

THE CUTLASS CREW

A Pirate Opera
By Stuart Hancock and Donald Sturrock

VOCAL SCORE

The typical pirate is male. Indeed, of the six thousand pirates marauding the high seas in the two hundred years between 1550 and 1750, just a handful were women. But their stories are some of the most intriguing. This tale is based upon the true story of one of the earliest of these remarkable ladies: the Cornish aristocrat and adventurer, Lady Mary Killigrew. Inspired by her Irish rival, Grace O'Malley and her Cornish neighbour, the lute-playing aesthete Captain Digory Piper, she entered this man's world in the 1580s, assembling a 'cutlass crew' of her own servants to assist her in her quest for treasure. After a short period on the high seas, she was captured and imprisoned in the Tower of London. Along with Digory Piper, she was convicted of piracy and sentenced to death by Sir Julius Caesar, the ferocious Master of the Rolls. Then both were unexpectedly reprieved. No-one knows exactly why. Rumour has it they were pardoned by Queen Elizabeth I herself.

CAST IN APPROXIMATE ORDER OF APPEARANCE

CAPTAIN DIGORY PIPER, a handsome Cornish pirate

LADY MARY KILLIGREW, mistress of Arwenack House
BETTY (Bloody Bess), a lady-in-waiting to Lady Killigrew
PARRY (Powder Pistols), Steward of the Arwenack Household
NED (Wild Whiskers), a footman at Arwenack House
NAN (One-Eye), a seamstress at Arwenack House
OSWALD (Old Hooky), a footman at Arwenack House
SUSAN (Scarblade), Second Cook at Arwenack House
CICELY (Skunkbeard), Chief Cook at Arwenack House
SIR JOHN KILLIGREW MP, Mary Killigrew's husband

Travelling Players

MYLES, leader of the travelling players
CLEMENT, a travelling player
WALTER, a travelling player
EDMUND, a travelling player
THOMASINA, a travelling player

DON DIEGO, Captain of the Spanish caravel *Sonora*
DON FELIPE, a Spanish wool merchant
DOÑA LEONORA, his wife
PACO, quartermaster of the *Sonora*
PEPE, bosun of the *Sonora*
PIO, cabin-boy of the *Sonora*
JUANCHO, first mate of the *Sonora*

TAVERN KEEPER and four REVELER soloists
CABIN BOY soloist

CAPTAIN GOUDA, of the Dutch ship *Amstel*
and his crew HENK, DENK, and SCHENK

ELIZABETH I, the Virgin Queen of England
JOLYE, her maid

JOHN DOWLAND, musician and admirer of Captain Digory Piper

A YEOMAN WARDER and A SOLDIER
JEFFRIES, Head Jailer of the Tower of London
MARGERY, his wife

DORCAS, bloodthirsty daughter of Jeffries and Margery
AMPHILLIS, bloodthirsty daughter of Jeffries and Margery
EUNICE, bloodthirsty daughter of Jeffries and Margery
GRISSELL, bloodthirsty daughter of Jeffries and Margery

SIR JULIUS CAESAR, Master of the Rolls, the most feared man in England
A Quartet of CRINGING LAWYERS

CHORUS

Sir John's Grooms, Clergymen, Seamstresses, Gardeners, Footmen, Ladies-in-Waiting,
Digory's Cabin Boys, Dowland's Choristers, Franklins, Kitchen Staff, Soldiers, Harbingers,
Brewers, Almoners, Dressmakers, Musicians, Pages, Punks, Constables, Cutpurses, Fortune Tellers,
and other General Riff Raff

VOCAL SCORE: TABLE OF CONTENTS

ACT ONE

PROLOGUE	page 1
SCENE 1: The Great Hall of Arwenack House in Falmouth, England;	
January 6th, 1583	page 3
<i>The Feast of Misrule</i>	<i>page 3, measure 1</i>
<i>Tom O'Bedlam</i>	<i>page 13, measure 181</i>
<i>Grace O'Malley, Pirate Queen</i>	<i>page 18, measure 238</i>
<i>The Epiphany Cake</i>	<i>page 28, measure 360</i>
<i>Party's Over</i>	<i>page 31, measure 415</i>
SCENE 1a: The English Channel, near the mouth of the River Fal.....	
<i>The Battle of Pendennis Castle</i>	<i>page 38, measure 1</i>
SCENE 2: The Long Gallery at Arwenack House;	
the following morning.....	page 66
<i>Battle of the Sexes.....</i>	<i>page 66, measure 1</i>
<i>Lady Mary's Lament</i>	<i>page 74, measure 106</i>
<i>A New Life.....</i>	<i>page 78, measure 158</i>
SCENE 3: A jetty near Arwenack House;	
early afternoon on the same day	page 82
<i>Ríu, Ríu, Chíu</i>	<i>page 82, measure 1</i>
<i>Friend or Foe.....</i>	<i>page 85, measure 92</i>
SCENE 4: The Long Gallery at Arwenack House;	
mid-afternoon on the same day.....	page 90
<i>We're a Pirate Crew</i>	<i>page 90, measure 1</i>
<i>Stinkpots!</i>	<i>page 95, measure 153</i>
<i>Welcome to Cornwall</i>	<i>page 99, measure 202</i>
SCENE 5: Aboard the Spanish caravel 'Sonora';	
evening on the same day	page 108
<i>Scene Change.....</i>	<i>page 108, measure 1</i>
<i>Primero.....</i>	<i>page 108, measure 29</i>
<i>Beware the Cutlass Crew</i>	<i>page 114, measure 124</i>

- INTERMISSION -

VOCAL SCORE: TABLE OF CONTENTS

ACT TWO

SCENE 6: In a Tavern / Aboard Ship on the High Seas.....	page 118
<i>Piper's Monologue</i>	<i>page 118, measure 1</i>
<i>The Ballad of 1583.....</i>	<i>page 119, measure 59</i>
<i>Women O' War.....</i>	<i>page 123, measure 157</i>
<i>The Battle of Aberdeen</i>	<i>page 130, measure 310</i>
<i>The Ballad of 1583, Reprise</i>	<i>page 144, measure 506</i>
SCENE 6a: In the Countryside near Falmouth	page 149
<i>Escape from Arwenack</i>	<i>page 149, measure 1</i>
SCENE 7: The Knot Garden at Arwenack House; late summer of 1583	page 158
<i>We've Got to Lie Low</i>	<i>page 158, measure 1</i>
SCENE 8: Queen Elizabeth's bedchamber in Whitehall Palace, London; a morning in early autumn of 1583.....	page 166
<i>Piper's Galliard</i>	<i>page 166, measure 1</i>
SCENE 9: The Bloody Tower in the Tower of London	page 175
<i>Ceremony of the Keys / Crackety Crack</i>	<i>page 175, measure 1</i>
SCENE 10: Queen Elizabeth's bedchamber in Whitehall Palace; a few minutes later	page 183
<i>Piper's Gifts.....</i>	<i>page 183, measure 1</i>
<i>The Last Unicorn.....</i>	<i>page 186, measure 42</i>
SCENE 11: The Bloody Tower; moments after the end of Scene 9	page 191
<i>Master of the Rolls</i>	<i>page 191, measure 1</i>
SCENE 12: The Council Chamber in Whitehall Palace; later that afternoon.....	page 198
<i>Julius Caesar's Prosecution</i>	<i>page 198, measure 1</i>
<i>Lady Mary's Defense</i>	<i>page 204, measure 72</i>
<i>Queen Elizabeth's Verdict.....</i>	<i>page 216, measure 202</i>
<i>Epilogue.....</i>	<i>page 221, measure 272</i>
ENCORE: Women O' War.....	page 231

- THE END -

ACT ONE

PROLOGUE

[CAPTAIN DIGORY PIPER enters insouciantly from the wings, dressed in pirate costume, replete with many ruffs and ruffles. His attire is immaculate. There is not even a speck of sea salt to be seen upon it, let alone a spot of gunpowder or blood. He is in fact the perfect pirate dandy. He addresses the audience with confident slyness, accompanied by a distant, gentle shanty on the accordion.]

Simple shanty $\text{♩} = \text{c.140}$, with give and take

PIPER, spoken (to the audience)

God bless thee, all, shipmates of the future! The name's Piper, Digory Piper.

Perhaps the most famous Cornish pirate that ever lived. Today my duty is to serve
as the humble Prologue to this piece of operatic fancy. So listen carefully to me.

Four centuries and threescore years ago, I was licensed by
Her Majesty, the first Queen Elizabeth, as a privateer.

So I took my lovely ship, the *Sweepstake*, and went a-roaming the high seas
looking for Spanish treasure to loot. I liked the looting. By St. Christopher, I did.

And I did a lot of it too. I am a romantic, you see, high maintenance...
But the high seas? Oh no, no, no.

I preferred the calm waters of the English Channel,
where I could plunder during the day, and at night-time strum my lute
and indulge my feminine, artistic side with my old musical mucker, John Dowland.

I wasn't too fussed which ships I looted either. Spanish, Dutch, English.
It didn't matter to me. I am a pirate after all. Pirates aren't picky.

60

We're dreamers. Grand dreamers. We're not all bloodthirsty thugs.
Of course - that attitude got me into trouble in the end....

70

But then we use our imaginations to help wriggle out of tricky corners....
[producing a mysterious white pointed rod from his jacket]

80

It's funny how odd bits and pieces you pick up beachcombing in Falmouth
can acquire magical, poetic powers...

I digress.... This is not my story, although I do figure in it. Pivotal you might call me, in fact.
But I shan't spoil the ending. For this is the tale of the second most famous Cornish pirate
that ever lived, my old comrade-in-arms, Lady Mary Killigrew.

90

"A lady pirate?", I hear you gasp.
Why, yes indeed – we Elizabethans could be decidedly unconventional.

100

poco accel.

It all began around Christmastide, 1583,
in the grand hall of Arwenack House...

[PIPER exits with a graceful bow.]

109

poco cresc. (once prologue is finished)

attacca

SCENE 1

The Great Hall of Arwenack House near Pendennis Castle, Falmouth. January 6th 1583

[It is late evening. A large table full of half-eaten food is surrounded by revellers, many of whom are slightly drunk. It is the Feast of the Epiphany and also the Feast of the Lords of Misrule, where for a day, the world is turned upside down. Consequently, the Lady of the Manor, MARY KILLIGREW, though seated at the head of the table, is dressed as a servant and all the servants are wearing their masters' clothes. The company is singing and dancing a lusty coranto.]

1 Lively coranto $\text{♩} = 185$

"THE FEAST OF MISRULE"

8 *f* full of jollity and mischief of the high and the mighty
 (unis.) 'Tis the Feast of Mis - rule, when_ God makes a fool of the high and the mighty
 TUTTI SATB
 (unis.) 'Tis the Feast of Mis - rule, when_ God makes a fool turn-ing
 (unis.) 'Tis the Feast of Mis - rule, when_ God makes a fool turn-ing

"THE FEAST OF MISRULE"

He shakes

15 (unis.) wrong in-to right, He shakes or - der a - wry, rais-es Earth to the sky, and_ ev - ery
 (unis.) wrong in-to right, He shakes or - der a - wry, rais-es Earth to the sky, and_ ev - ery

22

S A T B

soul must change their role just for a day. It is the way!

soul must change their role just for a day. It is the way!

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 begins with a half note in the treble staff followed by a quarter note. The bass staff has a half note followed by a quarter note. Measures 12 begin with a dotted half note in the treble staff followed by a quarter note. The bass staff has a dotted half note followed by a quarter note.

2

LADY MARY KILLIGREW
[to BETTY, her lady-in-waiting]

A musical score page from a book. The page number '29' is at the top left. The title 'BETTY, her baby-in-waiting' is at the top center. The music is in common time, key of G major (two sharps). It consists of two staves. The first staff starts with a forte dynamic 'f'. The lyrics 'Bet-ty! Bet-ty! This is SO ex - ci-ting!' are written below the notes. The second staff continues the melody with the lyrics 'I love the Feast of Mis - rule!'. The music includes various note values like eighth and sixteenth notes, and rests.

Bet-ty! Bet-ty! This is SO ex - ci-ting! I love the Feast of Mis - rule!

f BETTY

I know!

Me

TUTTI SATB, humming

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

mp

(unis.) mm _____ mm _____ mm _____

mp

(unis.) mm _____ mm _____ mm _____

A musical score for piano. The top staff is in treble clef, G major (two sharps), and common time. It features a melodic line with eighth-note patterns and sustained notes, dynamic marked *mp*. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It provides harmonic support with sustained notes and chords. The two staves are connected by a brace.

37

How I wish it could go on for - ev - er. We're up-side down to - night in this hall!

[BETTY] *mf*

too! Oh yes! I've

S A T B mm mm mm

mm mm mm

mm mm mm

45

[BETTY]

got to go back to wear-ing coarse felt and lock-ram, hav-ing had a day float-ing in

p

51

LADY M. *mf*

But it's dull, so con - strict-ing to have to wear, the whole time, stuff-y

lovel - ly soft silk!

f

p

mp

bsp

57

ruffs and cor-sets and lace and that ilk!

BETTY *mf*

Ain't your skin, like

TUTTI SATB *mf*

We're all made a clown,

We're all made a clown,



64

LADY M. *mf*

No! To - night, I'm fine! I feel

mine, get-ing irr - i - ta - ted?

'Cause the world's up-side down.

'Cause the world's up-side down.

SATB

mp

[LADY M.]

71

f

li - be - ra - ted!

'Tis the Feast of Mis - rule, when_ God makes a fool

TUTTI SATB

'Tis the Feast of Mis - rule, when_ God makes a fool



78

mighty

turn-ing wrong in-to right, He shakes or - der a - wry, rais-es Earth to the sky, and_

mighty

turn-ing wrong in-to right, He shakes or - der a - wry, rais-es Earth to the sky, and_

85

S A T B

ev - e - ry soul must change_ their role just for a day. It is the way!

ev - e - ry soul must change_ their role just for a day. It is the way!



93

LADY M. [to BETTY]

[PARRY, steward of the household,
approaches and overhears]

mf

Look! There's the Mayor of Fal-mouth, dressed as Moll Cut-purse, that old



99

thief from the mar- ket.

[PARRY] [aside, disapprovingly]

mp

They have a lot in com-mon, those two. On - ly

106

LADY M. *mf*

I want the Tor-tell Cake!

one of them steals le - gi - ti-mate- ly.

113

NED *mf*

Par- ry, when will it come? There's the

PARRY *mf*

Af-ter the en-ter-tain-ments, at mid-night ma'am.

120

OSWALD *mf*

Bish - op him - self, And the heir of the Ma-nor,

NAN *mf*

dis-guised as an elf! SUSAN *mf*

In the clothes of a

127 NED+NAN *f*

And Ce - cil the gard' ner, dressed up as a pard' ner.

PARRY

tan- ner!

The Queen her-

TUTTI SATB We're all made a clown,

We're all made a clown,

135

[aside] *mp*

self must sweep the floor! When will the pen-ni-less rule the

'Cause the world's up-side down.

'Cause the world's up-side down.

When will the pen-ni-less rule the

'Cause the world's up-side down.

'Cause the world's up-side down.

142

world once more?—

SOPHS 1 descant *f.*

The world's turned up-side down, of the high and the low.

ALTOS 'Tis the Feast of Misrule, when God makes a fool.

TENORS 'Tis the Feast of Misrule, when God makes a fool.

BASSES 'Tis the Feast of Misrule, when God makes a fool.

149 [Sops 1, descant]

down, up-side down. And every soul

might-y turn-ing wrong in-to right, He shakes or-der a-wry, rais-es Earth to the sky, and ev-e-ry

might-y turn-ing wrong in-to right, He shakes or-der a-wry, rais-es Earth to the sky, and ev-e-ry

157 [Sops 1, descant]

S
A
T
B

— must change their role just for a day. It is the way!

(div.)

soul must change their role just for a day. It is the way!

soul must change their role just for a day. It is the way! The



[Enter the travelling PLAYERS: WALTER, MYLES,
EDMUND and THOMASINA, dressed as wild pirates]

164

[Sops unison] The world has turned up-side down!

S
A
T
B

The world has turned up-side down!

The world has turned up-side down!

world has turned up-side down!

rit.

[CLEMENCE, the oldest of the players, enters behind.
The company falls silent, for he is dishevelled, dirty and dressed in rags]

LADY M.

mf

No, no! Dear Bet-tty, it's

BETTY

mf

Look, it's Sir John, ma'am, as Tom O' - Bed-lam.

rit.


179

Sarabande $\text{d} = 60$

MYLES, Leader of the Players

mf

one of the play- ers...

Pray, bend your ears for the

Sarabande $\text{d} = 60$


184

mf ***rit.***

tale of the ho - ly fool, Tom O' - Bed-lam.

He had-n't a pen-ny to his name,

rit.

"TOM O'BEDLAM"
A tempo (Sarabande)

[The other 4 PLAYERS form a ring and dance mysteriously around CLEMENT, with one shaking a tambourine]

188

but he knew truth from lies...

CLEMENT, as Tom O'Bedlam - in an eerie counter-tenor voice
p full of intrigue

From the hag and the hun-gry gob-lin That

"TOM O'BEDLAM"
A tempo (Sarabande) (tambourine) **tr**

192

in - to rags would rend Tom, The_ Spi - rit that stands by the na - ked man In the

(tambourine) **tr**

196

Book of Moons de-fend Tom. For all your ruffs, your buck-les fine Must-

(tambourine) **tr**

200

one day be for - sa-ken. So, shed thy lace, _____ and go_with_Tom a -

204

broad to beg your ba-con. Come_ dame or maid, be_ not a-fraid. Poor_

CLEM. (lead) *mp*
THOM.
WALT./MYLES/ED.

208

LADY M. *[aside, her curiosity piqued]*

mp

Go a- broad? For - sake my ruffs? Hmm!

p

Tom will in - jure no-one.

CLEMENT With a

p

Tom will in - jure no-one.

mp

[212] [CLEMENT]

host of fu - ri - ous fan - cies Where - of I am com - man - der, With a

[216]

bur - ning spear and a horse of air, To the wil - der - ness I

[219]

wan - der. By a knight of ghosts and shad - ows, I sum - moned am to

[223]

tour - ney. Ten leagues be - yond the wide_ world's end; me -

226

p [CLEM. (lead)] *mf cantabile*

THOM. Come dame or maid, be not a - fraid. Poor

WALT./MYLES/ED.

Come dame or maid, be not a - fraid. Poor

230

LADY M. (aside) *mp* *poco rit.*

Fu - ri - ous fan - cies? Wand' - ring be-yond the

LADY M., spoken,
to the company

Now let us commence the
final entertainment, for
soon it will be midnight!

234 [LADY M.] **A tempo**

p 3 world's end? I could do with a bit of that! [TUTTI - polite applause for the players]

p no- one.

pp no- one.

