*a tempo*

*rit.*

ALL

From all dan-ger keep a-way.

When the

*a tempo*

*rit.*

*Con spirito*

wind blows free and a hea - vy sea Is mak - ing the stanchions groan, 'Tis

*Con spirito* (♩=120)

then we slide With a nau - ti - cal glide And chant in a mon - o - tone: "O a



life at sea Is the life for me The scut - tle - butt I a - dore. To be



*f rit.* trim and trig In the cap - tain's gig Is bet - ter than life a - *a tempo*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics are "trim and trig In the cap - tain's gig Is bet - ter than life a -". The piano accompaniment consists of chords and moving lines in both hands, with a tempo change to *a tempo* indicated by a hairpin.

*f rit.* *a tempo*

The second system continues the piano accompaniment from the first system. It features a forte (*f*) dynamic and a ritardando (*rit.*) marking, which then transitions to *a tempo*. The piano part is written in both treble and bass staves.

*rit.* shore, Is bet - ter than life a - shore?

The third system contains the vocal line and piano accompaniment. The vocal line starts with a ritardando (*rit.*) marking and the lyrics "shore, Is bet - ter than life a - shore?". The piano accompaniment continues with chords and moving lines.

*rit.*

The fourth system continues the piano accompaniment, marked with a ritardando (*rit.*). The piano part is written in both treble and bass staves.

*ff a tempo*

The fifth system continues the piano accompaniment, marked with a fortissimo (*ff*) dynamic and *a tempo*. The piano part is written in both treble and bass staves.

The sixth system concludes the piano accompaniment with a final cadence. The piano part is written in both treble and bass staves.

# ACT II.

## "We are Here to See the Fun"

Chorus - Landsmen

Allegro con spirito (♩ = 132)

The piano accompaniment consists of five systems of grand staff notation. The first system begins with a forte (*f*) dynamic and a tempo marking of 'Allegro con spirito' with a quarter note equal to 132 beats per minute. The music features a driving eighth-note accompaniment in the bass and a more melodic line in the treble. The second system includes a 'cresc.' (crescendo) marking. The third system features a fortissimo (*ff*) dynamic. The fourth system includes an 8-measure rest in the treble staff. The fifth system concludes with an 8-measure rest in the treble staff.

TENORS in unison

We are here to see the fun Of a pirate on the run.

BASSES in unison

The vocal parts are presented in two systems. The first system shows the vocal lines for Tenors and Basses in unison, starting with a forte (*f*) dynamic. The lyrics are: "We are here to see the fun Of a pirate on the run." The second system shows the piano accompaniment for the vocal parts, starting with a ritardando (*rit.*) and a tempo change to *f a tempo*. It includes an 8-measure rest in the treble staff.



Ma - ny times he's made us quake, Now we hope to see him shake.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ma - ny times he's made us quake, Now we hope to see him shake." The piano accompaniment consists of chords and moving lines in both hands.

When se - cure - ly fast - ened down, We shall gaze on him and frown.

The second system continues the musical piece. The vocal line has the lyrics: "When se - cure - ly fast - ened down, We shall gaze on him and frown." The piano accompaniment provides harmonic support with various chordal textures.

Snap our fing - ers! Laugh ha ha ha! In a man - ner joc - u - lar,

The third system introduces a more rhythmic and playful section. The vocal line includes the lyrics: "Snap our fing - ers! Laugh ha ha ha! In a man - ner joc - u - lar,". The piano accompaniment features a more active bass line and rhythmic patterns.

Snap our fing - ers! Laugh ha ha ha! In a man - ner joc - u - lar.

The fourth system concludes the piece with the same lyrics as the previous system: "Snap our fing - ers! Laugh ha ha ha! In a man - ner joc - u - lar." The piano accompaniment ends with a final chord and a double bar line.

# "Stepping Slowly"

Chorus - Sailors and Landsmen

Molto moderato con misterioso

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady bass line. The music is marked *mf* (mezzo-forte).

Sailors and Landsmen (*unison*)

The first system shows the vocal line and piano accompaniment. The vocal line is marked *mf* and the piano accompaniment is marked *p* (piano). The lyrics are: "Stepping slow-ly, whisp'ring low-ly, Seek we out—the foe." The piano accompaniment features chords and a steady bass line, with a *sf* (sforzando) marking at the end.

