

1392

Arthur S. Williams

Louis P. Gaultland

George S. Williams



Circuit Court of the United States,
District of Massachusetts.
In Equity.

Arthur J. Sullivan et al

v.

Louis P. Goulland.

Jabez S. Holmes of lawful age, being
duly sworn, says,—

I reside in Boston, Massachusetts,
On the 19th of April 1880 I called
at the music store of Louis P.
Goulland, 108 Tremont street in
said Boston, and inquired if selec-
tions from "The Pirates of Penzance"
were for sale there having seen
an advertisement to that effect
in the Sunday Herald of April
18th 1880. I was told by the sales-
man that they were and he
took from a pile the publications
annexed to the first affidavit
of Alfred Bellier herein marked
"A" and "B", and showed them
to me. I bought them both then
and there. I asked the salesman
if they were selling rapidly and

he said they were. We, (Rowe
Holmes + Rowe), first learned
of the publication and sale of
the selections by the defendant
on Monday April 19th. Since
then by instructions of the
Agent of Messrs Gilbert and
Sullivan and Gorte we have
used all possible diligence in
preparing the papers for this
suit.

J. S. Holmes.

United States of America,
State and District of Massachusetts,
County of Suffolk,

At Boston in said State,
District and County this 24th day
of April A. D. 1870, personally
appeared the above named J. S.
Holmes to me personally known
and who subscribed the foregoing
affidavit and made solemn
oath that the statements therein
contained are true.

Before me

J. Henry Taylor
Notary Public
Suffolk Co. Ma

Circuit Court of the United States,
District of Massachusetts,
In Equity.

Arthur J. Sullivan et al
v.
Louis P. Goulland.

Heleen Louvoir
being duly sworn deposes and
says:-
I am ~~twenty~~ ^{twenty one} years of age,
and reside in the City of New
York. I am the representative
in this country, having full
power of attorney, of Richard
D'Oyley Carte, Esq., of London,
England, theatrical manager, and
sole licensee, of Messrs. W. S. Gilbert
and Arthur Sullivan for the
production of their opera "The
Pirates of Penzance, or the Slave

of Duty". As Mr. Carter's attorney
I have for some time had full
charge of the management of the
said piece in this country, and
of the companies now performing
it. I know of my own knowl-
edge that Mr. Carter and Messrs.

Gilbert and Sullivan have devoted
much time to, and been at great
expense composing, arranging and
preparing for the production
of the piece, and in coming to
the United States, and personally
supervising the first performances.

That there are now four
companies engaged in its repre-
sentation, with an aggregate weekly
salary list of over thousand
dollars; that because of its great
value to them all rights of produc-
tion and reproduction of any part
of the piece, have been and are
most carefully retained, and that
special care has been taken to
prevent either the words or the
music from being made public;

That contrary to the usual
custom and at the cost of

some inconvenience to those hearing the performance no copies of the text are distributed, and that you have ever been allowed to be made, except those absolutely necessary for use by the prompter and performers; and these when not actually in use, are most carefully preserved from all opportunity of becoming or being made public. The same precautions are observed with regard to the music. I know that the said Gilbert, Sullivan and Carte have taken these precautions because of the great value to them of the sole right to produce this opera in the United States, which right, I know to be of the value of many thousands of dollars; and also to retain to themselves the sole enjoyment of said right, by preventing both the words and the music of the piece from being copied by, or coming into the possession of any persons except those duly authorized by them,

copies marked A. B. & C., annexed to the affidavits of Alfred Cellier.

These publications are not only wholly unauthorized by Messrs. Gilbert and Sullivan and Carte, or any of them, or their agents, but I am informed and believe that many similar copies have been published and sold; and that they are being rapidly sold; and that the defendants have publicly announced that they intend, and they do intend to publish immediately, and have now in preparation and process of printing other publications containing the words and music of other portions of the opera.

I fully believe that in this way a very great and irreparable injury amounting in extent to much more than five hundred dollars, will be done unless such publication and sale be forthwith restrained and prevented.