A tempo

"GRACE O'MALLEY, PIRATE QUEEN"

Alla breve, with gusto $\text{d} = 76$

238 [MYLES] *f* [striking a dramatic pose]

(triplet feel to the dotted rhythms)

mp conspiratorially, clipped and marcato

We have a wild and ter - ri - ble tale to tell you, if you so de-sire it,

"GRACE O'MALLEY, PIRATE QUEEN"

Alla breve, with gusto $\text{d} = 76$

(triplet feel to the dotted rhythms)

sf *p* *p* marcato *8vb*

244 [EDMUND] *mp*

of an I - rish girl who grew in-to a pi - rate! Born in the val - ley, of ve - ry low sta - tion,

(8)

poco accel.

THOMASINA as Grace O'Malley

mp

248 **WALTER**

Christ-en-ed O' - Mal - ley with lit - tle ex - pec-ta - tion. "Serv - ing God or men could be my

poco accel.

(8)

251

mf

MYLES **mp**

on - ly fate, but then I am a pi-rate's daugh - ter!" _____ Grace was se - ven - teen, to be a

(8)

255

MPLES **mp**

pi - rate just a dream! Spells were whis-pered in her

CLEM., THOM. **mf** **p**

unis. Until a ra - ven caught her! _____ aah _____

WALT., ED. **mf** **p**

unis. Until a ra - ven caught her! _____ aah _____

(8)

259

ear, _____ And soon it be - came_ ve-ry clear_____ That ev'-ry-one would learn to fear_____ this



264

$\text{♩} = 88$

mf

teen. _____ Grace O' Mal-ley, Pi-rate Queen! _____

f

Grace_ O' - Mal-ley, Grace O' Mal-ley, Pi-rate Queen! _____

f

Grace_ O' - Mal-ley, Grace O' Mal-ley, Pi-rate Queen! _____

$\text{♩} = 88$

f

269

EDMUND
mp

Her pi-rate dad-dy was wild as can be, ev'-ry chance he had he

274

WALTER
mp

THOMASINA
f boldly

al - ways put to sea. When one day his crew was plan-ning a raid, she said: "I'll come too 'cause

(8) -----

278

CLEMENT, as Dad
mp

I am not a - fraid!" — "Sure-ly Grace, my dear, — as a girl - y bucc-a - neer, — you will falt - er? —

(8) -----

282

mp

mf

Your cour-age will be fail-ing long be-fore we set a-sail-ing for Gi - bral - tar! —

(8) -----

286

THOMASINA *mf* **CLEMENT** *mf*

"My dest - i - ny waits for me out there. It's meant to be!" (Clear - ly she had

unis. p aah aah

TUTTI SATB *unis. p* aah aah

(8) =

290

THOMASINA *mf* **f**

flair!) "Be - lieve in me and you will see I dare to dream

+PLAYERS

aah aah Grace_ O' -

SATB *aah aah Grace_ O' -*

(8) =

294

THOMASINA

f

— that I'm Grace O' Mal-ley, Pi-rate Queen!" _____ So _____ I cut off all

mf

S A T B - Mal-ley, Grace O' Mal-ley, Pi-rate Queen! _____

f

- Mal-ley, Grace O' Mal-ley, Pi-rate Queen! _____

p subito *f* *p subito*



299

[pulls off wig!]

— my hair! Yes, I shaved my head... bare! So my Da would ne - ver dare say

sf p



304

MYLES

f

'no!' _____ Did - n't seem like Grace would budge. "I'll not stay here

mf

THOMASINA

mf

mf *p*

309

EDMUND

f [shouted]

f

mp

like a drudge. If God's up there, let him judge! Let's go!" So young Grace

314

WALTER

CLEMENT

mp

mp

went to sea and proved a crack - er, Scared all those who dared at - tack her, Swung

318

All PLAYERS

EDMUND

mf

mp

her cut - lass if you tried to whack her! Take care! She was braz- en, she

323

WALTER

CLEMENT

was va - li - ant, Sacked the Span-ish and rav-aged the It-a - li - ans. Soon she'd cap-tured her

327

THOMASINA
mf with growing excitement

ve - ry own gal - le-on. I round-ed up a crew to

TUTTI SATB

S A T B

p with growing excitement

Be - ware... Grace

Be - ware... Grace

mf

mp



331

MYLES
mf

join me on the sea trail. Straight a-way I knew they would all be fe - male! Maid-ens with zest who'd

S A T B

cresc.

O' - - - - - Mal - - -

cresc.

O' - - - - - Mal - - -

335

All PLAYERS *mf* *f* MYLES *mf*

ne-ver look back, Who'd sail east an' west and en - joy a might - y craic!
[crack!] Grace'-s crew of wench-es had the

S A T B

f

ley. *f*

f

mp

8vb

339

All PLAYERS *mf*

fab - u-lous ad-ven-tures they de - sired. La-dies lay - ing waste to ev' - ry

mp

(8)

343

All PLAYERS

f

ri-val ship they chased.

This cut-las crew, strong and sis-ter- ly, Was

LADY M. **f**

I'm in - spired!

SATB **p**

TUTTI SATB aah unis. **p**

aah _____ aah _____
aah _____ aah _____

(8) _____



348

captained on to ev'-ry vic-to-ry By the fi-nest pi-ra-tess that his-to-ry has seen: _____

SATB aah _____ aah _____ Grace_ O' -

SATB aah _____ aah _____ Grace_ O' -

TUTTI SATB **f**

(8) _____

353

S
A
T
B

f *ff*

Grace O' Mal- ley, Pi - rate Queen!

-Mal- ley, Grace O' Mal- ley, Pi - rate Queen!

- Mal- ley, Grace O' Mal- ley, Pi - rate Queen!



$\text{♩} = 175$ (Coranto tempo, slightly slower)

[*TUTTI wild applause for the players.*] [Midnight starts to chime. CICELY the Cook enters with a large Epiphany Tortell Cake, cut into slices.] PARRY

358

f

Qui- et! All qui- et!

[*THOMASINA pointedly leaves behind Grace's pirate hat as the PLAYERS exit.*] $\text{♩} = 175$ (Coranto tempo, slightly slower)

sf *ff*

1st chime of midnight

(8)-----] 8vb-----]

[Those near the cake, including
LADY M., reach for a slice]

364

mf **CICELY (Cook)** *mf*

The Cook pre-sents the Ep - i-pha-ny Cake. Who - ev - er finds the dried old pea

372

pp hushed, but excited

Shall get their wish what - e'er it be.

TUTTI SATB Who - ev - er finds the dried old pea

pp hushed, but excited

Who - ev - er finds the dried old pea

380

pp

Shall get their wish what - e'er it be.

pp

Shall get their wish what - e'er it be.

388 LADY M.

f

I have the pea! I have the pea!

f warmly

S A T B

TUTTI SATB *f warmly*

'Tis the end of Christ-mas-tide, and she

'Tis the end of Christ-mas-tide, and she

sfp

mf

8^{th}

PARRY+CICELY

394

mf

Make a wish be-fore mid - night _____ and it will come true. It

mp

S
A
T
B

has the pea! _____ Make a wish! _____ It

mp

has the pea! _____ Make a wish! _____ It

mf

mp

&vb

[Final chime of midnight.
LADY M. grabs Grace's pirate hat, and
turns to the audience,
a fire in her eyes...]

LADY M.

400

S
A
T
B

will come true. I shall be a pi-rate

will come true.

will come true.

12th chime of
midnight

408

[gasps and confusion
from the revellers...]

too!

f cantabile

[SIR JOHN KILLIGREW, Mary's husband,
rushes in, with four of his GROOMS]

415

Faster, more urgent ♩ = 210

SIR JOHN

f fluttered and officious, marcato

Faster, more urgent ♩ = 210

Par-tys o-ver, one and all. End this

sf

mp marcato

423

mp

sil - ly _____ 'Feast of Mis - rule'. Sen - si - ble peo - ple must get back to work.

431

f

'Cause there's a pi - rate ship, just out to sea. It be - longs to Sir Di - go - ry

439

f *mf* *f*

Pi - per! That con - temp - ti - ble vi - per!

443

mf

He's at - temp - ting to fire on Pen - den - nis Cast - le,

448

— whilst seiz-ing a Spa - nish gal-le-on la-den with trea-sure, I ex - pect. Oh, the

457

+GROOMS

plea-sure____ that we'll get, From se - cu-ring Sir Di-go-ry Pi-per's ar - rest, En-

poco rit.

poco rit.

465

$\text{♩} = 185$ (Coranto)

sur-ing we cap-ture this swine we de - test! So to bed with you

SIR JOHN

mf

S
A
T
B

[TUTTI revellers sing, almost whispered, and slowly exit]

TUTTI SATB, sotto voce

All things be-come mad,

p

unis.

All things be-come mad,

$\text{♩} = 185$ (Coranto)

mp

472

S
A
T
B

all, and lock your doors,
While we go and set - tle some
—
All that's good turns to bad.
—
All that's good turns to bad.



479

S
A
T
B

pi - rate scores!
That said, it seems a storm is brew -
—
We're all made a clown,
—
We're all made a clown,

=

486

molto rit.

S
A
T
B

ing; Per - haps that'll prove to be Pi-per's un - do- ing...

'Cause the world's up-side down... [last of revellers leaves]

'Cause the world's up-side down...

molto rit.

494

A tempo, more relaxed $\text{J} = 160$

SIR JOHN *mp more smoothly*

They're gone. What a re - lief. Now you can get back to your em-

A tempo, more relaxed $\text{J} = 160$

500

LADY M. *mp dolce, sardonic*

In - deed... And when do you think you'll be

broi-der-y and lute less-ons, dar - ling.

506

back, dar- ling?

SIR JOHN

mp *mf*

May-be to - mor-row, but it could be much long- er...



513

mf declamatory

Pi-ra-cy is the scourge of our times, And deal-ing with it is a man's

rit.

mp



521

Alla breve $\text{d} = 88$ **LADY M.****p**

p ad lib. *3*

[Kisses her and exits with the GROOMS, leaving just LADY M. on stage]

Don't rush back...

busi- ness. Good-bye, my love.

Alla breve $\text{d} = 88$

pp

526

A new year, A new resolution.

triplet feel

mp

531

What would Grace O' - Mal - ley do?

[LADY M. slowly, dramatically,
puts on the pirate hat]

536

ff defiantly, shouted

[Exit]

I SHALL BE A PI - RATE TOO!

SCENE 1a

At sea off Pendennis Castle. The same night.

[SCENE CHANGE. The storm is brewing: sound effects of a turbulent sea and distant thunder are heard. Dim lighting will variously reveal two ships moored off the Cornish coast: the Sweepstakes, captained by DIGORY PIPER, and the Sonora, a Spanish merchant ship, captained by DON DIEGO DE VARGA. It is so dark they cannot see each other. SIR JOHN KILLIGREW will later be seen stationed at the castle, scanning the ocean with his GROOMS.]

Slow and brooding ♩ = 70

1



5

rit.



[Lights up (dimly) on one side of the stage to reveal the Sweepstakes and DIGORY PIPER. Piper is alone on deck, looking out to sea through his spyglass, and rhyming self-consciously to himself.]

THE SWEEPSTAKE

TENORS

p swelling up and down

BASSES

p swelling up and down

8

A tempo, faster ♩ = 100

T CHORUS

[Throughout the scene, the full CHORUS represents the swells of the ocean: either heard from off-stage or on-stage and creating a visual representation of the sea as well.]

B

THE SWEEPSTAKE

A tempo, faster ♩ = 100

16 PIPER

mp

Where's Pen-den-nis Ca - stle? All I see is black!

And where's that Spa-nish ca - ra vel.

T mm mm mm

B mm mm mm

22

mf

— I want to at - tack?

It's stuffed with gold

and jewels

that I ache to

SOPHS **p** swelling up and down
mm mm

ALTOS **p** swelling up and down
mm mm

mf **p**
mm mm

mf **p**
mm mm

27

plun - der. But Di-go-ry Pi-per's not a fool: To sail now would be blun- der!

S mm mm

A mm mm

T

B

rit.

mp

32 Melodramatically $\text{♩} = 70$

When a pi - ra - ti - cal po-et's at sea, And he's find-ing it hard_ to see, P'raps it's

S

A

Melodramatically $\text{♩} = 70$

p

pp

[35] *f* *accel.* *Tempo I* $\text{J} = 100$

time_to cease pi-ra - cy...

S

A

T

B

Piano

[39] **PIPER** [PIPER goes down into his cabin]

Looks like quite a storm. I need to wrap up warm...

S

A

T

B

Piano

42

[Lighting switches to the opposite side of the stage to reveal the Spanish caravel, Sonora. PACO, PEPE and PIO - crew members - are on deck, keeping watching, shivering and dreaming of home.]

THE SONORA

Same Tempo

PACO, PEPE, PIO

mp marcato

We are sim-ple Span-iards,

mf

mf

mf

mf

mf marcato

p

49

long-ing to go home, Sick of spray and salt, sick of froth and foam. We're ve - ry hun-gry,

53

we're ve - ry cold, We've had it up to here_ pre-tend-ing to be bold!

f

f

[DON DIEGO DE VARGA, captain of the ship,
appears on deck and surveys the brewing storm.
PACO pulls himself together and addresses his captain]

PACO *mp*

How far a-way are we from Spain, Ca - pi - tán?



DIEGO

We are near to Corn-wall, the edge of Eng-land. Soon we will be in ³ far friend-lier seas,



PACO, PEPE, PIO (one line each)

f Wreck- ers!
Pi- rates! Rocks!

DIEGO *mf*

Un-til then be-ware of... In - deed!

68

DIEGO *mp*

We are safe for now,
moored just off the coast,

Soprano (S) vocal line:

Alto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Piano reduction (bottom staff):

73

[PACO, PEPE, PIO (one line each)] Wreck- ers!
(almost whispered) ***pp***

Hid-ing in the dark - ness from those we fear the most...
ooh _____ ooh _____
ooh _____
ooh _____
ooh _____
ooh _____

78

[The rich merchant DON FELIPE emerges from his cabin.]

FELIPE ***mf*** forcefully

DIEGO ***pp***

Don Di - e-go, we must land.

DIEGO ***mf***

In- deed... Si? No. Don Fe-

83 [FELIPE]

Si?
No.
[DIEGO]
li-pe, we'd be damned! Those Cor-nish are e-ven wild-er than the sea!
PACO, PEPE, PIO (one line each)
And there are



87

FELIPE

cresc.

Si, si, si... But we must go a-shore... You
Don't you see?
Wreck-ers!
Pi-rates! Rocks!

91

may be the cap-tain, but I pay the bills.

[DIEGO takes FELIPE to one side,
out of earshot of the crew]

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Piano/Vocal

Measure 1: Treble clef, key signature of one sharp (F#). Time signature changes to 3/4. Dynamics: **f**. Lyric: "may be the cap-tain, but I pay the bills." (with a dash after "bills.")

Measure 2: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **mf**. Lyric: "Ooh" (with a dash after "Ooh")

Measure 3: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **mp**. Lyric: "Ooh" (with a dash after "Ooh")

Measure 4: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **mf**. Lyric: "Ooh" (with a dash after "Ooh")

Measure 5: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **mp**. Lyric: "Ooh" (with a dash after "Ooh")

Measure 6: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **mf**. Lyric: "Ooh" (with a dash after "Ooh")

Measure 7: Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: **f**. Measure ends with a repeat sign and a double bar line.

Measure 8: Treble clef, key signature of one sharp (F#). Time signature 8/8. Dynamics: **f**.

95

FELIPE *p* 3

DIEGO (aside) *p*

No prob-lém at all. The gold will stay well hid-den be-

But what a-bout the trea-sure?

S Ooh _____

A Ooh _____

T Ooh _____

B Ooh _____

pp

(FELIPE breaks the aside
and addresses DIEGO openly)

99

[FELIPE] 3 *mf*

hind the bales of wool. [DIEGO] My wife is sea-sick And she is with child. We will row a boat and

Si, but..

mp

104

land in Corn-wall wild. As peace-ful mer-chants, we'll be re-ceived. Your crew can guard the So-no-ra.

(FELIPE, with a swish of his cloak, goes back into his cabin to fetch his wife)

molto accel.

108

Good! We're a- greed!

(spoken) Come, Doña Leonora...

DIEGO

Si, but...

S

A

T

B

molto accel.

sf

mp

cresc.

mf

[Lighting switches to a third section of the auditorium (the back of the stage or the aisle?) to reveal SIR JOHN KILLIGREW and his GROOMS stationed at the castle, scanning the oceans for signs of Sir John's nemesis, Piper]

PENDENNIS CASTLE

113 Fast, marcato $\text{J} = 200$, in 1

SIR JOHN, frustrated

f

Can a - ny-one see a - ny-thing out

PENDENNIS CASTLE

Fast, marcato $\text{J} = 200$, in 1



119

there?

GROOMS **mf**

No sir. It's black as pitch we swear




125

Pi-per! I must cap - ture that vi-per!

Just make sure that your can-nons are primed and

133

rea- dy! _____ **GROOMS**

f Hearts of oak, and re - act - tions stea - dy! _____ We'll re -

T **TENORS** **p** mm

B **BASSES** **p** mm

140

SIR JOHN

f If he strikes a light, 'twill fa - tal prove!

spond when Pi - per makes a move_____

T **mp** oooh

B **mp** oooh

[Lights back to the Sweepstake, where PIPER now wears a warm wool cloak, and is surrounded by excited CABIN BOYS]

THE SWEEPSTAKE Same Tempo

147 [Sinister laughter from SIR JOHN. The GROOMS join in]

Soprano: aah!

Alto: aah!

Tenor: aah!

Bass: aah!

**THE SWEEPSTAKE
Same Tempo**

155 [PIPER is staring through a spyglass into the gloomy darkness] **PIPER** *mp*

Where's that Span-ish ca - ra - vel?
I can't see

164

a - ny-thing at all? Who said be-ing a pi -

170

mf *spoken* *mp*

- rate was ea - sy?! _____ Look, boys... I don't want to boast but I have com - posed a

179

mf *mp*

me - lan-cho-ly air a-bout a u - ni- corn. Al -

SOPHONIE (SOP) *mp*

ALTOS *mp*

A
sim, arp.

185

[The CABIN BOYS
look unimpressed] *mp*

low me to share while we sit out this storm? You're

SOPHONIE (SOP) *mp*

ALTOS *mp*

A
p

191

[PIPER]

sure to ad - mire it. (I'll grab my lute...) **CABIN BOY (solo)** That's ve - ry rude!
f
 Call your-self a pi- rate?
S **p**
 mm _____ mm _____
A **p**
 mm _____ mm _____
T **p**
 mm _____ mm _____
B **p**
 mm _____ mm _____

p

199

PIPER

mf

ALL CABIN BOYS

Boys, I com-mend your pass - ion,
When will we see some ac - tion?