The second system continues the vocal and piano accompaniment. The vocal line is marked *mf* and the piano accompaniment is marked *p*. The lyrics are: "Which way, What way, Up-side, Down-side, Had we bet-ter go?" The piano accompaniment features chords and a steady bass line, with a *sf* marking at the end.

The third system continues the vocal and piano accompaniment. The vocal line is marked *mf* and the piano accompaniment is marked *p*. The lyrics are: "He is cun-ning, craf-ty, cau-tious. We must move with care." The piano accompaniment features chords and a steady bass line, with a *sf* marking at the end.

Lest this pi-rate should en-trap us On his is-land lair.

### Landsmen

*mf con anima*

Do, for good-ness sake, be care-ful! We don't want our gore

Scattered, splattered, loudly pattered, On this island shore.

*marc.*

We are poor de-fence-less landsmen, Peace-ful, popu-lar,

And have not the li - on courage Of the lus - ty

tar, Of the lus - ty tar.

Crew of gig  
Andante

Breathing light-ly, tread-ing sprightly, Take from us a cue,

If you want to catch a pi-rate, That's the thing to do.

Kneel-ing, steal-ing, oft con-ceal-ing, Peep-ing' right and left.

'Vanc-ing smart-ly round the corners, In a fashion deft.

All Tempo I.  
TENOR I. & II.  
*mf*  
Step - ping slow - ly, whisp'ring low - ly, Seek we out the  
BASS I. & II.

Tempo I.  
*p*

foe. Which way, What way, Up - side, Down - side,

Had we bet - ter go? He is cun - ning, craf - ty, cau - tious

We must move with care. Lest this pi - rate

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'We must move with care. Lest this pi - rate'. The bottom two staves are for the piano accompaniment, featuring a complex chordal texture with many beamed notes.

should en - trap us On his is - land lair,

The second system continues the vocal line with lyrics 'should en - trap us On his is - land lair,'. The piano accompaniment continues with similar complex chordal patterns.

Lest this pi - rate should en - trap us On his island lair.

The third system concludes the vocal line with lyrics 'Lest this pi - rate should en - trap us On his island lair.' The piano accompaniment includes dynamic markings such as *f* and *ff*.

The final system shows the piano accompaniment continuing, ending with a fermata over a chord. The piano part features a mix of chords and moving lines.

49  
 To the Andrew Church Quartet  
 Sail, Ship, Sail

Quartet

Andante con moto

(Humming)  
*mf*

TENOR I

TENOR II

BASS I

BASS II

Andante con moto

an 8<sup>va</sup> lower

♩ *p a tempo* *mf*

1. Sail- or ere the break of day, Far from home you'll

2. One by one the stars ap-pear, Day is ov - er,

*p* *mf*

*mf a tempo* *p*

1. Sail- or ere the break of day, Far from home you'll

2. One by one the stars ap-pear, Day is ov - er,

*p* *p*

♩ *p a tempo* *mf*

*mf* *p*

*p*

*p* be a-way, Tell your moth-er not to sigh. Bid your sweet-heart not to cry.  
 night is near, Out up-on the path-less deep. Those at home are those that weep.

*mf*

*mf*

*p*

*mf*

*mf*

Sail, ship, sail, O sail, ship sail, O sail, ship, sail, O

Sail, ship, sail, O sail, ship sail, O sail, ship, sail, O

sail, ship sail! Sail, ship, sail!

O sail ship sail!

sail, ship sail, O sail ship sail! Sail, ship, sail!



Sailor's Hornpipe\* *ad lib.*

With energy

*f*

*v*

*A*

*v*

*Repeat ad lib.*

\* Full instructions, illustrated and steps recorded, covering the dancing of "The Hornpipe" will be mailed up-  
 on receipt of .50 Address the Publishers.  
 J.F. & B. 3375-107

# "In Sunny Spain"

Dick and Sailors (*ad lib.*)

Allegretto giocoso

First system of piano introduction. Treble clef, bass clef, 3/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *f*. The piece begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef, 3/4 time signature. Key signature: two flats. Dynamics: *f*. The piece continues with similar chordal and rhythmic patterns. The instruction "without rit." is written in the right hand.