I also depose of my own knowledge as well as

and from publication. No license, right or authority whatever, to perform the said piece, or any of the words or music thereof, has ever been given or granted by either the said Gilbert, or Sullivan, or Carte, or by me to any persons, except those regularly engaged by them for its representation on the stage; and no license, right, or authority has ever been given or granted by either ^{of them} or by me to any person to publish either the words or ~~the~~ music, or any part of them; nor have they, nor I, ever, in any way, acquiesced in any such unlicensed performance or publication; on the contrary they and I have always used every endeavor and the greatest care to prevent such performance or publication, and to retain exclusive possession and control of the said words and music, and the sole right to performance and publication thereof.

I have examined the publi-

information that Messrs. Gilbert
and Sullivan are respectively
the original author and composer
of the Opera "Pirates of Penzance",
and that the libretto and the
Music are not imitated or taken
from preexisting works that but
are original and new.

Spoken to before me } Helen Senior }
this 22nd day of April 1880 }

Wm. J. [unclear]
Notary Public
N. Y. Co

cations marked A. B. & C., annexed to the affidavits of Alfred Cellier.

These publications are not only wholly unauthorized by Messrs. Gilbert ~~and~~ Sullivan and Carte, or any of them, or their agents, but I am informed and believe that many similar copies have been published and sold; and that they are being rapidly sold; and that the defendants have publicly announced that they intend, and they do intend to publish immediately, and have now in preparation and process of printing other publications containing the words and music of other portions of the opera.

I fully believe that in this way a very great and irreparable injury amounting in extent to much more than five hundred dollars, will be done unless such publication and sale be forthwith restrained and prevented.

I also depose of my own knowledge as well as



Arthur S. Sullivan et al.

v.

Thomas P. Gould et al.

Wm. G. Weston et al.

1871

UNITED STATES OF AMERICA.

Massachusetts District, ss.

To Louis P. Goulland of Boston
in said District and a citizen thereof

GREETING:

FOR CERTAIN CAUSES, offered before the Circuit Court of the United States of America, for the first Circuit, within and for the Massachusetts District, as a Court of Chancery, WE COMMAND AND STRICTLY ENJOIN YOU, laying all other matters aside, and notwithstanding any excuse, that you personally be and appear before our said Circuit Court at the Rules, to be holden at the Office of the Clerk of our said Court, in Boston, in said District, on the first Monday, being the *seventh* day of *June* next, to answer to a Bill of Complaint exhibited against you in our said Court, wherein *Arthur S. Sullivan, William S. Gilbert and Richard D. O'Byrne & Co.,* all of London in the Kingdom of Great Britain, and citizens thereof,

and Complainant and you are Defendant ;
and to do further and receive that which our said Circuit Court shall consider in this behalf. And this you are in no wise to omit, under the pains and penalties of what may befall thereon.

Witness, the Honorable
this *twenty fourth* day of *April*
the one hundred and *fourth* year of the Independence of the United States of America.

Horizon B. White

at Boston,
A. D. 18*70*, in

John G. Nelson Clerk.

MEMORANDUM. The defendant is to enter his appearance in the suit in the Clerk's Office on or before the day at which the Writ is returnable, otherwise the Bill may be taken *pro confesso*.

~~A true copy, Attest:~~

United States of America
District of Columbia
April 24 1880
I hereby certify that I have received
the within receipt by delivering
a duly attested copy of the same
to said David & P. Gouldland
C. J. Bank
No. 2 Marshall
City 3

709

In Equity,

Arthur Sullivan et al

v.

Louis P. Gouldland



Subpoena
Returnable June Rulee
to wit: June 7th a. d. 1880.