S

A

T

B

oooh mm

oooh mm

oooh mm

oooh mm

208

mp

accel.

But for now you will have to be pa - tient.

Soprano (S) vocal line:

p *mf* *f*
aah aah aah aah

Alto (A) vocal line:

p *mf* *f*
aah aah aah aah

Tenor (T) vocal line:

p *mf* *f*
aah aah aah aah

Bass (B) vocal line:

p *mf* *f*
aah aah aah aah

Musical score (bottom half):

Measure 1: Treble clef, G major, common time. Bass clef, G major, common time. Dynamics: *mp*, *mf*, *f*. Measures 2-5: Treble clef, G major, common time. Bass clef, G major, common time. Dynamics: *mp*, *mf*, *f*.

[Lights back to the Sonora. PACO, PEPE and PIO are shivering and still dreaming of Spain.
The ship is starting to shake violently in the storm, whilst DON DIEGO and DON FELIPE wait nervously]

THE SONORA

215 mf [PACO, PEPE, PIO]

J = 220

THE SONORA
J = 220

Gaz - pa - cho, cho - ri - zo, Tor - ti - lla, chur - ro,

223 [DONA LEONORA emerges from the cabin, visibly pregnant, white-faced and unsteady and holding a handkerchief to her mouth]

Food's so much bet-ter back home in the Eu - ro! FELIPE

mf

Come _____ my

p

Gaz - pa - cho, cho - ri - zo, Tor - ti - lla,

p

Gaz - pa - cho, cho - ri - zo, Tor - ti - lla,

p

Gaz - pa - cho, cho - ri - zo, Tor - ti - lla,

p

Gaz - pa - cho, cho - ri - zo, Tor - ti - lla,

mp

[LEONORA, dramatically]

f ————— ***ff***

Quod hor - ror!

[PACO, PEPE, PIO]

mf

lov - e - ly wife... Gaz - pa - cho, cho -

S chur - ro, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla, chur - ro.

A chur - ro, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla, chur - ro.

T chur - ro, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla, chur - ro.

B chur - ro, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla, chur - ro.

[DIEGO, FELIPE and LEONORA get into the rowboat, but not before LEONORA has grabbed a couple of bottles of sherry from the cargo on deck to settle her nerves for the crossing to Cornwall]

236

cresc.

f

ri - zo, Tor - ti - lla, chur - ro, Food's so much bet - ter back home in the

cresc.

f

[242] **DIEGO, FELIPE**

f

Eu - ro! To Ter - - - ra

SOPHS, ALTOS

subito p

cresc.

Gaz - pa - cho, cho - ri - zo, Gaz - pa - cho, cho - ri - zo, Gaz -

TENORS, BASSES

subito p

cresc.

Gaz - pa - cho, cho - ri - zo, Gaz - pa - cho, cho - ri - zo, Gaz -



[247]

ff

Fir - - - ma!

mf

pa - cho, cho - ri - zo, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla!

mf

pa - cho, cho - ri - zo, Gaz - pa - cho, cho - ri - zo, Tor - ti - lla!

[DIEGO, FELIPE and LEONORA set off in the rowboat amid the ever-growing storm]

poco accel.

252 LEONORA

S De-o gra - ti - as!

A

T

B

poco accel.

259

S

A

T

B

[Meanwhile, the Sweepstake is also beginning to take the brunt of the storm.
PIPER stands ready with his lute in one hand and some sheet music in the other.]

THE SWEEPSTAKE

Fast and agitated ♩ = 240

265

PIPER Get-ting chop-py, boys!

Tor - ti - lla, chur - ro!

THE SWEEPSTAKE

Fast and agitated ♩ = 240



272

f

Let's cut through the noise... with some mu - sic!

CABIN BOYS

ff

When can

f

280 **PIPER** *f*

Please for now, for-get bling-éd loot, And en-

we at - tack?!

SOPHS, ALTOS *mf*

unis. ooh

TENORS, BASSES *mf*

unis. ooh

[PIPER motions to the nearest CABIN BOY, giving him the sheet music to hold up in front of him as he prepares to play the lute]

287

joy— my string-éd lute! I'll play you that u - ni-corn song that I wrote...

SATB

ooh ooh ooh

[squinting at the sheet music] **PIPER** *mf*

[Another CABIN BOY lights a lamp]

S A T B

ex - cept I can't see a sin - gle note... *[spoken]* Boy - strike a lantern...!

p ooh aah *p* *ff* ooh aah *p* *ff*

p *ff*

[Lights up also on the castle, from where Piper's lamp is suddenly visible]

PENDENNIS CASTLE

SIR JOHN, spoken

SIR JOHN *f*

ff A light! Look: a light! Take aim!

GROOMS *f*

A light!

S aah

A aah

T aah

B aah

PENDENNIS CASTLE

sfp

mf *cresc.*

312

SIR JOHN

GROOMS *ff*

Take aim! FIRE!!

A light!

aah aah aah

f *ff*

aah aah aah



318

A Tempo**ff** [SOPS, ALTOS]S
A
T
B

[An almighty volley of cannonballs
is fired from the castle, inflicting
heavy damage on the exposed Sweepstakes]

unis.

Down, down, down,

ff [TENORS, BASSES + GROOMS]

unis.

Down, down, down,

A Tempo

mp *ff*

8vb

324 **PIPER** [flailing around on his doomed ship]

How un - ci - vi - lized!
The song will have to wait...!
sink them all down! Down,
sink them all down! Down,

(8)



SIR JOHN

[rasping, triumphant]

Slower

[The storm sound effects grow and drown out
the action as the lights go down]

I've got him!
down, down, sink them all down!
down, down, sink them all down!

Slower

(8)

SCENE 2

The Long Gallery at Arwenack House. The following morning.

[SCENE CHANGE. Sound effects of a storm raging]

1 **Uneasy and mysterious** ♩ = 120

7

[Lights up on the Long Gallery, looking onto a garden beyond which the sea is raging. A primitive telescope stands at the window. A group of SEAMSTRESSES are sitting in front of a burning fire. Each is spinning at a spinning wheel. All the principals from Scene 1 should feature among the Seamstresses, Ladies-in-Waiting and Men, except for Sir John, Parry and Lady Mary.]

12 **poco accel.**

"BATTLE OF THE SEXES"

Jolly Gavotte ♩ = 136

SEAMSTRESSES

mf dolce, with affected happiness

17

Look girls, out there it blows a gale. Looks quite mur-der-ous on a - ny scale. Yet we

"BATTLE OF THE SEXES"

Jolly Gavotte ♩ = 136

22

sit by the glow-ing hearth, and tit-tle tat-tle gos-sip prat-tle chat and laugh! Thank the



26

Lord that we're soft and sap-py; keeps us warm and it makes men hap-py.



31

[Enter, gracefully, a group of LADIES-IN-WAITING,
beautifully attired and carrying boxes of ruffs]

SEAMSTRESSES

mp dolce

Men are till-ing the fields out there, chapped hands

LADIES-IN-WAITING

mf dolce, somewhat conceited

We a - dore our ruff-ly ruffs,

tr

mf **mp dolce**

36

toil-ing in the freez-ing air. Thank the saints we were born to sew, and darn and spin and
Fleec - y dam-ask puff-y cuffs, Fluf - fy jer-sey ca - li - co,

40

cook and clean all day, hey ho! Thank the Lord that we're soft and sap - py; keeps us
Lux - u - ry from head to toe! Silk - en fi - ner - ry keeps us

[A group of MEN - gardeners and footmen - burst in, cold and grumpy, from the storm outside. The ladies regard them with disgust]

44

warm and it makes men hap-py.
warm and it makes men hap-py.

49

MEN

mf gruff and grumpy

Gar-den-ing still has to be done when you're soaked and fro - zen.



54

mp dreamily

Herd-ing sheep is real-ly no fun, not the life I'd have cho - sen. All men hear the



59

call of the sea, Life up - on the waves! Thrills the soul and sets you free.

64

All WOMEN

mf

No! The sea's a hor-ri-ble place, You won't find us

Here, we're simp-ly slaves. —

tr *mp legere*

==

69

there. — Sick- ness, scur - vy, salt - y sprays wreak hav - oc with one's

==

73

hair! —

MEN

mf

Out there is the place to be, where ad - ven-ture is a -

mf broadly

77

SEAMSTRESSES

mf

Ans-wer ye this "call of the sea" but us girls are stay-ing put!

LADIES-IN-WAITING

mf

Ans-wer ye this "call of the sea" but us girls are stay-ing put!

Bass clef

foot...

mf

f *mp*



82

SEAMSTRESSES

mf

Still it's blow-ing a might-y gale, Still looks

LADIES-IN-WAITING

mf

Taff - e - ta as warm as down,

MEN

mf

All men hear the

tr

87



91

95

warm and it makes men hap - py... Let's a -

warm and it makes men hap - py... Let's a -

be and it makes men hap - py... Let's a -



100

poco rit.

gree to__ dis - a - gree,_ when con - si-der-ing a life at sea!

gree to__ dis - a - gree,_ when con - si-der-ing a life at sea!

gree to__ dis - a - gree,_ when con - si-der-ing a life at sea!

poco rit.

mf

f

f

mp

[Enter LADY MARY]

106 A little slower ♩ = 115

LADY M. *mp*

I hear you, I do... But



111
f
5/4

I've a yearn-ing_ to be a pi - rate!
BETTY
mf

But my la - dy,_ it's far too dan-ger- ous!
Sir

mp
mf
5/4

8
8
5/4

8
8
5/4

8
8
5/4

8
8
5/4



115
5/4
4/4
4/4
4/4

John has just cap-tured Sir Di-go-ry
Pi - per.
He tried to loot a Span-ish
ca - ra - vel.
They

mp
mp
mp
mp
mp

5/4
4/4
4/4
4/4
5/4

5/4
4/4
4/4
4/4
5/4

5/4
4/4
4/4
4/4
5/4

5/4
4/4
4/4
4/4
5/4

119

LADY M.
*f*orcefully

BETTY *mp*

Pi - per____ is a
say he'll be ta-ken to the To- wer... Or both!

SEAMSTRESSES *mp*

He'll be flogged, Or both!

LADIES-IN-WAITING *mp*

Or hanged, or both!

123

poco rit. *mp*

man! The vain and fool-ish sort! I'm a wo-man and I won't get caught...

poco rit.

"LADY MARY'S LAMENT"

A tempo, slower $\text{♩} = 100$

128

mp, with heart-felt expression

Wo-men must be fear-less, cour-age-ous____ and____ cle-ver. That's if____ they

"LADY MARY'S LAMENT"

A tempo, slower $\text{♩} = 100$

133 *mf*

want to suc-ceed in man - ly en-deav - or.

They must be cun-nig and sly,

mp



137

mf passionately

And I think you know why:

The world wants____ to crush us,

mp



141

mp

Re - strain us____ and_hush us. Smooth out our pass-ions in pi - e - ty, grace, Im-

mp



145

rit. A tempo *f*empowered!

pri-sion our spi-rits in cor-sets and lace... So I vow to you: I will be

mf warmly supporting

TUTTI SATB *mf warmly supporting*

oooh *oooh*

rit. **A tempo**

fespr.



150

brave and cle-ver! If I don't es - cape now, I'll be stuck here for-ev- er.

mp **rit.**

oooh *oooh*

oooh *oooh*

mp

p

rit.

154

Slower ♩ = 72

p esp.

Oh, how I long to be free!

S A T B

p

S+A mm

Agitated ♩ = 145

[Enter PARRY]

Slower ♩ = 72

pp

Agitated ♩ = 145

mf marcato

159

PARRY *mf*

My la-dy, a strange ship has been spot-*ted* in the har-*bour*. 'Tis seek-ing
sim. accents

mp

163

[LADY MARY rushes to the window and looks through the telescope out to sea.]

shel-ter from the storm. A row - boat has been launched and is head-ing for the shore.

167

LADY M.
f excited

It's that Span-ish ca - ra-vel, with just a few men left on board! This could be

172

poco rit. Slower $\text{♩} = 110$
LADY M. *mf*

time for us to raise some hell! Par- ry:
PARRY
mp (aside, sarcastic)

And re-lieve them of their hoard!

poco rit. Slower $\text{♩} = 110$
tr
sfp

177

[PARRY nods and exits]

Lead a par-ty to the shore and wel-come them in. I sense a new life is a-bout to be-

181

[Exeunt omnes]

poco rit.

gin!

f grandly **A new life is a-bout to be - gin!**

TUTTI SATB *A new life is a-bout to be - gin!*

A new life is a-bout to be - gin!

poco rit.

S A T B

f grandly **A new life is a-bout to be - gin!**

A new life is a-bout to be - gin!

f **sff**

mf

poco rit.

v

SCENE 3

A jetty near Arwenack House. Early afternoon, the same day.

[SCENE CHANGE. The storm is raging (sound/lighting effects) and Sir John has succeeded in apprehending Captain Digory Piper. We briefly see SIR JOHN, looking very pleased with himself, accompanied by his GROOMS, leading PIPER by a rope across the stage, beginning a long slow journey to London and the Tower. Piper's hands are tied and his resplendent pirate attire looks a little worse for wear now.]

Mysterious ♩ = 100

10

[Scene shifts to the Jetty. DON FELIPE, a tipsy Spanish wool merchant, his nervous, scholarly and eccentric wife LEONORA, and DON DIEGO DE VARGA, the captain of the caravel, disembark from their sodden rowing boat. They have abandoned their ship in the harbour. They are soaked but very pleased to be on dry land. They sing an old Spanish carol to console themselves.]

"RÍU, RÍU, CHÍU" (Spanish, trad.)

14 Simple and folksy ♩ = 105

DIEGO

"RÍU, RÍU, CHÍU" (Spanish, trad.)

Simple and folksy ♩ = 105

24

— guar-da ri - be - ra, Dios guar-dó el lo - bo de — nues-trá cor - de - ra.

32

DIEGO *mf*

Rí-u, rí-u, chí-u, la guar-da ri-be-ra, Dios guar-dó el lo-bo de nues-tra cor-de-ra.

FELIPE (harmonizing) *mf*

Rí-u, rí-u, chí-u, la guar-da ri-be-ra, Dios guar-dó el lo-bo de nues-tra cor-de-ra.

LEONORA *mf*

Rí-u, rí-u, chí-u, la guar-da ri-be-ra, Dios guar-dó el lo-bo de nues-tra cor-de-ra.

Bassoon *mp*

40

DIEGO

Dios guar-dó el lo-bo de nues-tra cor-de-ra.

FELIPE

Dios guar-dó el lo-bo de nues-tra cor-de-ra.

LEONORA *mf*

Ah, ter-ra fir-ma. De-o gra-ti-as!

Bassoon *mp*

p

49

DIEGO *mf*

Cui-da-do a - mi-gos; We must speak Eng - lish now.

p

3

This is e-ne-my coun-try,

Bassoon *mf*

fp

58

These Eng-lish are bar-bar-ous, un-re - li - a-ble. They will ne-ver be true Eu-ro - pe - ans.

A tempo
67 [FELIPE] *mp*

[Hic!] My wife un-der-stands, Don Di - e-go. But she was e-du-ca-ted in a con - vent.

rit. $\text{♩} = 90$ [DIEGO] *f* *f*
Say noth-ing! Say
[FELIPE] *mf*
She speaks on-ly La-tin! [LEONORA] *[nodding]* *mp* *mf* Na- da?
In vi-no ve - ri-tas! Ha-ha-ha-ha! Ni - hil?
rit. $\text{♩} = 90$ [fp] *fp*

82

nothing about our secret cargo. Nothing!
I shall say we are wool merchants.

FELIPE *mp*
Na-da?

LEONORA *mp*
Ni-hil?

fp *mfp*

[They suddenly see men approaching]

rit. Faster $\text{♩} = 105$ [whispered] Enter PARRY and GROOMS bearing torches/lanterns

89 I will go on... Say nothing!

FELIPE [whispered] Na-da!

LEONORA *mp* [chuckling to herself] [whispered] ...ad nau-se- am... Ni-hil!

rit. Faster $\text{♩} = 105$

p *marcato* *mp*

98

DIEGO [shouting back,
long rolled 'r' on 'friend'] [whispered
to Felipe]

Friend, good se - ñor! Say

FELIPE

PARRY [shouting to be heard]

Sí, friend, good se - ñor!

Ho! Friend or foe?

108

Slower, ad lib. A tempo $\text{♩} = 110$

DIEGO *mf*

noth-ing!

I am Don Di - e-go de Var - ga at your ser - vice: Cap-i -

PARRY [ad lib.]

Span - iards, eh?

Slower, ad lib. A tempo $\text{♩} = 110$

fp

117

[struggling with his story] rit.

mp

tán of the 'So - no-ra' re - turn - ing to Cá - diz... with a car - go of wool... from Ire - land...?

p

tr

mf

p

126 A tempo [DIEGO] *mf*

My pass-en-gers: Don Fe - li- pe... and his wife.

[FELIPE] *mf* [cheerily]

Ho - la!

[LEONORA] *mf*

Sal - ve!

A tempo

134 Slower $\text{J} = 96$

[DIEGO] *mf* [pleading]

We put in-to your har-bor seek-ing shel-ter from the storm...!

[PARRY] *ad lib.*

Well... 'friends'...

Slower $\text{J} = 96$

fp

141

[PARRY] *mf* [dramatically, for effect]

Your Span-ish King may threa-ten war a - gainst our Eng-lish Queen, But here in

mf

148

poco rit. . . . Relaxed coranto tempo ♩ = 150 *mf*

Corn-wall, these things matter lit-tle. At Ar-we-nack House, we'll give you the

poco rit. . . . Relaxed coranto tempo ♩ = 150

≡

157

wel-come that you seek. My La-dy in-vites you to shel-ter in her home; Her cooks pre-pare

≡

165

LEONORA ♩ = 105

p

In si-tu?

food for you as we speak!

♩ = 105

pp

p

≡

171 **FELIPE** *mp* [to Parry]

Don't be con - cerned, poor thing: ov-er - e - du-ca-ted, speaks on-ly La-tin.

PARRY

(In deed...)

178 **PARRY** *mf*

You shall dine well at my La - dy's ta - ble, Se - ño - ra. You will not

185 **poco accel.**

rea-di - ly for - get what we've pre-pared for ya....

poco accel.

191 **LEONORA** *mp* [happily] $\text{♩} = 140$

[Exit, lights and storm sound effects fade]

Ex - e-unt om-nes!

$\text{♩} = 140$

p **p** **pp**

SCENE 4

The Long Gallery at Arwenack House. Mid-afternoon, the same day.