Dick

*mf*

Vocal line and piano accompaniment for the first two verses. Treble clef, bass clef, 3/4 time signature. Key signature: two flats. Dynamics: *mf* for the vocal line and *p* for the piano accompaniment. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

1. In sun - ny Spain, I met the first; Her  
 \* 2. The Ho - ang - Ho flows by the cot Of

Vocal line and piano accompaniment for the final two lines of the song. Treble clef, bass clef, 3/4 time signature. Key signature: two flats. Dynamics: *mf* for the vocal line and *p* for the piano accompaniment.

hair sweet - was like the wing Of rav - en, and her  
 heart num - ber three. And num - ber four I

\* Can be used as an encore verse or otherwise

love - ly face      Was fair      as - fair - est spring.      In  
wood and won      Be - side      the Zuy - der Zee.      Where

Ar - a - by, I saw the next,      Oh, I did love her  
Fe - jee smiles' mid sum - mer seas,      Lives dusk - y dar - ling

well.      Her eyes      of mys - ter - y and thought      Could  
five.      At Tim - buc - too on co - coa - nuts      My

*without rit.*

many - a sto - ry tell.      Cas -  
lat - est last did thrive.      \* Gri -

*without rit.*

\* The quartet arrangement (see second page from this) can be introduced here, in second verse.

*cantabile*

san - dra dear, the Isles of Greece Are hal - lowed un-to me; 'Twas  
sel - da fair and Ger-man maid, O, ten - der is thy heart, 'Twas

there we met, 'twas there we sighed Be - neath an ol-ive tree. Cas-  
sad that fate de - creed that we Should on - ly meet to part. Gri-

san - dra dear, the Isles of Greece Are hal - lowed un-to me; 'Twas  
sel - da fair and Ger-man maid, O, ten - der is thy heart, 'Twas

*rit.* *a tempo*

there we met, 'twas there we sighed Be - neath an ol-ive tree.  
sad that fate de - creed that we Should on - ly meet to part.

*colla voce* *a tempo* *Fine ad lib.*

The following chorus can also be used as an encore number or it can be omitted entirely.

## TENOR I. II.

*p*

1. Cas - san - dra dear, the Isles of Greece Are hal - lowed un-to me; 'Twas  
 2. Gri - sel - da fair and Ger - man maid, O, ten - der is thy heart, 'Twas

BASS I. II.

*p*

*Octave lower*

there we met, 'twas there we sighed Be - neath an ol - ive tree. Cas -  
 sad that fate de - creed that we Should on - ly meet to part. Gri -

san - dra dear, the Isles of Greece Are hal - lowed un-to me; 'Twas  
 sel - da fair and Ger - man maid, O, ten - der is thy heart, 'Twas

*rit.*

there we met, 'twas there we sighed Be - neath an ol - ive tree.  
 sad that fate de - creed that we Should on - ly meet to part.

*rit.*

*rit.*

# "Situation Harrowing"

Dick and Chorus

Moderato con moto

Piano introduction in G minor, 2/4 time. The music is marked *f* (forte). It features a steady eighth-note bass line in the left hand and chords in the right hand.

*mf* DICK.

Sit - u - a - tion har-rowing!

Van der Hum has skipped!

Musical score for Dick's first line. The vocal line is in G minor, 2/4 time, marked *mf*. The piano accompaniment continues with the same bass line and chords as the introduction.

CREW

Left us in the off - ing!

Off the is - land slipped!

Musical score for the crew's line. The vocal line is in G minor, 2/4 time. The piano accompaniment continues with the same bass line and chords as the introduction.

LANDSMEN

Gone with bag and bag-gage!

Bound for ports un - known.

Musical score for the landsmen's line. The vocal line is in G minor, 2/4 time, marked *f*. The piano accompaniment continues with the same bass line and chords as the introduction.

## SAILORS

Such a breach of dis-ci-pline, We can-not con-done!

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics: "Such a breach of dis-ci-pline, We can-not con-done!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

## CHORUS

Sit-u-a-tion har-row-ing! Van der Hum has skipped!