Thomas Holmes & Brown

Attorneys

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To the Marshal of our District of Massachusetts, or to either of his Deputies,

GREETING:

WE COMMAND YOU that you Summon *Louis P. Goulland*
of Boston in said District and cit-
izens thereof

(if he may be found in your preeinet)

to appear before the Circuit Court of the United States, to
be holden at Boston, within and for the Massachusetts District, on *Monday the twenty ninth*
day of *April, current* at ten o'clock, A. M., then and there to show
cause, if any he has, why an injunction should not issue against him as prayed
for in the Bill of Complaint of *Arthur S. Sullivan William*
S. Gilbert and Richard D. O'Byrne and *Waste*, all
of London in the Kingdom of Great Britain
and citizens thereof

this day filed in the office of the Clerk of said Circuit Court.

HEREOF FAIL NOT, and make due return of this Writ, with your doings
thereon, into our said Court.

Witness, the Honorable

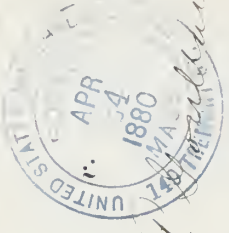
Horison R. Waite
at Boston aforesaid, the *twenty fourth* day of *April*,
in the year of our Lord one thousand eight hundred and *seventy eight*

John R. Waite
CLERK.

7118

In Equity,

Arthur Sullivan et al



Louis J. Brown

SUMMONS TO SHOW CAUSE.

RETURNABLE, April 26th 1880.
at 10 o'clock A.M.

Brown, Plaintiff
Attorneys

to appear before the Circuit Court as within directed by
in hand a copy of the order of the court
U. S. Marshal.
John J. Brown
2-12
2-12

James J. Brown

Pursuant herunto, I this day summoned the within named

United States of America, }
MASSACHUSETTS DISTRICT, SS. }
Brown et al
1880

L. C. H. S. 3
Mass. Dist. 3 Oct. 5. 1879

No. 1392 Arthur S. Sullivan Ad. v. Louis P. Goulland.

Receipts

Bill entry &c.	5.00
Marshals fees, service of subpoena &c.	6.12
Dr.	—
Att.	—
Retaining order &c. & service of	4.12
Clarks fees: Jul. 80	
Do. 40	
Et. 100	
Dec. 100	
Rec. 4.00	8.70
Att. fee	—
Supplement	1.00
	<hr/>
	\$ 24.94
	1.00
April 24, 1880.	Profit

Campbell Post.

No 1392

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To Louis P. Goulland of Boston, in
said District and a citizen thereof,

Your Agents and Servants, GREETING.

WHEREAS

Arthur J. Sullivan, William J. Gilbert
and Richard D' Oyley Carte, all of London in
the Kingdom of Great Britain

have exhibited ~~their~~ Bill of Complaint before the Justices of our Circuit Court of the
United States for the First Circuit, begun and holden at Boston, within and for the District
of Massachusetts, on the 15th day of October A.D. 1879, against you the said

Louis P. Goulland

praying to be relieved touching the matters therein complained of, and whereas, by an Order
from said Court, made on the ~~twenty fourth~~ day of April A. D. 1880,
it was ordered that a ~~Writ of Injunction~~ ^{Restraining Order} issue under the Seal of the said Court, to restrain you
and each and every of you, from doing all the matters and things from the doing of which you
are prayed to be restrained in said Bill, according in full with the prayer of said Bill, ~~until the~~
~~prayer for an Injunction may be heard and decided by the Court.~~

WE therefore, in consideration thereof, ENJOIN AND COMMAND you each, and
every of you that from and immediately after the receipt and notice of this our ~~Writ~~ ^{Restraining Order}, by you,
or any of you, you shall not advertise, publish, expose for sale or sell any
publications entitled "Pirates of Penzance" like those marked
"A" & "B", attached to the affidavit of Alfred Cellier filed
with said Bill of Complaint; "A" being entitled "Potpourri"
and "B", "Favourite Melodies from the Pirates of Penzance", or any
publications containing the words or music or any portion thereof
of the comic opera entitled and known as "The Pirates of Penzance
or the Slave of Duty", of which Arthur J. Sullivan and William
J. Gilbert are the first and original authors and sole owners as
alleged in said Bill of Complaint, until the motion for Injunction
during the pendency of said suit may be heard and determined
by the said Circuit Court.