[SCENE CHANGE. Sound effects of rain - a little calmer than before]

1 $\text{J} = 230$ (in 1)



13



23



[Lights up on LADY MARY, with all her SERVANTS gathered around her in a state of excitement]

33

"WE'RE A PIRATE CREW"

LADY M.

mf marcato

Is the po - tion ready? _____ Is it

"WE'RE A PIRATE CREW"

41

CICELY [holding a vial of "potion"]
mf

TUTTI (All Servants/Crew)
mf

Yes, it's all____ pre-pared.

Yes! The po - tion's rea-dy,_ Yes, it's

49

LADY M.
mf

Good! Ve-ry good! Put it in the wel - come mead.

all____ pre - pared.

CICELY mf
In the

56

TUTTI
mf

mead. We'll put it in the wel-come mead,____ in the mead.

[CICELY starts to mix the potion into a large jug of mead, whilst LADY MARY goes to look through the spyglass]

p

64 LADY M.
mp

[Shifts the direction of
the spyglass slightly]
mp

I can see on - ly four crew on the ship. And



72 [growing excitement]

mf

f

three oth-ers on the cliff path with Par - ry... This is so ex - cit - ing!



80

mf marcato

Now each of you needs a pi - rate name!

TUTTI [with quizzical looks to each other]
mf

A pi - rate

f

mp marcato

87

mf [points to each in turn]

Ci-ce- ly, you'll be Skunk-beard. Su-san, Scar-blade.
name?



94

Ned, Wild Whis-kers. Os-wald, Old Hoo-ky. Nan,



101

One-Eye. Bet-ty... Bloo-dy Bess! Shh...!
BETTY
mf [alarmed!] My La-dy!

109 *mf*

We shall wear mon - mouth caps and col - ored mot - ley. One - Eye?

NAN *mf*

LADY M.

117 *mp*

And I shall wear a

seek__ out dam-ask, sars - net, cam - let and taf - fe - ta.

125 *mf*

fea - ther in my hat, A cut - lass at my waist. We'll

mp cantabile

133

raise the black flag,
And I shall call my - self Cut-lass

141

LADY M.

Kate!
Fetch cut-lass-es,

[TUTTI cheer their approval] TUTTI
We're a pi - rate crew.
We're a pi - rate crew, and we'll al - ways be true!

f maestoso

swords and musk-ets,
and make stink-pots!

Half tempo

$\text{♪} = \text{♩} [\text{♩} = 115]$

NED

mf

Smell-y

What are stink-pots, La-dy Ma- ry?

Half tempo

$\text{♪} = \text{♩} [\text{♩} = 115]$

p

155

poco accel.

f

bombs, Wild Whis- kers!

They're es - sen-tial!

To o-ver - power the en-e-my...

NED *mf*

Are they real-ly nec-es-sa- ry?

poco accel.

f

p

p

p

2

159 "STINKPOTS!"
mp with relish **Fast and punchy** $\text{♩} = 135$



Raid cham-ber pots and priv-ies rank, Go search in pla-ces dark and dank. Raid

"STINKPOTS!"
Fast and punchy $\text{♩} = 135$

2

162

pig - sty and cat-tle pen, And if it makes you vo-mit, then:___ Throw it in the pot!

pig - sty and cat-tle pen, And if it makes you vo-mit, then: ___ Throw it in the pot!

A musical score for piano in G major (one sharp) and common time. The left hand plays a sustained note on the first beat of each measure. The right hand begins with eighth-note chords in measure 11, followed by sixteenth-note patterns in measure 12. Measure 12 concludes with a dynamic marking 'f' (fortissimo) and a fermata over the final eighth note.

S, T8vb

166 *mp gleefully*

[harmony]

A, B8vb *mp gleefully*

p



169

f *mf*

TUTTI (unis.) cont'd

add to our ex-o-tic brew... Throw 'em in the pot! We'll cook these rare in -

f (+Lady M.) *mf*

add to our ex-o-tic brew... Throw 'em in the pot! We'll cook these rare in -

f *mp legato*



173

CICELY *mf*

gre-di-ents. Boil them down, we'll blend, con-dense. Nox-iou-s o-dors,

177 **TUTTI** *mf* *f* **CICELY** *mp*

pu-trid, poop-y, In a con-coc - tion rich and gloo-py! This

181 **LADY M.** *mp*

for-mu - la so vile and smell-y will turn sai-lors' legs to jell - y. Seas-on it with snot, me hear - ties!

184 *[Fart noise!]* *f* **TUTTI**

Har-ness your own fet - id far - ties! _____ Throw'em in the pot!

187 **TUTTI** *mf* *S, T8vb* *[harmony]*

Just one sniff of this rare stink, one ti - nywhiff will, in a blink, as - sault their nos - trils, make 'em wheeze, as
mf *A, B8vb*

Just one sniff of this rare stink, one ti - nywhiff will, in a blink, as - sault their nos - trils, make 'em wheeze, as

190

they sink quick-ly to their knees... Throw 'em in the pot!

they sink quick-ly to their knees... Throw 'em in the pot!

193 LADY M.

mf

Once the pots are sealed, I'd ask that you bring us

196

TUTTI

f

Slower $\text{♩} = 120$

each a mask! For soon we'll at-tack that Span-ish gall-eon!

Slower $\text{♩} = 120$

[A fanfare announces the arrival of PARRY, with the bedraggled Spaniards: DON DIEGO, DON FELIPE and LEONORA. There is tension as they size each other up.]

poco rit.

200

mp

Slow and measured ♩ = 100

LADY M.
mf with a forced smile

[The SPANIARDS bow]

Wel-come, guests, to Corn-wall, And to Ar-we-nack House. Please

Slow and measured ♩ = 100

210 [NED pours them each a glass of the drugged mead.]

poco rit. - - - **A tempo**

in - tro-duce your - selves as you quaff a glass of our lo - cal a-pe-ri-tif.

DIEGO **mp**

poco rit. - - - **A tempo**

Don Di-

215

e-go, ca-pi-tán of the 'So - no- ra'. Don Fe - li-pe, Do-ña Le-o - no-ra.

DIEGO **mf**

FELIPE **mp**

We bring you gifts of lace and sa - tin. But sad- ly, my wife speaks on - ly La- tin...

223 **Slower, freely/ad lib.**
[DIEGO and FELIPE swig their mead.]

PARRY *[dolce, flirty]*

LEONORA

mf

The an - cient tongue: what could be bett-er- er!

'A - ve Ma-ri - a' et ce-te- ra...

Slower, freely/ad lib.

225 **A tempo, a little faster** $\text{♩} = 110$

NED *mp dolce*

A glass of mead for the sweet se-ñor-a, made from Cor-nish bees, there's

A tempo, a little faster $\text{♩} = 110$

229

PARRY
mp

no-thing pu-rer.

LEONORA
mf emboldened

Ve-ry good_for the stom-ach,

Car-pe di-em! E- go... Non se-qui- tur... [LEONORA drinks]

poco accel.

233 *mf* you can be sure. **LADY M.** *mp* If you re-fuse, you're such a bore!

NED *mp* A no-ther glass? There's plen-ty more! **[pours Leonora another]** **[jovially]** *mf* You

poco accel.

238 $\text{♩} = 135$ o-ther chaps must not say no! Just gulp it down, don't drink it slow! The

TUTTI *mf* Just gulp it down, don't drink it slow!

poco rit.

DIEGO *mp* plaintively

243 $\text{♩} = 100$, plaintively

storm blew ve-ry fi-erce, we were... So we came a-shore just up-on the pre-mise,

LEONORA *mp* ...in ex-trem-is.

$\text{♩} = 100$, plaintively

[All three SPANIARDS start to wobble, feeling the effects of the potion]

rit.

A tempo ♩ = 120

DIEGO **mf** finding a bit more vigour

we might find... **FELIPE** **mp** (struggling)

LEONORA **mp** And break down some... fenc-es...

...con-sen-sus.

rit.

A tempo ♩ = 120

251

LADY M. **sf** **mf**

poco accel.

[starting to wobble again] What?! No__tre-a-
re-
ship is full of first class I - rish spin - ning wool.

255

♩ = 145

mf

in the hold? **TUTTI Crew** That's not what we've all been told!

PARRY+NED **mp**

No e - me- ralds, ru-bies, sil - ver, gold? That's not what we've all been told!

mf

f

[DIEGO, ad lib.] [spoken, innocently] A tempo, eerily $\text{♩} = 115$ [The SPANIARDS are yawning and looking unsteady on their feet] LADY M. mp

260 No... Just wool. LEONORA p I think your
A tempo, eerily $\text{♩} = 115$ Per noc-tu som-no-len-tus_ sum...

265 wife might want her_ room...? DIEGO mp DIEGO f subito And you look pale,_Don Fe-li- pe... We've been
FELIPE mp I too am feel-ing sleep- y...

[The SPANIARDS collapse in a heap] Fast $\text{♩} = 230$ (in 1)
269 drugged! That's just so cree-py!

Fast $\text{♩} = 230$ (in 1)

274 LADY M.
mp with a sense of urgency

[The SERVANTS set to tying up the Spaniards]

Tie them up and throw them in the dun-geon!

282 LADY M.
mp

PARRY
mp mocking

Par ry, stop your

Be - cause it's ad - ven - ture you want to plunge in?

290

f

mock-ing! Pre - pare my cut-lass!

S

A

T,B

f

We're a pi - rate crew!

f

We're a pi - rate crew, And we'll

f

We're a pi - rate crew!

sf *mf* *f*

TUTTI

297

f

This ad - ven-ture is not for the gut-less!

S We're a pi - rate crew!

A al - ways be true!

T,B We're a pi - rate crew, And we'll

We're a pi - rate crew!



305

[unis.]

We'll cap - ture that trea - sure-filled ca - ra - vel, With our brave
[unis.]

al - ways be true! We'll cap - ture that trea - sure-filled ca - ra - vel, With our brave
[unis.]

We'll cap - ture that trea - sure-filled ca - ra - vel, With our brave



312 S, T8vb *f*
hearts... We'll cap-ture that trea - sure-filled ca - ra - vel,

A, B8vb *f*
hearts... We'll cap-ture that trea - sure-filled ca - ra - vel,

[with a sealed stinkpot,
NED holding his nose]
...and our fil - thy old smell!



319

With our brave hearts and our fil - thy old smell! *ff* [shouted, with fist-pumps] A - HOY!

With our brave hearts and our fil - thy old smell! *ff* A - HOY!

ff

sff *sff*

SCENE 5

Aboard the Spanish caravel, 'Sonora'. Evening, the same day.

[SCENE CHANGE. The storm has abated]

Same tempo $\text{♩} = 230$ (in 1)

1 *mf*

9 *f*

rit.

17

[Lights up to reveal the Spaniards PACO, PEPE and PIO, the night watch on the 'Sonora'. They are slightly tipsy having sampled the sherry the ship is carrying. They are sitting playing Primero, an Elizabethan card game akin to poker, by the light of an oil lamp. They lay down coins as they bet, and take turns to swig from the sherry. It is very dark all around them. JUANCHO, the first mate and only other remaining crew member on board, is below deck.]

"PRIMERO"

25 Brightly $\text{♩} = 110$

PACO *mp*

"PRIMERO"

Brightly $\text{♩} = 110$

fp *p* *p legere*

So, Pe-pe, I'll

35 [gesturing to the shore] *mf*

raise you a groat. While they have all the luck, we are stuck on this boat!

mp

42 PEPE *mp*

I'll see you, and raise you a far-thing.

Yes, they'll have eat-en well, while we're in hell,

49 *mf* PIO *mf*

cold and star-v ing!

They will have been snack-ing on he-ron and par-tridge,

53 PACO *mf*

as be-fits ad-vant - aged peo - ple..

Here we sleep on sack-ing sur-round-ed by gar-bage, and

57 [holds up a weevil by the tail] PEPE *mp*

all we get to eat... is wee - vil..

Right, Pa-co,

I'll raise you a pen-ny.

62

And humb-ly thank the Lord for this hoard of fi - nest_ sher- ry! I'll see you,

=

69

and I'll bet_ dou-ble; And toast that I, for one, hope they've run in-to trou-ble!

=

76

PIO [standing up]

If they don't re-turn, let's steal the swag. There's trea-sures un-der-neath that

80 TUTTI (All 3)

f

wool! Au - tho - ri - ty we'll spurn! We'll hoist our own flag! And

83

poco rit.

sail a-way with pock - ets full! Af-ter all, last night was the Feast of Mis - rule!

(one harmonises)

sail a-way with pock - ets full! Af-ter all, last night was the Feast of Mis - rule!

poco rit.

87

PACO *mf wistfully*

rit.

Think of all that sil - ver...

PEPE *mf wistfully*

Think of all that gold...

PIO *mf sulky* [Throws his cards down in defeat]

It's me who's in trou - ble. I fold!

rit.

PACO *p*

[Enter JUANCHO, the first mate, from below deck]

A tempo $\text{♩} = 110$

91 **JUANCHO** *mf* with a wry smile

Are you plot-ting he-re-sy, a - mi- gos? Plan-ning mu-ti- ny, mur-der and trea-che- ry?

A tempo $\text{♩} = 110$

p slightly eerie

mp

96 **PACO** *mf*

poco accel.

We are loy-al en-ough. Just wond' ring why some are born sai- lors...

PIO *mf*

And

poco accel.

p

100 **PEPE** *mf*

PACO *mf*

Why some are born rich... Why

PIO *mf*

o-thers walk the land? The rest of us are poor?

p

mp

p

103 $\text{♩} = 125$ rit.

some of us are men...?

[JUANCHO] [rolling his eyes] mp

(Yad - da, yad - da, yad - da...) All that sher - ry has made you mer - ry...

$\text{♩} = 125$ rit. colla voce

p p



Tempo I $\text{♩} = 110$

107 [JUANCHO] mp [TUTTI, All 4]

Storm's o-ver. So no more_ booze! Now that the seas are calm...__

Tempo I $\text{♩} = 110$

p p legere



rit. $\text{♩} = 76$ [All 4 lie down to sleep on the sacking]

115 We'll come to no more harm...__ It's time to snooze. __

rit. $\text{♩} = 76$

pp

[Suddenly there are loud crashes and flashes. Muskets are fired. The stage is filled with smoke as stinkpots rain down on the unsuspecting sailors. LADY MARY and her CUTLASS CREW (which includes NAN, SUSAN, CICELY, BETTY PARRY, NED and OSWALD) appear masked and in full pirate costume.]

Fast and furious

124 $\text{♩} = 150$

[Cries such as "Dios mio!", "Ayudanos!" and "Ay, Que horror!" from the SPANIARDS, as they realise they are under attack.]

128

[The three SPANIARDS try desperately to wrestle with the masked CUTLASS CREW, but are gradually asphyxiated by the noxious fumes of the stinkpots. They fall to the ground, out cold.]

132

136

141 **poco accel.**

LADY M. **f robustly**

[LADY MARY and the others gingerly lower their masks and test the air as they come to sing.]

Wild

poco accel.

ff

145 Steady 'Grace O'Malley' tempo $\text{♩} = 84$

Whisk- ers, tie up each and ev' ry rough - neck.

PARRY

mf disdainfully, holding his nose

This' ll be why it's called a "poop- deck"?

Steady 'Grace O'Malley' tempo $\text{♩} = 84$

mp

149 LADY M.

[The CUTLASS CREW variously start tying up the SPANIARDS and searching for treasure]

Powd - er Pist - ols, stop be-ing snoo - ty...

TUTTI Crew

Come and as-sist us look-ing for the boo-ty!

153 LADY M.

*mf**f* (gun-wales)

Look for rich - es hid-den in the rigg-ing and the mizz-en and the gun - nels.

TUTTI Crew

mp

Aah

8^{vb}

A,T,B

157

mf

Row 'em to the beach, and con - ceal 'em out of reach in the tun - nels.

Aah

This ship is

(8)

mf T and B 8vb

161

mor - row we set sail for Ire - land, For our new lives as pi - rates!

ours! So fly the black flag!

(8)

165

f

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

TUTTI

That's what Grace O' - Mal - ley would do...

That's what Grace O' - Mal - ley would do...

mf

[A massive BLACK PIRATE FLAG is unfurled from the mast]

169

S
A
T
B

Be-ware the Cut-lass Crew!

Be-ware the Cut-lass Crew!

f

ff

sf ff

8

8

8

8

[Exit]

- - - INTERMISSION - - -

ACT TWO**SCENE 6****DOUBLE CHORUS: In a Tavern / Aboard Ship on the High Seas**

[Enter SIR DIGORY PIPER, still in chains. As he delivers his spoken introduction to the new scene, the scene re-configures behind him to an Elizabethan tavern, where a group of young revellers recount the exploits of LADY MARY and her CUTLASS CREW. Once their song is underway, we will see these dashing pirates at work - boarding ships, throwing stinkpots, rigging sails and making their prisoners walk the gangplank. And most of all, we see them amassing treasure.]

PIPER, spoken, melodramatically (to the audience)

Honest landlubbers, observe what has become of me!

Simple shanty ♩ = c.140, with give and take

I, Sir Digory Piper, Cornwall's finest male pirate, in chains and destined
no doubt for a horrible demise in London at the hands of our beloved Queen Bess.

Observe my miserable fate! My swash hangs limp and my buckle is quite undone. I do still
have my lute and my wits - but will they save me from the scaffold?

You'll just have to wait and see. But... whilst I stand captive of Sir John Killigrew,
his wife Lady Mary and her Cutlass Crew make pirate mayhem behind his back.

He doesn't suspect a thing...
Justice will catch up with those sea witches soon enough, of course.

For in their excitement, they've forgotten those poor
Spaniards, left locked up in the cells at Arwenack House...

42

But for now I envy them as they plunder and pillage,
raking in gold, silver, diamonds, rubies... booty, booty, booty.

50

Ah, yes, this was the year they made sisterly history!

[PIPER exits and our attention turns to the REVELLERS in the tavern. One plays a small accordion whilst the TAVERN KEEPER leads them all in telling the Cutlass Crew's story]

58

poco accel.

"THE BALLAD OF 1583" ♩ = 165

TAVERN KEEPER

mf with charisma

67

"THE BALLAD OF 1583" ♩ = 165

75

SOLO 1

mf

83 [SOLO 1]

sook their men, these do - cile wives, and head - ed out to sea. As

SOLO 2 *mf*

91

buc - ca - neers they led new lives and were sau - cy as can be! They

TUTTI REVELLERS *mf*

They

99

S sailed un-to the wind-ward, they sailed un - to the lee, They sailed un-to the wind-ward, they

A,T sailed, they sailed they sailed, they sailed they sailed, they sailed they

B sailed, they sailed un-to the wind-ward, they sailed un-to the lee, They sailed un-to the

105

S
A,T
B

sailed un - to the lee. And were sau - cy as can be!
sailed, the lee. And were sau - cy as can be!
wind-ward, the lee. And were sau - cy as can be!