The second system of the score continues the vocal line and piano accompaniment. The vocal line has lyrics: "Sit-u-a-tion har-row-ing! Van der Hum has skipped!". The piano accompaniment maintains the same rhythmic pattern, with a dynamic marking of *f* (forte) in the right hand.

Gone with bag and bag-gage! Bound for ports un-known.

The third system of the score continues the vocal line and piano accompaniment. The vocal line has lyrics: "Gone with bag and bag-gage! Bound for ports un-known.". The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the score shows the vocal line with a final rest mark, indicating the end of the vocal part. The piano accompaniment continues with a dynamic marking of *ff* (fortissimo) in the right hand, concluding with a final chord.

# "The Pirate is a Noble Soul"

Dick Erne, Van der Hum and Chorus

Allegro moderato

DICK ERNE

The

pi-rate is a no-ble soul! So full of life and go! — I

(aside)  
count it as a priv-i-lege Such good-ly man to know... Be

cautious! Nev-er shake his hand! A - void his snicker - snee! — Be -



*> rit.* *a tempo*

yond these lit-tle things he is As nice as he can be. CHORUS  
TEN. I & II

*a tempo* *f* Such  
BASS I & II *f*

*rit.* *a tempo*

*ben marcato* *rit.*

sen-ti-ments are true! You give him what is due. No

*ben marcato* *f* *rit.*

*a tempo*

fin-er man than he— E'er sailed the buoyant sea.

*a tempo*

The

*meno mosso*

cox-swain is a man for whom I have a great re - spect. Such

*meno mosso*

(aside)

vir - tues in a sail - or - man I nev - er did ex - pect; And

if he fell for Mrs. Brown And lost his youth - ful heart, I

*> rit.* *a tempo*

take it as a compli-ment Of how I played the part. CHORUS  
*a tempo* TEN. I & II *f*

Such  
 BASS I & II *f*

*rit.* *a tempo*

*ben marcato* *rit.*

sen - ti-ments are true! You give him what is due. No

*ben marcato* *f* *rit.*

*a tempo*

fin - er man than he E'er sailed the buoy-ant sea.

*a tempo*

DICK ERNE *a tempo*

Then give three cheers, my

VAN DER HUM *f*

Then give three cheers, my

The first system of the musical score consists of three staves. The top staff is the vocal line for Dick Erne, starting with a rest followed by a melodic phrase. The middle staff is the vocal line for Van der Hum, also starting with a rest and a similar melodic phrase. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The tempo marking *a tempo* is present above the Dick Erne line, and *rit.* (ritardando) is marked above the piano accompaniment, followed by a return to *a tempo*.

mer-ry men, For pi-rate and for tar To find their e-qual in this world You'll

mer-ry men, For pi-rate and for tar To find their e-qual in this world You'll

The second system of the musical score consists of three staves. The top staff is the vocal line for Dick Erne, with the lyrics "mer-ry men, For pi-rate and for tar To find their e-qual in this world You'll". The middle staff is the vocal line for Van der Hum, with the same lyrics. The bottom two staves are the piano accompaniment, continuing the rhythmic pattern from the first system.

have to trav - el far.

Stal-wart, ag-ile and mus-cu-lar,

have to trav-el far.

Stal-wart, ag-ile and mus-cu-lar,

The third system of the musical score consists of three staves. The top staff is the vocal line for Dick Erne, with the lyrics "have to trav - el far. Stal-wart, ag-ile and mus-cu-lar,". The middle staff is the vocal line for Van der Hum, with the same lyrics. The bottom two staves are the piano accompaniment, continuing the rhythmic pattern from the previous systems.

*rit.*

Know not the verb "To fear;" The like of us you'll never find Up - on this hem-is -

Know not the verb "To fear;" The like of us you'll never find Up - on this hem-is -

*rit.*

TEN. I & II *ben marcato*

*f*

phere. Such sen - ti - ments are true! You give him what is

BASS I & II *f*

phere.

*ben marcato*

*a tempo*

*f*

*rit.*

*a tempo*

due. No fin - er man than he - E'er sailed the buoyant sea.

*rit.*

*a tempo*

8.....