WHEREOF you are not to fail on pain of ten thousand dollars, to be levied on your and
each of your goods, chattels, lands and tenements, to our use.

Witness the Honorable Morrison R. Waite, at Boston,
this ~~twenty fourth~~ day of April in the year of our Lord one thousand

eight hundred and ~~seventy~~ ^{eighty} John G. Stearns
Clerk.

710

Sullivan et al

IN EQUITY,

Paul Clark
versus
UNITED STATES DISTRICT COURT
MIDDLESEX COUNTY
MASSACHUSETTS
APR 24 1880

WRIT OF INJUNCTION.

Restraining Order
[Apr 24. 1880]

Brown Holman & Brown

1880

Apr 24

United States of America, }
MASSACHUSETTS DISTRICT, ss.

I HEREBY CERTIFY that I have notified the within-named respondent
Paul Clark

My delivering nothing in hand a duty
admitted copy of the writ

W. J. Clark
W. J. Clark

Apr 24
Apr 12
Apr 8.12

1922
Arthur V. Sullivan

d.

George P. H. Sulland

Small

Entered Nov. 24, 1888

Circuit Court of the United States,
District of Massachusetts.

In Equity.

Arthur S. Sullivan et al.

— v. —

Louis P. Goulland.

Final Decree.

Lowell, J. On this twenty fourth day of April A. D. 1880, the parties in the above entitled cause appeared by their counsel, Alexander P. Brown, Esq., for complainant and Thomas W. Clarke, Esq., for defendant and desired that the hearing of the motion for injunction be had on this day, and thereupon on motion of Alexander P. Brown, Esq., defendant's counsel saying that he had examined the case and advised defendant that he had no defence and stating he should make no defence. It is ordered, adjudged and decreed that the defendant be enjoined pendente lite until the further order according to the prayer of the bill.

And counsel for defendant further desiring that the cause be now heard and disposed of finally without further delay or

Circuit Court of the United States,
District of Massachusetts,
In Equity.

Arthur G. Sullivan et al

v.
Louis J. Goulland.

To the Honorable the Justices of the
Circuit Court of the United States
within and for the First Circuit
and District of Massachusetts.

Arthur G. Sullivan, William G.
Gilbert and Richard D'Oyly Carte,
all of London in the Kingdom of
Great Britain, and citizens thereof,
bring this their bill against Louis
J. Goulland of Boston in said Dis-
trict and a citizen thereof.

And thereupon your orators com-
plain and say:-

1. That your orators, the said
Sullivan and the said Gilbert, are the
first and original authors and sole
owners of a certain new comic opera
entitled and known as "The Pirates
of Penzance, or the Slave of Duty",
and the words and music thereof;
which said opera was first produced

and publicly performed in the year 1879.

2. That in said year 1879, the said Sullivan and Gilbert being the authors and owners of the said opera as aforesaid, by an instrument in writing, granted unto your orator, the said A. D'Oyly Carte, the sole and exclusive right to produce the said opera in the United States and Canada, under the supervision and direction of the said Sullivan and Gilbert.

3. That thereafter, after careful preparation therefor and at great expense, the said opera was produced and performed on the stage in the United States, under the personal supervision of your orator; and the same obtained and now has a great and valuable reputation.

4. That neither the said opera nor any part thereof has ever been copyrighted by the said Sullivan and Gilbert or either of them, nor save as above has the same, until the wrongful acts of the defendant hereinafter complained of, ever been

they have always taken great care and precaution to prevent the production, performance and publication thereof, save by themselves; and have never consented to or acquiesced in any invasion or infringement of their said right.

6. That the defendant well knowing the premises without the license of your orator or either of them, and in violation of your orators' said exclusive right has published and exposed and advertised for sale and sold at Boston in said District and elsewhere in the United States, and is now engaged in and threatens to continue publishing and exposing for sale and selling large numbers of a certain publication, containing reproductions of the words and music of many parts of the said opera and is now so exposing for sale and selling certain other publications containing reproductions of the words and music and the music alone of many parts of the said opera; as by copie

of said publications herewith produced and shown unto your Honors will fully appear; and announce the publication of and threaten to publish and sell other publications containing the words and music of other portions of the said opera; but how many of such publications the defendant has so published and sold your orators cannot state and pray the defendant may discover and set forth in answer to this bill.