112

SOLO 3 *mf*

Ma - ny a Spa - nish ship_ they nabbed, and loot - ed all its

120

SOLO 4 *mf*

TAVERN KEEPER
mf interrupting

tre-a-sure. Squi-rreled a - way the rich-es they'd grabbed... But it was not their

127

on - ly plea-sure. They re - lished so this new life - style, swap-ping gowns and

135

TAVERN KEEPER

mf **SOLO 4**

ruffs for britch-es! Just like the Sea Dogs? But much more vile!

Were these **TUTTI REVELLERS**

f

Were these

142

f with high spirits!

f with high spirits!

f with high spirits!

f with high spirits!

fear-less wild sea-witch-es!

They sailed un-to the wind-ward, they sailed un - to the

fear-less wild sea-witch-es!

They sailed, they sailed they sailed, they

fear-less wild sea-witch-es!

They sailed, they sailed un-to the wind-ward, they

149

f

lee, They sailed un-to the wind-ward, they sailed un - to the lee.

These

sailed they sailed, they sailed they sailed, the lee.

These

sailed un-to the lee, They sailed un-to the wind-ward, the lee.

These

161 "WOMEN O' WAR"
With gusto $\text{♩} = 127$

LADY M.
f vigorously

"WOMEN O' WAR"
With gusto $\text{♩} = 127$

To the mast nail our flag! It's as black as the

f vigorously

mp marcato

168 **BETTY** *f* grave... It's a sign of our pride as we cut through each wave! **NAN** *f* Clear the decks for ac-tion,

175 **SUSAN** **LADY M.**

f

musk-ets pre - pared! Shar - pen the board-ing axe_ with sci - mi-tars bared! Arb- a - lests

182 **TUTTI CREW** **BETTY**

f ***mf***

rea-dy, the stink-pots too! For the bat-tles a - wait-ing our Cut - lass Crew. We strike for the

190 **LADY M.**

mf ***ff***

mem' - ry of long va-nished years! We strike like the light-ning from_ a - bove, my dears!

197 **TUTTI CREW**

f

Yes it's down, down, down, sink them all

203

down! We're the fierc - est fe - male pi - rates a - round! In the heat of

209

batt - le, you'll hear us roar: "God help those who mess with us wo-men o' war!"

216

NED
f

Stashed is the plun-der from our lat-est

223

OSWALD
f

NAN
f

prey... It is ours to div - ide, It is yours to o - bey!... Our brave Cut-llass Crew are

230 SUSAN

CICELY
mf

wild as they come. Merch-ants qui-ver at the beat of our drum! Some fight for

237 PARRY

mf ALL CREW *f*

rich-es and some fight for fame. The first is a bo-nus, the last, but a name. We

244 LADY M.

f *ff*

fight for fun! We fight for the craic! If you don't like it, then you can walk the plank!—

252 TUTTI CREW

f (*harmony*) *f* (+*T,B 8vb*)

Yes it's down, down, down,— sink them all

S

A

252 TUTTI CREW

f (*harmony*) *f* (+*T,B 8vb*)

Yes it's down, down, down,— sink them all

258

(+T,B 8vb)

S: down! We're the fierc - est fe - male pi - rates a - round! In the heat of
A: down! We're the fierc - est fe - male pi - rates a - round! In the heat of

264

S: batt - le, you'll hear us roar: "God__ help those who mess with us wo-men o' war!"
A: batt - le, you'll hear us roar: "God__ help those who mess with us wo-men o' war!"

Instrumental / Dance break

271

ff

278

f

TUTTI CREW

ff

Yes it's down, down, down, —

ff

Pi - ra - ta! —

ff

Yes it's down, down, down, —

TUTTI REVELLERS
SATB***ff***

Yes it's down, down, down, —

ff

Yes it's down, down, down, —

ff

sink them all down! We're the fierc - est fe - male pi - rates a -

Fi - li - a ca - nis, Pi - ra - ta! —

sink them all down! They're the fierc - est fe - male pi - rates a -

sink them all down! They're the fierc - est fe - male pi - rates a -

sink them all down! They're the fierc - est fe - male pi - rates a -

296

S round! In the heat of batt - le, you'll hear this roar: "God
A Fil - i - a ca - ni - s, Pi - ra - ta! you'll hear this roar: "God
A round! In the heat of batt - le, you'll hear this roar: "God
T round! In the heat of batt - le, you'll hear this roar: "God
B round! In the heat of batt - le, you'll hear this roar: "God

301

rit.

S help those who mess with us wo-men o' war!"

A help those who mess with us wo-men o' war!"

T help those who mess with us wo-men o' war!"

B help those who mess with us wo-men o' war!"

rit.

ff

dim.

[The CUTLASS CREW recede from view,
as clouds of fog begin to fill the stage.]

308

[The TAVERN KEEPER steps
forward to resume the story.]

♩ = 130

TAVERN
KEEPER

mp


314

stayed re - so - lute, But things_ got stress-ful not far from A - ber- deen, As the



322

[The Sonora with the CUTLASS CREW aboard
gradually appears through the fog.]

rit.

Crew gave pur - suit to a fan - cy Dutch ves-sel through the thick-est Scot-tish fog you've e - ver

rit.

THE SONORA, Tensely ♩ = 89

328

[The TAVERN KEEPER steps back.]

LADY MARY

mp with a wild look in her eye

Par-ry, can you see the Dutch? I want their boo-ty ve-ry
seen...

THE SONORA, Tensely ♩ = 89

8va

333

poco rit.

much. PARRY mp

In this in-fer - nal fog I can bare-ly see you, my La-dy. Not much we can

poco rit.

(8)
Slow and eerie ♩ = 67

[The REVELLERS sing, depicting the eerie swirling Scottish winds]

do, my La-dy.

pp breathy, broad Scots accent

S A T B

TUTTI REVELLERS

D'ye ken we fi- erce_ Scots winds can speak? An' we blow

pp breathy, broad Scots accent

D'ye ken we fi- erce_ Scots winds can speak? An' we blow

Slow and eerie ♩ = 67

343

CICELY

mf

S
A
T
B

These Scotch winds,
cold and we blow dreich.
We'll scrag'-ee we' our muck-le flag-gie!
cold and we blow dreich.
We'll scrag'-ee we' our muck-le flag-gie!



348

mf

Scar-blade...
It's al-most like they'remock-ing us!
An' bul-let stanes that poond your brains!
The haar and
An' bul-let stanes that poond your brains!
The haar and

352

NED
mf

S A T B

Scots have many words for bad weath-er, Skunk-beard...

virr____ an' scun-nert spit-ters____ We'll

virr____ an' scun-nert spit-ters____ We'll



355

LADY M.
mp 3

S A T B

Hush you two! Keep watch. Are your guns and stink-pots ready?

skelp ye! Give ye the chit-ters!

skelp ye! Give ye the chit-ters!

sfp

pp

359

[Near to them, the extravagant Dutch ship, the AMSTEL emerges out of the fog. The fog is so thick that neither crew can see the other.]

That Dutch ship must be close!

We'll scrag'-ee we'our muck-le flag- gie! An'bul-let

We'll scrag'-ee we'our muck-le flag- gie! An'bul-let

THE AMSTEL,
Slightly faster $\text{♩} = 77$

363

[We see CAPTAIN GOUDA and his Crew, including HENK, DENK and SCHENK, peering nervously into the gloom, knowing that the CUTLASS CREW are close by.]

CAPTAIN GOUDA of The Amstel
mp Dutch accent

Those Eng - lish har-ri- dans_won't

stanes that poond your brains!

stanes that poond your brains!

THE AMSTEL,
Slightly faster $\text{♩} = 77$

367

find us in this mist.

SCHENK

mp Dutch accent

I thought the Eng-lish were

Did you hide the guil-ders_

our friends?



371

un-der-neath the cheese, Henk?

HENK

mf Dutch accent

Ja. Un - der-neath the real-ly mold-y ones, Cap-tain.

S A T B

TUTTI REVELLERS
(Scots winds)

The haar and virr unis. an'scun-nert

The haar and virr unis. an'scun-nert

mf

poco accel.

375 [Rain begins to fall, quickly turning into a downpour.]

LADY M. *mf* *loud whisper!*
[suddenly spies the Amstel] 3

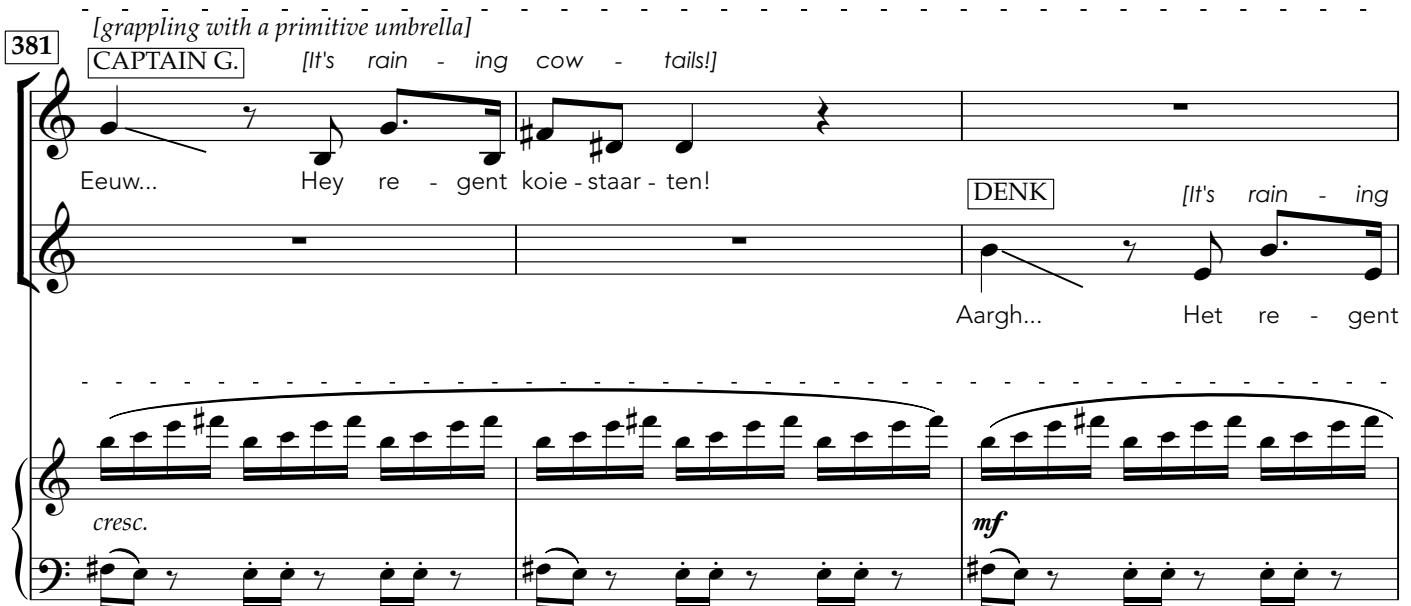
S A T B

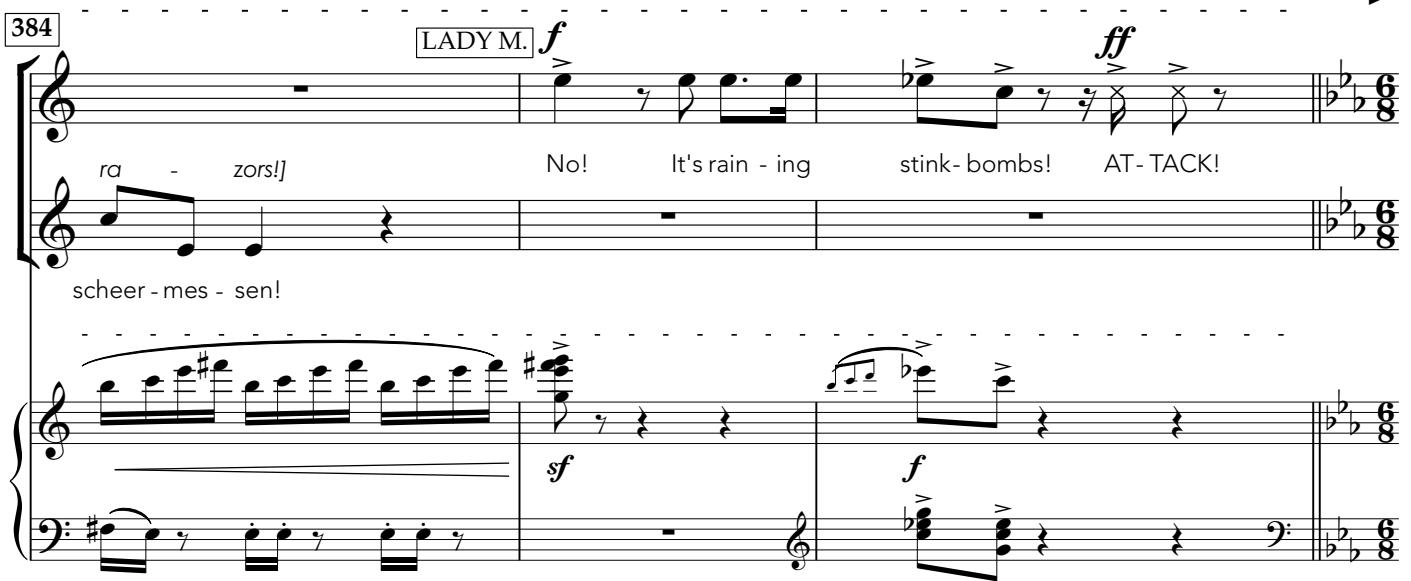


[The CUTLASS CREW begin to prepare for attack, donning their masks and preparing their stinkpots.]

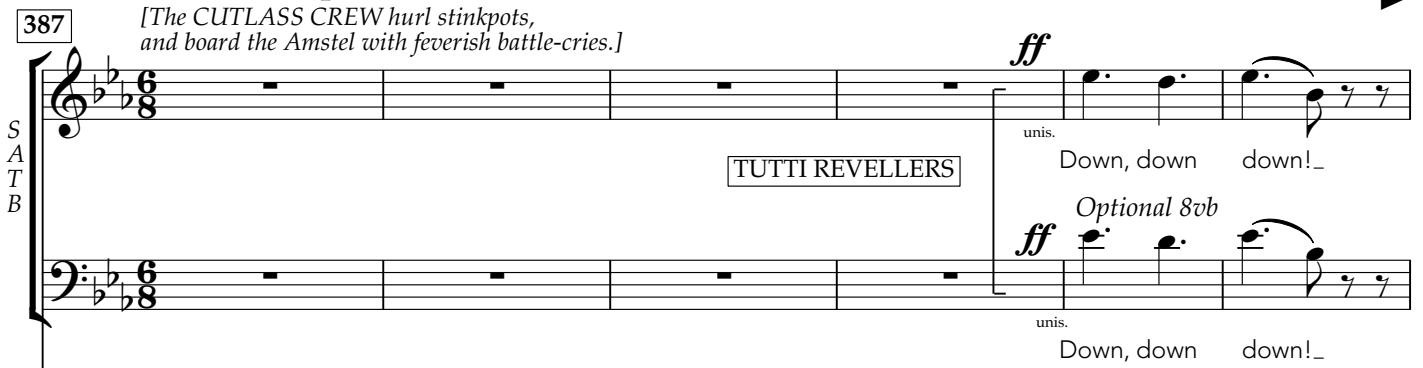
378

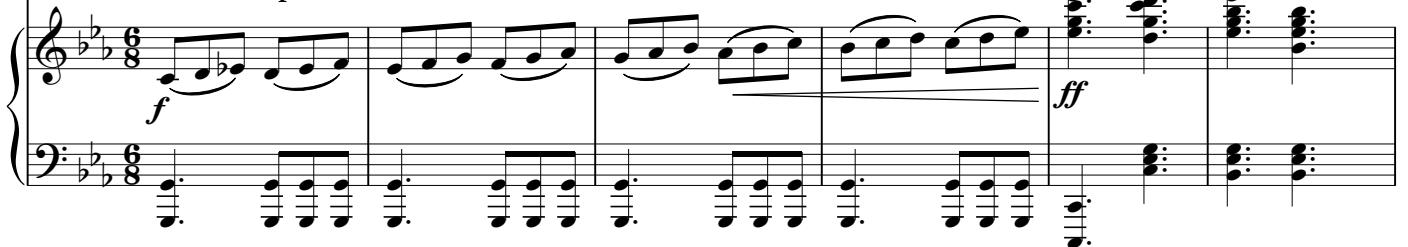
LADY M. *mp*

381 *[grappling with a primitive umbrella]*
CAPTAIN G. [It's rain - ing cow - tails!]


384
LADY M. *f* 

Double Tempo

387 *[The CUTLASS CREW hurl stinkpots,
and board the Amstel with feverish battle-cries.]*


Double Tempo


393 CAPTAIN G. ***ff***

Aagh! The mon-strous band of wo-men!

Sink them all down! They're the fierc - est fe - male

sfp Loco ***ff*** ***Optional 8vb***

Sink them all down! They're the fierc - est fe - male

400 CAPTAIN G. ***ff***

Have mer - cy! We are in-no-cent men! [A frenzied battle for control of the Amstel ensues, with the DUTCH CREW defending themselves vigorously.]

pi - rates a - round! ***ff***

sfp Loco ***ff***

pi - rates a - round!

407

413

419

425

431 [The battle gradually turns in the CUTLASS CREW'S favor, with LADY MARY showing a particularly ruthless streak.]

431

438 ***ff*** TUTTI REVELLERS, SATB

Soprano (S): Yes it's down, down, down, sink them all down! They're the fier - cest

Alto (A): Yes it's down, down, down, sink them all down! They're the fier - cest

Tenor (T): Yes it's down, down, down, sink them all down! They're the fier - cest

Bass (B): Yes it's down, down, down, sink them all down! They're the fier - cest

[The battle for the Amstel draws to a conclusion as each of the CUTLASS CREW overcomes a member of the DUTCH CREW, who are on their knees and held at sword-point. Only CAPTAIN GOUDA remains standing, ready to negotiate the terms of surrender, but LADY MARY remains hostile, almost feral.]

444

LADY M. *f*

God_

S fe - male pi - rates a - round! In the heat of batt - le they roar:

A fe - male pi - rates a - round! In the heat of batt - le, you'll hear them roar:

T fe - male pi - rates a - round! In the heat of batt - le they roar:

B fe - male pi - rates a - round! In the heat of batt - le, you'll hear them roar:



451 [LADY M.] *ff* **LADY M.** *mf snarling*

help those who mess with us wo-men o' war! **CAPTAIN G.** Have

mf

Have mer - cy, spare us please!

mp

457

[At a signal from LADY MARY, BETTY forces GOUDA
to his knees and sets about binding his wrists]

mer- cy? On your knees! All- ies? Means no-thing to us!