*ff*

## FINALE - ACT II

Principals and Chorus

Moderato e pomposo

ff

Dick Erne

With a

rit. a tempo

de - li - ca - sy touch - ing In a pi - rate, for I'm sure His po -

mf

si - tion is un - pleasant And a state we all de - plore. He has

caught my re - al meaning He has grasped my gen - tle hint, From these

*rit.*  
diggings ver - y short - ly He will do a qui - et sprint.

**Chorus** *Poco più mosso*

TENOR I. & II.

*f*  
It is in - deed a fact! He does pos - sess much tact. We

BASS I. & II.

*f*  
It is in - deed a fact! He does pos - sess much tact. We

*Poco più mosso*

*f* *rit.*  
will not see him fly, But close our weath - er - eye.

*f* *rit.* *a tempo*

Van der Hum  
*con deliberato*

With cel -

er - i - ty a - maz - ing I will cer - tain - ly va - cate, Though per -

haps the pain of leav - ing Makes me some - what hes - i - tate. Sim - ple

sail - ors, we are com - rades! Coxswain dear, give me your hand! I am

*without rit.*

hap - py to have met you, For you are a cheer - ful band.



## Chorus

*Poco più mosso.*

TENOR I. &amp; II.

We never sit up late, But go to bed at eight, In safety dis-appear, Your

BASS I. & II.

*Poco più mosso*

*rit.*

foot-steps we shan't hear.

*rit.*

*più lento*

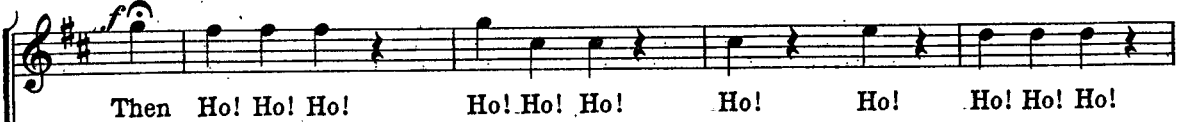
*rit.*

*f*

Rollick-ing sail-ors full of go, Don't care a hang for the winds that blow;

Happy as clams in storms, you know, Snug lit-tle bunk for a bung-a-low.

*With abandon*  
TENOR I.



Then Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

TENOR II.

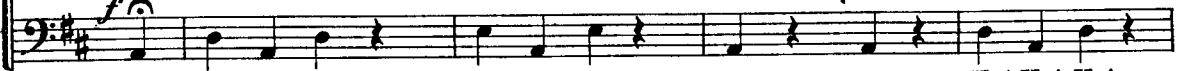


BASS I.



Then Ho! Ho! Ho! For the pi-rate chief! A might-y man is he. From

BASS II.



Then Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*With abandon*




Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Then




east to west, From north to south, He rules the bright blue sea! Then



Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Then



Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

Ho Ho Ho For the pi-rate chief A might-y man is he. From

Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho!

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! *a tempo*

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! *a tempo*

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! *a tempo*

east to west, From north to south, He rules the bright blue sea! Ho! Ho!

*rit.* Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! Ho! *a tempo*

*rit.* *a tempo*

*Poco più mosso*  
TENOR I. & II.

Call a - way the cut - ter, boys! In a chow chow chop. We

BASS I. & II.

*Poco più mosso*

*f*

sail the o - cean blue, lads, 'Til we want to stop.

Ea - sy there, to lar - board, mates! We're a mer - ry crew.

*f*

Wont you come and take a voy - age, In our own You - You,

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "Wont you come and take a voy - age, In our own You - You,"

*rit. poco a poco*  
Wont you come and take a voy - age, In our own You - You!

*rit. poco a poco*

*rit. poco a poco*

This system contains the second vocal entry and piano accompaniment. The tempo markings *rit. poco a poco* are placed above the vocal line and below the piano accompaniment. The lyrics are: "Wont you come and take a voy - age, In our own You - You!". The piano accompaniment ends with a *fff* dynamic marking.

This system shows the piano accompaniment for the third system, featuring dense chordal textures in both hands.

*rit.* *a tempo*

This system shows the piano accompaniment for the fourth system. It includes the tempo markings *rit.* and *a tempo*. The piano accompaniment concludes with a *stacc.* marking.

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