All which actings and doings are contrary to equity and good conscience and tend to the manifest wrong and injury of your orators in the premises.

7. That your orators will be subject to great and irreparable injury unless they shall obtain the relief hereby sought.

8. That the matter or amount in controversy herein exceeds the amount of five hundred dollars.

Wherefore your orators pray that the defendant may be required to answer the premises under oath and may be decreed to account for

they have always taken great care and precaution to prevent the production, performance and publication thereof, save by themselves; and have never consented to or acquiesced in any invasion or infringement of their said right.

b. That the defendant well knowing the premises without the license of your orator or either of them, and in violation of your orators' said exclusive right has published and exposed and advertised for sale and sold at Boston in said District and elsewhere in the United States, and is now engaged in and threatens to continue publishing and exposing for sale and selling large numbers of a certain publication, containing reproductions of the words and music of many parts of the said opera and is now so exposing for sale and selling certain other publications containing reproductions of the words and music and the music alone of many parts of the said opera; as by copie

and pay over to your orator all gains and profits by him realized from his said unlawful publications and sales; and to deliver up to be destroyed all remaining copies of his said publications and the type or plates from which they are printed; and that he may be restrained by an injunction of this Court, from advertising, publishing, exposing for sale or selling any of said publications or any publications containing the words or music of the said opera or any portion thereof; and that he may be enjoined in like manner and to like effect pending this suit; and that your orators may have such other and further relief as to your Honors may seem meet and the nature of the case may require.

And to the end that your orator may have such discovery and relief may it please your Honors to grant unto your orators, writs of injunction conformable to the

prayer of this bill and also a writ of subpoena, to be directed to the said Louis P. Goulland commanding him at a certain time and under a certain penalty therein to be limited, personally to be and appear before this Honorable Court, then and there to answer this bill, and to do and receive what to your Honors shall seem meet.