You are all-ies with the Dutch?! We have no

mp

463

No loot? Don't be - lieve you. That's all? Don't be-

tre-a-sure with - in! Just clogs, cheese and gin!

470

[LADY MARY draws a pistol and points it at GOUDA]

f *p subito, dolce* *ff*

lieve you! Is that so? I DON'T BE -

f

I am__ a cou- sin__ of your Queen!

mf *pp*

[478] [LADY M.] *f* [to GOUDA] *ff*

LIEVE YOU! Go search the hold, Crew! Pre-pare the gang-plank. One fate a-



[485] [GOUDA is made to stand up and is marched towards the gangplank]

ALTOS
mp marcato, broad Scots accent

S A T B

Eek - sie peek - sie, hit or miss, the Sas-se-nach lass-ies -'ll pay for this!

BASSES
mp marcato, broad Scots accent

Eek - sie peek - sie, hit or miss, the Sas-se-nach lass-ies -'ll pay for this!

mp

490 CAPTAIN G. *ff* *defiant*

YOU WILL PAY...
+SOPRANOS, unis.

mf

Eek - sie peek - sie, hit or miss, the Sas-se-nach lass-ies-'ll pay for this! Eek - sie peek - sie,
+TENORS
mf

Eek - sie peek - sie, hit or miss, the Sas-se-nach lass-ies-'ll pay for this! Eek - sie peek - sie,

mf

f

[GOUDA is pushed from the gangplank] (falls, ad lib.)

495 YOU WILL PAY FOR THIS!

ff

hit or miss, the Sas-se-nach lass-ies-'ll pay for this!

ff

hit or miss, the Sas-se-nach lass-ies-'ll pay for this!

ff

[Big splash as GOUDA lands in the sea.
The CUTLASS CREW freeze in position as the scene morphs back into the Tavern.]

rit.

ff

dim.

Slow ballad tempo ♩ = 135

TAVERN KEEPER

mp thoughtfully

506

From that en - coun - ter near A - ber -

Slow ballad tempo ♩ = 135

mp

p

p

513

deen, La-dy Ma - ry got her trea - sure. But the Dutch Cap-tain was in-deed a

p

520

SOLO 1

mp

cou-sin of our Queen, And this in-curred Her Ma-je - sty's dis - plea- sure! She

f

poco accel.

527

sent her Roy-al Na - vy off to seize them and tear them all to shreds! La-dy

poco accel.



535

TUTTI REVELLERS

f Tempo I $\text{♩} = 160$

Ma - ry's crew were now sought for trea - son, with a boun - ty on their

Tempo I $\text{♩} = 160$


541

SOLO 3

mp

SOLO 4

mp

heads! So the Crew slunk back to Corn-wall. Moored the ships, got back to

549

nor - mal.
Slipped out of their pi - rate threads... And

TUTTI REVELLERS

Slipped out of their pi - rate threads... And



555

Crew

TUTTI CREW (in whatever octave
mf sadly is comfortable)

Down, down,

S

sailed not to the wind-ward, they sailed not to the lee. They sailed not to the wind-ward, they

A,T

sailed, and sailed they sailed, they sailed they sailed, they sailed they sailed they

B

sailed, and sailed not to the wind-ward, they sailed not to the lee. They sailed not to the

[We see the CUTLASS CREW symbolically removing the more conspicuous items of their pirate costumes as they sing]

561

Crew 

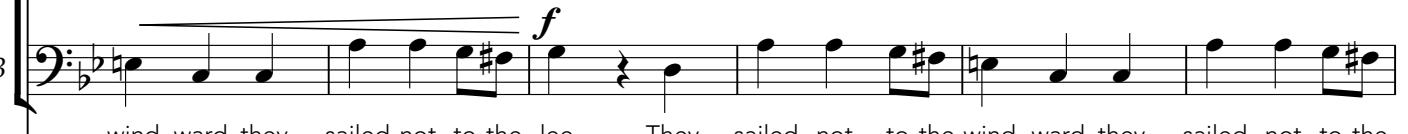
down, _____ not to the wind-ward. Down, down,

S 

sailed not to the lee. They sailed not to the wind-ward, they sailed not to the lee. They

A,T 

sailed, they sailed they sailed, they sailed they sailed, they sailed they sailed they

B 

wind-ward, they sailed not to the lee. They sailed not to the wind-ward, they sailed not to the



567

Crew 

down, _____ not to the lee _____

[Slowly, the CUTLASS CREW exit to the sides, and LADY MARY exits solemnly down the aisle]

S 

sailed not to the wind-ward, they sailed not to the lee _____ With a boun - ty on their

A,T 

sailed, they sailed they sailed, the lee.. _____ With a boun - ty on their

B 

lee. They sailed not to the wind-ward, the lee _____ With a boun - ty on their



574 (unis. REVELLERS)

heads._____ On their heads._____ On their

582

heads._____ On their... heads. _____ [Exit REVELLERS]

SCENE 6a

A wild clifftop near Falmouth, Cornwall. Early summer, 1583

[SCENE CHANGE]

Marcato ♩ = 100

1

[DON DIEGO, DON FELIPE and LEONORA enter, starving and dishevelled. They have escaped captivity at Arwenack House. LEONORA is now heavily pregnant and appears quite deranged with hunger. She has learned a little English whilst in the dungeon, but whereas the men sing in English with exaggerated Spanish accents, she struggles to join in with the trio, in contrast to her confident Latin]

9

16 [LEONORA]

DON DIEGO

mp marcato, strong Spanish accent

DON FELIPE

mp marcato, strong Spanish accent

We are star-ving Span-iards, long-ing to go home, Sick of spray and salt,

21

LEONORA

mp nervously attempting English

"Hon - gree...?"

"Ka - owd..."

[DIEGO]

sick of froth and foam.

We're ve - ry hun- gry....

[FELIPE]

sick of froth and foam.

We're ve - ry cold

Piano part: Sustained notes and chords in the bass and middle registers.

Vocal part: Continues the lyrics from the previous measures.



26

LEONORA

mf confident Latin, nodding her head,
and miming that she's also 'had it up to here'

E-heu,

E-heu,

We've had it up to here_

pre-tend-ing to be bold!

We've had it up to here_

pre-tend-ing to be bold!

Piano part: Dynamic markings (sf, f, p) and rhythmic patterns.

Vocal part: Continues the lyrics from the previous measures.

30

Sa - tis, — Sa - tis! — DIEGO
We are cun-ning Span-iards; we bribed the guard!

34

LEONORA
mp
"Star - ri...?"
DIEGO
mf
We'll tell our sto - ry...—
FELIPE
mf
He was quite soft-heart-ed, it was-n't hard.

38

mp

"Bin...?" —

f

We'll shop those e-vil pi - ra-tess-es_ to the Vir-gin_ Queen!

mf

Spill ev - ry bean.... We'll shop those e-vil pi - ra-tess-es_ to the Vir-gin_ Queen!

rit.

Slightly slower

mf

LEONORA

mp crossing herself

(pretending to be a rat) *mf*

rit. *Slightly slower*

mf

43

E - li - za - be - tha?

Vir - gi - nem?

Rat- tus...

Rat-tus!_____

sf p

48

DIEGO
mp defiantly

FELIPE
mp defiantly

Soon all of Eng-land will hear our tale.
We are an-gry Span-iards, on the run from jail.

53

rit.

mf

Im-pri-soned in a ding - y cell. ...and, by God, we smell!

mf

Im-pri-soned in a ding - y cell. We're dir- ty...

rit.

Slow and melodramatic

57 *LEONORA* $\text{♩} = 75$

mp "Frog ot- tan?" "Fill rot- tan" E-heu!

DIEGO *mf weepy* No won- der we feel rot- ten_

FELIPE *mp weepy* Ne-glect-ed, for - got-ten....

Slow and melodramatic

$\text{♩} = 75$



62 *rit.* $\text{♩} = 100$ **Tempo I** $\text{♩} = 100$

mp snarling E-heu! Vi-ta bre-vis...

rit. $\text{♩} = 100$ **Tempo I** $\text{♩} = 100$

[67] LEONORA

mf with venom, becoming more confident with her English

We are venge-ful Span-iards, ve - ry much a - live. Ma - ry Kill - i-grew thought we would not sur-vive.

DIEGO

mf with venom

We are venge-ful Span-iards, ve - ry much a - live. Ma - ry Kill - i-grew thought we would not sur-vive.

FELIPE

mf with venom

We are venge-ful Span-iards, ve - ry much a - live. Ma - ry Kill - i-grew thought we would not sur-vive.



[71]

LEONORA

We won't e - stop... ...un - til those pi-rate witch - es, Pi - ra - ta!

Now we want pay - back.

[DIEGO and FELIPE
are impressed with
LEONORA's interjection]

...un - til those pi-rate witch - es _____

Now we want pay - back.

...un - til those pi-rate witch - es _____

75

ff

f spitting with anger

Get the chop! "E - stop!" "E - chop!"

ff

get_ the_chop!

ff

get_ the_chop!

78

ff

poco accel.

[LEONORA] *f* [you]

Fi - li - a ca - nis! We come for jou_____

[DIEGO] *f*

We come for _____

[DIEGO and FELIPE
gasp and cross themselves
at LEONORA's curse]

poco accel.

f

p

mp marcato

82

Ma-ry Kill

[you]

FELIPE

We come for jou Ma-ry Kill

Più mosso $\text{♩} = 112$

86

grew!

grew!

grew!

Più mosso $\text{♩} = 112$

f

sf p

ff

SCENE 7

The Knot Garden, Arwenack House. Late summer, 1583

[SCENE CHANGE]

Gavotte tempo, but more restrained and thoughtful $\text{♩} = 115$

1

[Lights up on PARRY, sitting on the ground surrounded by the principal pirates of the disbanded Cutlass Crew, SUSAN, CICELY, BETTY, NAN, NED and OSWALD.
They are back in their normal clothes.]

PARRY

mp with a shrug

8

So, we're right back where we be - gan. Not sure

this was La - dy Mar - y's plan?

14

PARRY

rit.

mp

But the world is not for

CICELY

mp fondly

While it last - ed, we had a ball!

rit.

18

A tempo

turn-ing up-side down aft-er all...!

SUSAN
mp yearning

Didn't we have the best__of times? It gave us such a

A tempo

23

BETTY

mf

But pi-ra-cy is now the bas-est of crimes, and the Queen is ra-ther miffed...

lift!

**"WE'VE GOT
TO LIE LOW"**

28

OSWALD*mf*

Cap-tain Pi-per's in the clink. He'll swing from the gib-bet,

I should think.

NED

(If he's luck-y...)

**"WE'VE GOT
TO LIE LOW"**

p

p marcato

33

NED
mp marcato

NAN
mp

We've got to lie low, or we'll meet the same fate.

Would' ve been good to know that the



37

mf

Cap-tain of that ship was the Queen's cou-sin be - FORE he walked the plank...




40

PARRY
mp

rit. (aside) A tempo

The re-per-cus-sions are sure to be rank. They'll be dire...

rit. A tempo

p *p*

TUTTI CREW

45

mf (harmony)

rit.

Boys and girls, well we know it's time to count our treasure, lie low and retire.

Boys and girls, well we know it's time to count our treasure, lie low and retire.

Boys and girls, well we know it's time to count our treasure, lie low and retire.

rit.

50

Coranto, but slower $\text{♩} = 140$

SUSAN

mp wistfully

Just think of all that treasure though, waiting for us

Coranto, but slower $\text{♩} = 140$ *p* espr, dreamily*mp*

57

PARRY

*mp**mf*

in those old tunnels.

I wa-ger you and I will ne - ver see that

65

PARRY
mp

tre-a - sure a - gain. 'Tis the way of the world, Ned. Sad - ly

NED
mp

How say you?

74

poco rit. A tempo mp

on - ly the rich get rich - er. Poor Tom O' - Bed-lam is

poco rit. A tempo

[Suddenly SIR JOHN KILLIGREW bursts onto the scene. He seems distraught]

Faster ♩ = 150

81

dest-ined to stay_poor all of his life....

SIR JOHN
f with bluster

Where is my wife?!_

Faster ♩ = 150

mp f subito

88 BETTY
mp

She is in-doors, Sir John, - prac - tic-ing her scales up-on the lute.



94 Slower, measured $\text{♩} = 115$ SIR JOHN
mp troubled

Par- ry, I have strange news: Three starv-ing Span-iards have been

Slower, measured $\text{♩} = 115$



98

[*The CREW gasp in quiet horror as they realise the Spaniards have escaped*]

found near Fal-mouth. One of them speaks most-ly in La-tin?! Pi-rates stole their ship, they claim.

102

When asked 'what hap-pened?' Un-e-qui-voc'-lly they blame... La-dy Ma - ry. Pre-

106 [with a nervous laugh] *mf* becoming increasingly agitated

po-ste- rous, I know! But the Queen has sent her sol - diers o-sten-si - bly to take La-dy Ma - ry

accel.

110

f

in - to cust-o - dy. My dar-ling ar-rest- ed?! Par- ry, how can this be?! All of you - come with me!

f

SIR JOHN, spoken, desperately

sfp

f cantabile

[Exit all (except PARRY) with SIR JOHN towards the castle]

114

f

rall.

[119] **PARRY** *mp ruefully*

Slow Sarabande $\text{♩} = 60$

"By a knight of ghosts _____ and

Slow Sarabande $\text{♩} = 60$

p tenderly

[123]

sha - dows, I sum - moned am to tour-ney. Ten leagues be - yond the

p

[127]

wide_ world's end, me - thinks it is no jour-ney." And me-thinks, this

p

pp

Half tempo rit.

[131] *mf* [PARRY exits]

time, Her la-dy ship_hath ex tend-ed her - self.

Half tempo rit.

bd

mp

p

pp

82

SCENE 8

Queen Elizabeth's bedchamber in Whitehall Palace, London. Morning, early autumn, 1583

[SCENE CHANGE]

Sombre Galliard $\text{♩} = 75$

1

[Lights up on a group of 6 SINGERS (female and unbroken voices, led by the young lute teacher JOHN DOWLAND. They are singing Captain Digory Piper's Galliard, while QUEEN ELIZABETH sits in her shift at a table. Her long greying hair reaches almost to the ground as she performs her morning toilet. JOLYE, her long-suffering maid, helps her to dress and powders the royal face with lots of white powder. The Queen is not in a good mood....)]



"PIPER'S GALLIARD" (John Dowland)

p softly throughout, in the background

7

SOPRANO

SINGERS, in 2 parts

ALTO/COUNTERTENOR

"PIPER'S GALLIARD" (John Dowland)

simple chordal/lute accomp. ad lib.



13

(p)

Or make love see where-in I suf - fer wrong, My pa - ssions

(p)

Or make love see where - in I suf - fer wrong, My pa - ssions

18

[QUEEN] **f**orcefully

Jo- lye! Come dress my head!

S

were e - nough to prove That my de - spairs had gov -

A

were e - nough to prove That my de - spair had gov -



23

mf**f****f**

Call forth my page, let him bring the combs, sir - rah! Where is my i - vo - ry

S

erned me too long. Yet thou dost hope, when

A

erned me too long. Yet thou dost hope, when

[A PAGE rushes out and enters moments later with combs.
JOYLE starts to comb the QUEEN's hair]

27

comb? Comb back- wards,

S I de - spair, **p** And when I hope, thou mak'st me hope in

A I de - spair, **p** And when I hope, thou mak'st me hope in



32

back- wards, Jo - lye! Oh

S vain. Thou say'st thou can't my harms re - **mp**

A vain. Thou say'st thou can't my__ harms re - **mp**

36

God! You comb too hard, you scratch me! Ah!

S pair, Yet for re - dress, thou let'st

A pair, Yet for re - dress thou let'st

39

Jo-lye! You're pull-ing out my hairs! De - sist! Mu - si-cians, you vex me!

S me still com - plain...

A me still com - plain... rit.

[QUEEN cont'd]

42

$\text{♩} = 110$

f freely

Why this me-lan-choly gall-i - ard? I fear it is a - bout that trea-che-rous

$\text{♩} = 110$

mp colla voce

Slow and thoughtful ♩ = 77

mp wistfully, freely

46

pi-rate, Cap-tain Di-go-ry Pi - per? Once he touched my heart...

Slow and thoughtful ♩ = 77

50

I gave him lic-ence as a pri - va-teer. But now he ma-rauds the ships of Eng-land's friends, and it's

53

molto rit. **accel.** **QUEEN** **Maestoso ♩ = 100**

cost-ing our de-ple-ted trea-su-ry ra-ther dear. E - nough, Ma-ster

DOWLAND (pleading)

Show him mer- cy, ma'am!

molto rit. **accel.** **Maestoso ♩ = 100**

56

Dow - land! I thought Pi - per was our friend. Say what you like, Ma - ster

60

poco accel.

Faster $\text{♩} = 115$

Dow - land, Pi - per dis-ap - point-ed us in the end. And now, he's our

poco accel.

Faster $\text{♩} = 115$

64

mf

pri-so - ner. But with just ten thou-sand du-cats as for - feit, it's just as well that he

rit. *mp with a sly wink to Jolye* $\text{♩} = 93$

68 has... a most pleas-ing leg... **JOLYE** *mp* $\text{♩} = 93$
And what of the La - dy pi-rate, ma'am? Ma- ry

QUEEN *f exasperated* $\text{♩} = 115$ *mf*

72 Ah! my head hurts! We have a pi - ra - tess whose boo-ty's
Kill-i- grew?

A tempo $\text{♩} = 115$

75 lost at sea, which means that she is pen-ni-less. **JOLYE** *mf*
She may learn that life is

mp That's what she claims....

79

far more prec-i-ous than trea-sure: Too loose and lav-ish are these pi-rate games!

JOLYE ***f***

Too loose and lav-ish are these pi-rate games!



84

Bring me Cap-tain Di-go-ry. I want Pi-per brought

QUEEN
f decisively

Your Ma-je-sty is wise in all things.

mf (bowing) ***f*** ***mp reverently***

Ah_____ Ah_____

TUTTI

Your Ma-je-sty is wise in all things.

mf (bowing) ***f*** ***mp reverently***

Ah_____ Ah_____

fp ***mf***

89

here. Jo-lye: ad-just my wig, for we must learn how to deal with each vex-a-tious pri-

mp

Ah Ah pri-va -

mp

Ah Ah pri-va -

rit.

**A tempo**

93

ff

[Light down - exeunt omnes]

teer!

f

teer!

f

teer!

A tempo

f

fp

sf

SCENE 9

The Bloody Tower in the Tower of London

"Ceremony of the Keys"
Solemnly $\text{♩} = 120$

[A YEOMAN warden marches onto the stage, carrying a lantern and a large bunch of keys]

SOLDIER (offstage voice)
Halt! Who comes there?

Musical score for the "Ceremony of the Keys". The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one flat. The bottom staff is in bass clef and 4/4 time, with a key signature of one flat. The music is marked "mf grandly". The lyrics are: "The Keys! Whose keys? Queen Elizabeth's Keys! Pass, Queen Elizabeth's Keys, and all's well!" The score includes dynamic markings "mp lugubriously" and "pp". Measure numbers 1 and 7 are indicated.

Continuation of the musical score. The top staff continues in treble clef and 4/4 time. The bottom staff continues in bass clef and 4/4 time. The lyrics are: "The Keys! Whose keys? Queen Elizabeth's Keys! Pass, Queen Elizabeth's Keys, and all's well!". The score includes dynamic markings "mp lugubriously" and "pp". Measure number 7 is indicated.

[Lights up on one half of the stage only, where LADY MARY is seen finishing some embroidery in the company of JEFFRIES the jailer, his wife MARGERY and their four bloodthirsty daughters DORCAS, AMPHILLIS, EUNICE and GRISSELL. Lady Mary is dressed as before except that a huge chain attached to a cannonball is cuffed to one of her ankles.]

Musical score for Lady Mary's dialogue. The top staff shows Lady Mary's vocal line, marked "mp". The lyrics are: "Do you know why, Jeffries, I've been locked up here so long?". The bottom staff shows Jeffries' response, marked "mp". The lyrics are: "Her Ma-jesty's". The score includes dynamic markings "p" and "pp". Measure number 13 is indicated.

Continuation of the musical score. The top staff shows Lady Mary's vocal line, marked "mp". The lyrics are: "But am I to be de-nied a fair trial? Why, if". The bottom staff shows Jeffries' response, marked "mf". The lyrics are: "go-vern-ment works in strange ways, my la - dy.". The score includes dynamic markings "pp" and "ppp". Measure number 18 is indicated.

"CRACKETY CRACK"**Fast and spiky ♩ = 145 [7/8 = 2+2+3]****[23]****rit.**

there were such a game, t'would not be crick-et.

JEFFRIES***mp marcato***

'Tis the way of the world,

"CRACKETY CRACK"**Fast and spiky ♩ = 145 [7/8 = 2+2+3]****rit.**

'Tis the way of the world.

**[28]*****mf clipped and spiteful***

And 'tis not so bad here! You might be jailed at the

**[32]****MARGERY*****mf***

Fleet or Clink, And share a cell with rats. Just think! The

Fleet or Clink, And share a cell with rats. Just think! The

35

DORCAS AMPHILLIS EUNICE

mf *mf* *f*

scur-vy you'd catch! The boils you'd scratch! The plague-borne rash! And the blood you'd spew from your

39

LADY M.

GRISSELL

Si-lence, I pray you!

lungs. Peo-ple have been known_ to eat their own tongues...

43

JEFFRIES DORC+AMPH

mf *mf*

P'raps with luck, if you make a - mends, you'll just get ducked in the i - cy Thames. Or

47

EUN+GRIS TUTTI
Jailers

mf

like a witch you'll be burned at the stake. Or crushed with weights un-til ribs start to break. The

51 (TUTTI Jailers)

crowds will cheer at the sound your bones make: Crack! Crack! Crack! Crack-e - ty

55 LADY M.

mp smoothly

crack!

p smoothly

It is not fair, Jeff- ries.

59

mf

And all be-cause I loot-ed one Dutch ship?

It seems that the Queen is no de-fen-der

63

mp

f

of her own_ gen-der.

Were I Sir Fran-cis Drake, I would be knight-ed!

66 **JEFFRIES** **MARGERY**

$\text{♪}=\text{♪} (2+2+3)$ **mf** **mf**

But, my La- dy... We're all-ies with the Dutch, there's no dis-pute. Like

mp **mf** **p**

70 **LADY M.**

mf

Has an - y-one e - ver es-caped from here?

Pi - per, you picked the wrong ship to loot!

rit. **Slow and sweet $\text{♩} = 104$**

74 **LADY M.** **mf charmingly**

I'm a

JEFFRIES

mf

Not while I've been in charge, I fear.

rit. **Slow and sweet $\text{♩} = 104$**

p dolce

77

LADY M. *mf* molto rit.

rich wo-man, Jeff ries... But if it were found, Jeff- ries,
JEFFRIES You said your loot was lost at sea...?

molto rit.

81 a tempo ($\text{♩} = 104$) *p* (whispered) Fast and spiky $\text{♩} = 145$

would you help me flee?
JEFFRIES Faith no, ma'am. If I did, the
a tempo ($\text{♩} = 104$) Fast and spiky $\text{♩} = 145$

MARGERY

85 *mf* Queen would find, most cer-tain- ly, a hei-nous pu-nish-men just for me! When some-thing grieves her,

90

LADY M. *f*

+JEFFRIES

+4 DAUGHTERS

Sir
noth-ing will ap-pease her, 'til she sum-mons Sir Ju - lius Cae - sar.

==

94

JU - LIUS CAE - SAR?!

JEFFRIES *f* *mf*

In - deed! Sir Ju - lius Cae - sar, Ma-ster of the Rolls. Most

==

98

TUTTI JAILERS

f *mf*

feared man in Eng-land. God save our souls! He has sen-tenced Pi - per to be

mf pesante

102

f *ff*

crushed... slow - ly... Crack! Crack! Crack! Crack-e - ty crack!

[A knock at the door]

107 **A tempo**

[Everybody gasps nervously. EUNICE goes over, opens the door a tiny bit and peeks round]

EUNICE *mp* shaking with excitement

Fa - ther,_ It's Sir

A tempo

[Two doors slowly creak open, one on either side of the stage. The lights dim on the prison scene and up on the other side of stage, and the action flows straight into Scene 10]

attacca
Scene 10

113 *mf*

Ju-lius Cae-sar him - self!

rit.

attacca
Scene 10

p

SCENE 10

Queen Elizabeth's bedchamber in Whitehall Palace, London. A few minutes later.

[The door opens and JOLYE leads in SIR DIGORY PIPER. Seated and be-wigged, QUEEN ELIZABETH eyes him carefully. She clearly likes what she sees, but maintains her sedateness. Glances pass between her, Jolye and Piper. JOLYE exits. JOHN DOWLAND is seated quietly in one corner, armed with his lute.]

1 Slow and pensive $\text{♩} = 85$

PIPER
mp dolce

Slow and pensive $\text{♩} = 85$

solo

Your Ma-je-sty. Ma-ster

6

QUEEN

mf indignantly *mf*

Cap-tain Pi - per. I am late-ly dis-pleased with you. Did I not

Dow-land. Ma'am...

10

Faster $\text{♩} = 95$

mf *f*

li-icense you as a pri - va - teer? Yet you plun-der our own ships, as well as

mp

Yes ma'am.

Faster $\text{♩} = 95$

14

rit. $\text{♩} = 85$

those of Spain?
Please ex-plain!

Yes ma'am.
I am a dream-er, a po-et, an art - ist, I meant no of-

rit. $\text{♩} = 85$

18

mp

Sir Ju-li-us has sen-tenced you to death?
Have you no plea to make?

fense, ma'am.
Yes ma'am.

22

rit. $\text{♩} = 72$

f passionately

No!
God save your Ma - je-sty, I came not to cringe,
but to bring you two

rit. $\text{♩} = 72$

dim.

25 A tempo *mf intrigued* rit.

mp In - deed? What might they be?
gifts... two gifts most rare... Why, what a

A tempo *mp tr* rit.

p

29 *d. = 65* tenuto *Dreamily d. = 50 p mystically*

po-et can bring you, ma'am: a sweet song to sing you, and... A

d. = 65 tenuto *Dreamily d. = 50 pp mysterious and magical*

p

33 *mp*

ma - gi-cal horn, Worth more than an - y gold. 'Tis a

37 *p* PIPER, spoken

sad tri- bute to un-re - qui - ted love... Master Dowland, a sweet lay for her Majesty...?

[DOWLAND dutifully begins to strum his lute. PIPER focuses all his attention on the QUEEN, who listens, enchanted.]

"THE LAST UNICORN" PIPER, sings

Tranquillo $\text{♩} = 50$

p *espr.*

The U - ni-corn lay in his for-est den__ with flowers all gar - land

"THE LAST UNICORN"

Tranquillo $\text{♩} = 50$

p

sim., arp.



47

mp

round._ A cry - stal tear_ fell down his cheek_ and splashed u - pon the ground. The



52

p

birds of the wood sang se - re - nade,_ but all__ their warb - lings brought no aid. "Oh



p



56

mf

mp

why. so for - lorn,_ Lord U - ni - corn?"_ the twit - ter-ing swal-low

mp

p

60

mf

tenuto pp (falsetto)

A tempo

p

cried. — "Art thou in love?" — cooed the tur-tle dove. — "It

mp

A tempo

64 *rit.*

A tempo

mp more insistently

can - not be de - nied. — Can you see the U-ni-corn, your High-

rit.

A tempo

pp mysterious, dreamy

69

ness? See him blink his water - y eye? — He loved an Eng - lish li - o-

73

mf

rit.

ness, — And sad - ly he would sigh... —

mp

rit.

A tempo

77

f espr.

"I love her with a love so fine, but she my love dis -

A tempo

f dolce, espr.

81

mp *tenuto*

dain - eth. So now, bro-ken-heart-ed I pine No

mp *colla voce* *p*

85

rit.

joy for me re - main-eth." And so, the last left

rit.

A tempo

p tenderly

pp

89

U - ni - corn did fade a - way like mist, Leav-ing be - hind but

sim.

93

rit.

this rare horn, For she he longed to kiss. For she he longed to



97

A tempo, slowly
***pp* (falsetto)**

[PIPER kneels and presents the horn to the QUEEN.]

kiss, For she he longed to kiss.

A tempo, slowly



102

Pensively ♩ = 85

QUEEN ***p*** deeply moved

[She accepts the horn with reverence]

***p* espr.**

Oh, Cap-tain Pi - per. Your horn pleas - es me great- ly. I am no

Pensively ♩ = 85

pp ***p***

107

strang - er to the pains of love, And I'm no heart-less li - o-ness.

109

Slightly faster $\text{♩} = 95$ *mf* *forcefully*

Let us re-tire to ex - a-mine this rare wand. A co-ran - to shall

Slightly faster $\text{♩} = 95$

112

Double tempo, Coranto in 1 $\text{♩} = 190$ *[DOWLAND strikes up the 'Feast of Misrule' coranto.]*

aid us! Ma-ster Dow- land...?

*[The QUEEN takes PIPER's hand and they exit merrily to the bedroom.]***Double tempo, Coranto in 1** $\text{♩} = 190$

mf *marcato* *f* *merrily*

*[Sudden lighting transition back to the other side of the stage and straight into Scene 11.]***attacca
Scene 11**

SCENE 11

The Bloody Tower in The Tower of London. Moments after the end of Scene 9.

[The terrifying figure of SIR JULIUS CAESAR enters the prison cell. He is accompanied by a quartet of cringing LAWYERS, whose comical vocal interjections are matched with choreographed flamboyant gestures. JEFFRIES and his family are still present. LADY MARY tries to remain defiant as CAESAR prowls around her.]

"MASTER OF THE ROLLS"

Sombre March $\text{J} = 110$

SIR JULIUS CAESAR

mf gruffly

"MASTER OF THE ROLLS"
Sombre March $\text{J} = 110$

My name is Cae-sar. You've heard of me, I'm

Mas-ter of the Rolls. Born in Tott' nham, No Ro-man, me. But I'll

LAWYERS *mp* *mp*

He's Mas-ter of the Rolls. Born in Tott' nham. No he's not!

haul you 'cross the coals! I'm as Eng-lish a Cae-sar as there can be, I've

He'll haul you 'cross the coals! Cae - sar

mf

13

climbed to the top of the grea-sy tree. My pa was phy-si-cian to the Queen, Thus,
 Cae - sar To the Queen.

17

close to her Ma-je-sty I've al - ways been. SIR Ju-lius Cae- sar, and you will see As
 Cae - - - sar. His name is Cae- sar. Yes you will!

21

Mas-ter of the Rolls, Dish-ing out the just-ice of Chan-ce-ry is
 As Mas-ter of the Rolls. ooh Just-ice! of Chan-ce -

25

chief a-mong my goals.

ry.

Chief a-mong his goals.

Pro - tect and serve her Ma - je-sty, And

Pro - tect and serve her Ma - je-sty, And



29

come down hard on pi - ra - cy! My ver - dict is al - ways loud and clear And my

come down hard on pi - ra - cy!

So loud



33

pun - ish - ments tend to be se - vere. Hang! Hang! Hang! Pi - rates must

and clear. Pi - rates must hang! Hang! Hang! Pi - rates must

37

poco accel.

[CAESAR] **mp** spitefully

hang! You'll be drawn from here on a hur-dle sled.

[JEFFRIES, his and wife and daughters move forward to join in the taunting]

[JAILERS] **mp**

A

LAWYERS (unis.) **mp**

hang! A hur-dle sled.

poco accel.

f **p** marcato, tensely

p

42

[CAESAR] **mf**

And hanged from a gib-bet'til you're half dead. And

[JAILERS] **mf** **f**

hur-dle sled. 'Til you're half dead.

[LAWYERS] **mf** **f**

'Til you're half dead. And

[LADY M.] **f** espr.

mp

47 $\text{♩} = 145$

cut down a-live and your bowels torn out. And no-one who your
JAILERS *f* Oh how the peo-ple will scream and shout! And no-one who your
cut down a-live and your bowels torn out. And no-one who your
fear _____ thee not Sir Ju - lius. I shall de -

$\text{♩} = 145$

mf

f sempre

52

fate shall see shall e-ver be tempt-ed in-to pi - ra - cy!
fate shall see shall e-ver be tempt-ed in-to pi - ra - cy!
fate shall see shall e-ver be tempt-ed in-to pi - ra - cy!

fend my - self! I fear thee not Sir Ju-lius. I'm a

f

f

f

fespr.

f *fp*

57 **molto rit.** **Tempo I ♩ = 110** **CAESAR**

f So take her to

ff forcefully *sff f*

wo-man who's fought off far fierc - er foes than you! I shall de-fend my-self!

molto rit. **Tempo I ♩ = 110**

mf *mp pesante*

=

62 **attacca**
Scene 12

White-hall Pa-lace. La - dy, say your Your *mf* *f* *attacca*
prayers! prayers! _____

LAWYERS+JAILERS

mf *f*

La - lady, say your *attacca*
prayers! _____

mf *f*

SCENE 12

The Council Chamber, Whitehall Palace. Later that afternoon.

Slightly faster ♩ = 120

[The JAILERS and CAESAR exit with LADY MARY as the music continues.]

[We now transition seamlessly into Lady Mary's grand trial, for which the entire company gradually assembles on benches and in the gallery. In the general hubbub of excitement, we can see among the onlookers: SIR JOHN - looking very confused, and all of the SPANIARDS from the 'Sonora', angry and baying for justice. The CUTLASS CREW are all here too: BETTY, NAN, CICELY, SUSAN, NED, OSWALD and PARRY, all looking worried for their mistress]

FINALE - THE TRIAL OF LADY MARY KILLIGREW

20 S f [TUTTI SATB]

A f Noth-ing beats a grand state trial. Fi-nest en-ter-tain-ment on this Isle. Be it

T f Noth-ing beats a grand state trial. Fi-nest en-ter-tain-ment on this Isle. Be it

(8) B f Noth-ing beats a grand state trial. Fi-nest en-ter-tain-ment on this Isle. Be it

 Noth-ing beats a grand state trial. Fi-nest en-ter-tain-ment on this Isle. Be it

FINALE - THE TRIAL OF LADY MARY KILLIGREW

25

S

A

T

(8)

B

mur - der or fraud or trea-che- ry, Lar- ce - ny or ar-son, ev - en sim - ple le - che- ry! It's the
 mur - der or fraud or trea-che- ry, Lar- ce - ny or ar-son, ev - en sim - ple le - che- ry! It's the
 mur - der or fraud or trea-che- ry, Lar- ce - ny or ar-son, ev - en sim - ple le - che- ry! It's the
 mur - der or fraud or trea-che- ry, Lar- ce - ny or ar-son, ev - en sim - ple le - che- ry! It's the



29

S

A

T

(8)

B

best we_gua_ran - tee. Com-pul-sive view-ing, and it's free!

best we_gua_ran - tee. Com-pul-sive view-ing, and it's free!

best we_gua_ran - tee. Com-pul-sive view-ing, and it's free!

best we_gua_ran - tee. Com-pul-sive view-ing, and it's free!

[Enter JEFFRIES, escorting LADY MARY (now no longer in chains) to her place in dock. The LAWYERS, MARGERY and her four DAUGHTERS follow, and finally, SIR JULIUS CAESAR enters and ascends to the judge's bench.]

34

S

Now who's that com-ing in - to court? Ac-cused looks

A With the rit - u - als, robes and fur, It's much bet-ter than the the - a -

T (8) Now who's that com-ing in - to court? Ac-cused looks

B With the rit - u - als, robes and fur, It's much bet-ter than the the - a -

38

S

like a no-bble sort. The type that think they are your bet-ters. So nice to

A ter! It's high dra-ma_ all the way. It's pret - ty clear that Shake - speare has had his

T (8) like a no-bble sort. The type that think they are your bet-ters. So nice to

B ter! It's high dra-ma_ all the way. It's pret - ty clear that Shake - speare has had his

42

rit.

Soprano (S) vocal line:

see them bound in fett-ers! We say: 'Fie!' Ver-dict: 'Guil-ty! Sen-tence her to

Alto (A) vocal line:

day! Call us ghoul-ish? We say: 'Fie!' Ver-dict: 'Guil-ty! Sen-tence her to

Tenor (T) vocal line:

(8) see them bound in fett-ers! We say: 'Fie!' Ver-dict: 'Guil-ty! Sen-tence her to

Bass (B) vocal line:

day! Call us ghoul-ish? We say: 'Fie!' Ver-dict: 'Guil-ty! Sen-tence her to

Final section:

rit.

fortissimo (f)

46 CAESAR *f grimly* = 110

[A hush descends
on the courtroom] La - dy Ma - ry Kill - i - grew: You stand ac-cused _____ of
S die!
A die!
T die!
(S) die!
B die!

ff = 110 mp

50

grie-vous pi-ra-cy. Be-ing fe-male is no ex-cuse. The o-cean's
 LAWYERS Of grie-vous pi-ra-cy. Be-ing fe-male no-ex-cuse.