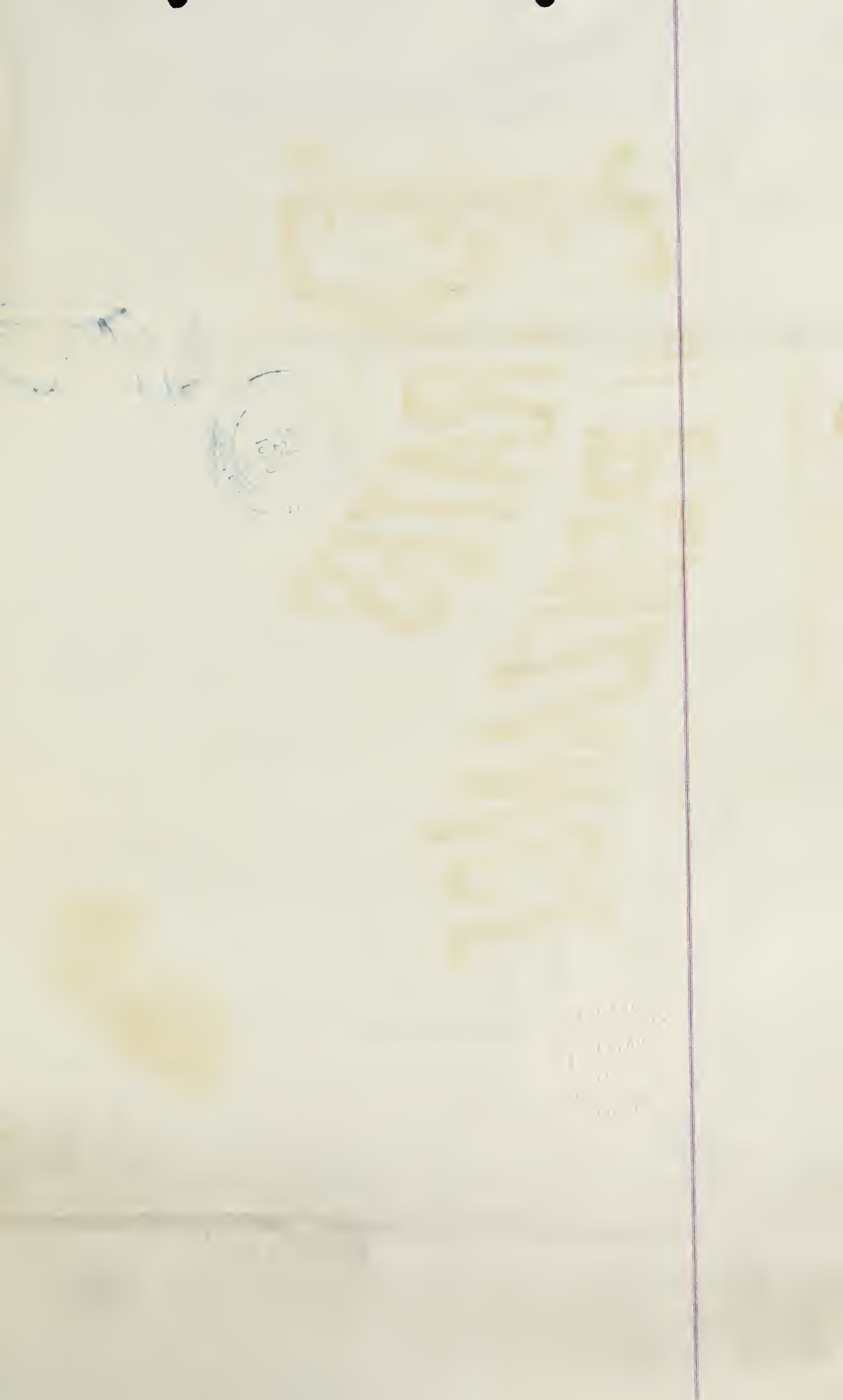
Matthew S. Sullivan.

William P. Gilbert

P. W. Byly best

by Brown, Holmes & Brown

Solicitors & of counsel.



in all other respects, the instructions of Messrs. Gilbert and Sullivan that every care should be taken to prevent the words or music from becoming public.

Alfred Cellier.

United States of America,
State and District of Massachusetts,
County of Suffolk, J.

At Boston, in said State District and County this 20th day of April A. D. 1880, personally appeared the above named Alfred Cellier, to me personally known, and who subscribed the above affidavit, and made solemn oath that the statements therein contained are true.

Before me,

J. Henry Taylor.
Notary Public.



Circuit Court of the United States
District of Massachusetts.
In Equity.

Arthur S. Sullivan et al
v.
Louis P. Goulland.

Alfred Bellier of London, England,
being duly sworn, says:-

I am 36 years of age and reside
in London, England. I am by pro-
fession a musician, conductor
of the Opera Bouique in London,
and also of the Promenade Concerts
at the Royal Palace Opera Covent
Garden Theatre, and the composer
of several operas, operettas, and
other ~~works~~ similar works. I have
been associated with Messrs. Gilbert
and Sullivan, the author and com-
poser respectively of the opera known
as the "Pirates of Penzance, or the
Slave of Duty" from the beginning
as their musical director and
conductor, have had charge of
the instruction and drill of the

principal artists and of the choruses of the four companies now playing the opera in this country and I am in consequence thoroughly familiar with the music of the opera, and have written out from memory, much of the scores and vocal parts now in use by those companies. In my capacity as musical director I have always required in accordance with instructions from Messrs. Gilbert and Sullivan that the score and vocal parts should be most carefully kept private when not in actual use in the performance. At the end of each performance all the scores and vocal parts are collected by a person detailed for the purpose, put in a basket which is locked, and taken to my hotel or other stopping place. And I am informed and fully believe that substantially the same precautions are taken whenever the piece is produced by the other companies.