54

male_terr-i-t'ry. There is noth-ing worse, I'd ar-gue! Just what sort of
 It's male_terr-ri-t'ry.



59

poco accel.

 wo - man are you? A she - de-vil! She
 DIEGO A sor - ce - ress! DIEGO+FELIPE She stole our_goods!



poco accel.

 p

63 $\text{♩} = 130$

SPANIARDS **ff**

stole our ves-sel! Pi - ra-ta!

GRISSELL **mp** **3**

What did she

LEONORA **ff venomously** **3**

Fi - li - a ca - nis!

S A T B

TUTTI, unis. PI-RA-TA!

ff PI-RA-TA!

PI-RA-TA!

$\text{♩} = 130$

67

MARGERY **mp** **3**

say, mo- ther?

DORCAS+AMPHILLIS **mp** **mf**

It was too rude to re-peat!

EUNICE **mp**

Did she call her a witch?

LAWYERS **f**

I think she called her a bi...

Sssh...!

CAESAR

71 rit. *f* *ff* $\text{♩} = 110$

Ma-dam: You are a mon-ster! My Lord... if I

SPANIARDS *ff*

Pi - ra - ta!

TUTTI, unis. *ff*

PI - RA - TA!

PI - RA - TA!

rit. $\text{♩} = 110$

p

75 *p*

A tempo, calmly $\text{♩} = 110$

mp *espr.*

may? If you'll let me con-fess,— This plain-tiff's no mere pi-ra-tess.

A tempo, calmly $\text{♩} = 110$

mp *p*

80 *mf* rit. *p*

No cri-mi-nal as you es-teem her, In truth, she's but a dream-er. Oh,

mp *p*

84 $\text{J} = 77$ **accel.** *mp* *f passionately*

how she dreamt__ she could be free! She did it__

[CREW] (+T,B 8 vb) *p* *mp* *mf* [CREW]

mm... dreamt__she_could be free! mm

S A T B

TUTTI SATB *mf* *S, A unis.*

$\text{J} = 77$ **accel.** *p* *mp*

88 $\text{J} = 120$ *mf*

— for ro - mance, She did it__ for ad-ven - ture! She did it simp-ly be-

mm *mf* *mp*

S A T B

She did it simp-ly be-

ah *mp*

$\text{J} = 120$ *mp*

92

molto rit.

cause_ she could!

cause_ she could!

SIR JOHN *f* *incredulous*

She could-n't have! She's my wife! She plays the lute!

S A T B

molto rit.

sf *subito p*

A tempo $\text{J} = 120$

TUTTI SATB, unison

95

f *maestoso*

How she quakes, she's quite a wreck! See the sweat run down her neck!

f *maestoso*

How she quakes, she's quite a wreck! See the sweat run down her neck!

A tempo $\text{J} = 120$

f *maestoso*

$\text{J} = \text{J.} (\text{J.} = 120)$

mf

[The CUTLASS CREW leave their seats and gather around LADY MARY to support her in her defence]

LADY M. *mf* confidently

100

'Twas not for greed that this hon - est

f

mp marcato

106

wife_ For - sook her com-forts for a pi-rate's life._ I longed to take the

113

risk - i - er way, To taste for once_ the brisk o - cean spray! To

119

shed all ties_ of hearth_ and home, To set_ our spir - its free, To

CREW *mf*

ah ah ah ah

mf

126

Pushing on ♩ = 127

roam! We braved those waves and we braved them un - bowed. As Eng - lish la - dy sail - ors

roam! We braved those waves and we braved them un - bowed. As Eng - lish la - dy sail - ors

Pushing on ♩ = 127

133

LADY M. + CREW

we stand proud! Yes the flag was black, but

we stand proud!

S

A

T

B

The flag was black but

TUTTI SATB

140 LADY M. + CREW

S what of our song? The Nat - ional An - them, feist - y and strong!

A what of their song? The Nat - ional An - them,feist - y and strong!

T what of their song? The Nat - ional An - them,feist - y and strong!

B what of their song? The Nat - ional An - them,feist - y and strong!

Bass what of their song? The Nat - ional An - them,feist - y and strong!

146 LADY M. solo +CREW

f

Soprano: Tru - ly, Sir Ju - li, 'Twas not for me... but_ for Good Queen Bess that we

Alto: *mf*

Tenor: Good Queen

Bass: Good Queen

TUTTI SATB

f

mf

Alto: Good Queen

Tenor: Good Queen

Bass: Good Queen

mf

Soprano: Good Queen

Alto: Good Queen

Tenor: Good Queen

Bass: Good Queen

mf

Soprano: Good Queen

Alto: Good Queen

Tenor: Good Queen

Bass: Good Queen

152

CREW

went_ to sea! Oh how

Sopranos (+ all Spaniards)

Bess Pi-ra - ta! Pi-ra - ta! Pi - ra - ta! Pi-

Altos (+ all Jailers)

Bess Crack! Crack Crack! Crack-e - ty crack! Crack-e - ty

T
8 Bess Pi-ra - ta! Pi-ra - ta! Pi - ra - ta! Oh how

B
Bass Crack! Crack Crack! Crack-e - ty crack! Crack-e - ty

158

CREW

ff

sharp to play the na - tion - al card! But Cae - sar's spi - rit
ra - ta! _____ Fi - li - a ca - nis, Pi - ra - ta! _____
crack! to play the na - tion - al card! But Cae - sar's spi - rit
sharp to play the na - tion - al card! But Cae - sar's spi - rit
crack! to play the na - nation - al card! But Cae - sar's spi - rit

ff

ff

ff

ff

ff

164 CREW

will stay rock hard. The pa - triot plea? He's heard it be -

ff

S Fi - li - a ca - nis, Pi - ra - ta! _____ He's heard it be -

A will stay rock hard. The pa - triot plea? He's heard it be -

T will stay rock hard. The pa - triot plea? He's heard it be -

B will stay rock hard. The pa - triot plea? He's heard it be -

(Piano accompaniment)

169 CREW

Soprano: fore. She'll have to pull out some-thing more!

Alto: fore. She'll have to pull out some-thing more! She'll be hanged!

Tenor: fore. She'll have to pull out some-thing more! She'll be

Bass: fore. She'll have to pull out some-thing more! She'll be hanged!

Bassoon: fore. She'll have to pull out some-thing more! She'll be

175

Soprano (S) vocal line:

She'll be drowned! She'll be crushed! Hear the

Alto (A) vocal line:

hanged! She'll be drowned! She'll be crushed!

Tenor (T) vocal line:

She'll be drowned! She'll be crushed! Hear the

Bass (B) vocal line:

hanged! She'll be drowned! She'll be crushed!

Double bass (D.B.) continuo line (measures 175-180):



180

Soprano (S) vocal line:

sound as her bones crack! Crack! Crack! Crack-e - ty

Alto (A) vocal line:

as her bones crack! Crack! Crack! Crack-e - ty

Tenor (T) vocal line:

sound as her bones crack! Crack! Crack! Crack-e - ty

Bass (B) vocal line:

as her bones crack! Crack! Crack! Crack-e - ty

Double bass (D.B.) continuo line (measures 180-185):

$\text{J} = \text{j} (\text{j} = 120)$

186

CAESAR *f*

I will hear no more. What -

S crack! *[General hubbub and excitement takes over, until CAESAR succeeds in calming things down]*

A crack!

T crack!

B crack!

$\text{J} = \text{j} (\text{j} = 120)$



poco rit.

192

$\text{J} = 110$

ever your rea-sons, you broke the law. Pi - ra - cy mad-am's a crime of gra-vi - ty,

poco rit.

$\text{J} = 110$

mf

196

And in a wo-man? It's sheer de-pra-vi-ty!
You turned the world quite up-side down!

SATB
TUTTI SATB

Pi - ra - ta Pi -
Pi - ra - ta Pi -

rit.

Tranquillo $\text{♩} = 90$

200

f *ff*

A wo-man's place is in the... [A gong sounds - and suddenly, QUEEN ELIZABETH, who has been concealed amongst the crowd, appears. She throws off a cloak and is illuminated like a goddess in full state costume]

ra - ta! *ff*

ra - ta!

rit.

Tranquillo $\text{♩} = 90$

sfp *mp espr.*

206 [The crowds bow in awe as she moves slowly forward.
CAESAR, mortified, bows as ingratiatingly as he can]

QUEEN **f** imperiously (to Caesar)

To hold that the hearth__ is the



212

mf

on - ly place for a wo- man? Sir Ju-li-us, you are a dis- grace!

ff



218

QUEEN **mp** espr. (to the crowd)

TUTTI SATB This la - dy's pi - rate crimes may vex, but it's no crime to be her sex.

p religiously unis.

SATB **p** religiously mm mm mm

p religiously mm mm mm

p religiously

223

My bo-dy's weak, it's a fee-ble thing, Yet I stand here be-fore you as your King! A-

S
A
T
B



228

poco rit.

like to man in form and vir-tue, with e-qual pow-er to heal and hurt you! La-dy

S
A
T
B

poco rit.

233 a tempo, a little faster ♩ = 100

Ma - ry's fe-lo-ny was sim - ple theft, and to judge her sins we must be left...

a tempo, a little faster ♩ = 100

237

We pre - fer to steer _ clear of con - trover - sy, So my

241

fe - male heart in - clines to... mer - cy. poco rit.

246 ♩ = 90

And if the sin-ner shows re - pen-tance, She might a-void a dread-ful sen- tence... rit.

[The QUEEN gestures and CAPTAIN PIPER appears behind her. Fond glances pass between them]

Slow and tranquil ♩. = 50

250 **QUEEN** *mp sagely*

Re - gard Cap-tain Di-go-ry Pi - per, — And pay at-ten-tion well: —

Slow and tranquil ♩. = 50

arp., sim.



256

Pi-rate or po-et, or vi - per? — Per-haps all three, who can tell? — He plund-ered hard but




261

made a-mends, And now we are the best of friends.. The Crown _____ was pre-sent-ed a

PIPER *mp*

And now we are the best of friends.

[She pulls out the Unicorn horn]

266

gift: This rare ex-qui-site horn... Its power... quickly healed our rift, Join-ing

PIPER Its power... quickly healed our rift, Join-ing

p espr.

molto rit. Light and playful $\text{♩} = 80$ **QUEEN**

272 **QUEEN**
mp archly, to Lady Mary

Li-o-ness and U-ni-corn!

S **pp sotto voce**
oooh_____ oooh_____

A **pp sotto voce**
oooh_____ oooh_____

TUTTI SATB

B

molto rit. Light and playful $\text{♩} = 80$

pp legere

278

QUEEN

pi - ty: _____ You could have co - vered the cost _____ of your free-dom with the

S ooh_____ ooh_____ ooh_____

A ooh_____ ooh_____ ooh_____

T - - - - -

B - - - - -

283

QUEEN

mf

Vocal Parts:

- Soprano (S):** The vocal line begins with "treasure" and continues with "that you say that you lost..". It features two sustained notes with dynamic markings **p** (piano) above them, followed by "oooh" sustained notes.
- Alto (A):** The vocal line begins with "oooh" sustained notes, followed by "oooh" sustained notes with dynamic markings **p** (piano) above them.
- Tenor (T):** The vocal line begins with a short note, followed by three sustained notes with dynamic markings **p** (piano) above them, followed by "oooh" sustained notes.
- Bass (B):** The vocal line begins with a short note, followed by three sustained notes with dynamic markings **p** (piano) above them, followed by "oooh" sustained notes.

Piano Accompaniment:

The piano part consists of a treble clef staff and a bass clef staff. The treble staff features eighth-note chords. The bass staff features quarter-note chords. A dynamic marking **p** (piano) is placed above the bass staff near the end of the page.

288 **QUEEN**

then we are sure that this ran - som would your par - don se - cure!

S ooh ooh ooh

A ooh ooh ooh

T ooh ooh ooh

B ooh ooh ooh

294 **QUEEN**
mf *gracefully*

La - dy, take coun - sel from your Queen, And seek to find the

PIPER
mf *gracefully*

La - dy, take coun - sel from your Queen, And seek to find the

QUEEN

300 *f dolce*

Gold - en Mean. Be-cause los - ing_ con - trol,____ for sure____ is no sin. But
Gold - en Mean.

mf

306 *rit.* *mf*

Calmly $\text{♩} = 105$

los - ing_ your_ sens- es? Well, then you'll ne-ver win! **LADY M.** *mp*

rit.

Your Grace re - Calmly $\text{♩} = 105$

mp

311

mf

which had been shot to bits!_ The trea-sure is in a se-cret lair,_ My
stores my wits,_

mp

316

rit.
LADY M. + CREW

mf

f

crew will lead you there. From the world, it was con-cealed, But

S They'll lead you there. Con-cealed, But

A They'll lead you there. Con-cealed, But

T They'll lead you there. Con-cealed, But

B They'll lead you there. Con-cealed, But

TUTTI SATB

mp *mf*

mp *mf*

mp *mf*

mp *mf*

rit.

Fast and furious ♩ = 230, in 1

320 [LADY MARY and the CREW get to their feet]

LADY M. **f**

now to you will be re - vealed! From this day

now to you will be re - vealed!

Fast and furious ♩ = 230, in 1

mf **f** **mf**



326

forth, I swear_ Ma - ry Kill - i - grew. Sa - lute our

CREW **f**

And her Cut - lass Crew Sa - lute our

334

Mon - arch fair, And will alw - ays be true! And if e-ver your
Mon - arch fair, And will alw - ays be true!

S
A
T
B

TUTTI SATB, unison

f
They're the Cut - lass Crew!
They're the Cut - lass Crew!

342

[LADY MARY approaches the still-kneeling CAESAR and gives him a good hard poke. He almost loses his balance]

poco rit.
ff shouted

coun - cil-lors make you ner - vous, My gang stand rea-dy: AT YOUR SER - VICE!

CREW **ff** shouted
AT YOUR SER - VICE!

poco rit.

f

[Huge cheers and celebrations erupt from the crowds. The QUEEN looks on with affection as the CREW and LADY MARY embrace with relief. SIR JOHN is still none the wiser, and the SPANIARDS and CAESAR look disgruntled]

A tempo

349

poco rit.

mf joyfully

[Some of the crowds dance the 'Feast of Misrule' coranto during the final chorus, whilst the rest clap on the downbeats as they sing]

Final Coranto

♩ = 190

357

SOPHS 2 *f* *joyfully*

ALTOS Long live our no - ble

TENORS *f* *joyfully*

BASSES Long live our no - ble

Final Coranto *f* *joyfully*

f *sf* *f*

364

SOPHS 1 descant *f* *joyfully*

Long live our no - ble Queen! No - ble Queen!

She is high, she is migh - ty She shakes
Queen, and the Gold - en Mean. turn-ing wrong in-to right. She shakes

She is high, she is migh - ty She shakes
Queen, and the Gold - en Mean. turn-ing wrong in-to right. She shakes

371

S1

And ev - 'ry soul _____ will play____ their

S2
A
T
B

or - der a - wry, rais-es earth to the sky, and_ e - ve-ry soul will play____ their

or - der a - wry, rais-es earth to the sky, and_ e - ve-ry soul will play____ their



378

S1

role 'til one_ day,____ in some_ way,____

mf

The

S2
A
T
B

role 'til one_ day,____ in some_ way,____

mf

The world is turned

role 'til one_ day,____ in some_ way,____

mf

The world is turned

role 'til one_ day,____ in some_ way,____

mf

The world is turned

385

S1

f

world is turned up-side down! up-side down!

f

world is turned up-side up-side down!

f

up-side down! up-side down!

rit.

392

a tempo

ff

up-side down!

ff

up-side down!

ff

up-side down!

a tempo

pva

ff

sff

ENCORE

"WOMEN O' WAR" ENCORE

With gusto $\text{♩} = 127$

[TUTTI] ***f*** vigorously

Musical score for "WOMEN O' WAR" ENCORE. The score consists of two staves. The top staff is in treble clef, 6/8 time, and has a tempo of $\text{♩} = 127$. The bottom staff is in bass clef, 6/8 time. The vocal line starts with a sustained note followed by eighth notes. The lyrics "To the mast nail our flag! It's as black as the" appear below the notes. The dynamic is ***f*** vigorously.

"WOMEN O' WAR" ENCORE

With gusto $\text{♩} = 127$

mp marcato

Continuation of the musical score for "WOMEN O' WAR" ENCORE. The vocal line continues with eighth-note patterns. The dynamic changes to ***mp*** marcato. The lyrics "grave... It's a sign of our pride as we cut through each wave!_ Clear the decks for ac-tion," are provided.



8

Continuation of the musical score for "WOMEN O' WAR" ENCORE. The vocal line continues with eighth-note patterns. The lyrics "grave... It's a sign of our pride as we cut through each wave!_ Clear the decks for ac-tion," are provided.

Clear the decks for ac-tion,

Continuation of the musical score for "WOMEN O' WAR" ENCORE. The vocal line continues with eighth-note patterns. The dynamic changes to ***mp***.



15

Continuation of the musical score for "WOMEN O' WAR" ENCORE. The vocal line continues with eighth-note patterns. The lyrics "musk-ets pre - pared! Shar - pen the board-ing axe_ with sci - mi-tars bared! Some fight for" are provided.

Continuation of the musical score for "WOMEN O' WAR" ENCORE. The vocal line continues with eighth-note patterns. The dynamic changes to ***mf*** and then ***mp***.

22

rich-es and some fight for fame. The first is a bo-nus, the last, but a name. We fight for

30

fun! We fight for the craic! If you don't like it then you can walk the plank! _____

37

— Yes it's down, down, down, sink them all

43

down! We're the fierc - est fe - male pi - rates a - round! In the heat of

49

batt - le, you'll hear us roar: "God help those who mess with us wo-men o' war!"



56

TUTTI, SATB

S Yes it's down, down, down, sink them all down! We're the

A Yes it's down, down, down, sink them all down! We're the

T Yes it's down, down, down, sink them all down! We're the

B Yes it's down, down, down, sink them all down! We're the

f

ff

ff

f

62

S fier - cest fe - male pi - rates a - round! In the heat of batt - le they

A fier - cest fe - male pi - rates a - round! In the heat of batt - le, you'll hear this

T fier - cest fe - male pi - rates a - round! In the heat of batt - le they

B fier - cest fe - male pi - rates a - round! In the heat of batt - le, you'll hear this




69

S roar: "God_ help those who mess with us!" "God_ help those who

A roar: "God_ help those who mess with us!" "God_ help those who

T roar: "God_ help those who mess with us!" "God_ help those who

B roar: "God_ help those who mess with us!" "God_ help those who



75

S mess with us wo-men o' war! "

A mess with us wo-men o' war! "

T mess with us wo-men o' war! "

B mess with us wo-men o' war! "

Piano part (ff, sff, fff)