I have carefully examined the



annexed publications, marked "A" and "B", purporting to be "arrangements" of airs or melodies from the "Pirates of Penzance". In "A" the passages under the pencil lines are reproductions of portions of the opera, with the exception of occasional and slight inaccuracies (at passages marked x) of a note or two, but so slight that they would not be detected except by a person entirely conversant with the original composition. These reproductions comprise all of "A" except eight bars of "Introduction" so called, eight bars of conclusion, and twenty-one bars in all throughout the piece, of such modulation as is commonly employed in arrangements of this sort to connect one theme with the next. There are two hundred and fifty bars in the piece, of which all but thirty-nine are a reproduction. The accompaniment is an imitation though often incorrect and musically inaccurate, of the harmony of the original. In the publication marked

"B"; I find likewise a substantial reproduction of portions of the original work, which I have marked with a pencil line as on "A", with four bars of conclusion, and eight bars of modulation, not found in the original. The piece contains about one hundred bars of which all but twelve are a reproduction.

I further depose both of my own knowledge and on information, that Messrs. Gilbert and Sullivan have always taken every precaution to prevent the words or the music of the "Pirates of Penzance" from being made public, except by performance on the stage by their authorized companies, and that no copies of either words or music have been allowed to be made except those absolutely necessary for use in the performance, which have been made by me or under my own supervision and are most carefully kept and guarded. And furthermore I have always followed,

"A"
J. H. Taylor
N. P.

PIRATES of PENZANCE

The popular Airs arranged for

Pianoforte.

Potpourri. *Lancers Quadrille.*

C. D. BLAKE.

E. H. BAILEY.

Waltz. E. H. BAILEY.

BOSTON
WHITE, SMITH & COMPANY

516 Washington St.

Ottawa Ills.
Simon Brothers.

Austin Texas
Chas. T. Sisson.

Providence
N. Darling & Co.



PIRATES OF PENZANCE

Vocal Gems.

- | | |
|--|-----|
| 1. Ruths Song | .35 |
| 2. The Pirate King | .35 |
| 3. The Model Major General | .35 |
| 4. Policemans 1 st Chorus. When the foeman &c | .35 |
| 5. Policemans 2 ^d Chorus. When a felon &c | .35 |
| 6. | |
| 7. | |
| 8. | |

Instrumental.

- | | | |
|-------------------------|---------------------|-----|
| 1. Potpourri de Concert | <i>C. D. Blake</i> | .75 |
| 2. Lancers Quadrille | <i>E. H. Bailey</i> | .50 |
| 3. Waltz | " " | .50 |

BOSTON
WHITE, SMITH & COMPANY

516 Washington St.

Ottawa Ills.
Simon Brothers.

Austin Texas
Chas. T. Sisson.

Providence
N. Darling & Co.

PIRATES OF PENZANCE.

GRAND POTPOURRI DE CONCERT.

by Chas. D. Blake.

Introduction.

Musical notation for the Introduction section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a forte (f) dynamic marking.

Continuation of musical notation for the Introduction section, showing the final measures of the piece.

Tempo di March.

Musical notation for the Tempo di March section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a march tempo.

Continuation of musical notation for the Tempo di March section, showing the final measures of the piece.

*Chorus of
Pirates
Act II*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a key signature change to one flat and a time signature change to 3/4. A purple '+' mark is written above the first measure.

Tempo di Valse.

Third system of musical notation, featuring a waltz tempo. The music is in 3/4 time and includes a melodic line in the treble and a harmonic accompaniment in the bass.

Mabeli
Song Act I

Fourth system of musical notation, featuring a triplet in the treble staff. A purple 'X' mark is written above the first measure.

Fifth system of musical notation, featuring dynamic markings *pp* and *f*. A purple 'X' mark is written above the first measure.

First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line with chords. A purple bracket spans across both staves.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *pp* (pianissimo) and a dynamic marking of *f* (forte). A dynamic hairpin connects these markings. A purple bracket spans across both staves. A circled '8' is written above the treble staff.

Third system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff contains a bass line with chords. A purple bracket spans across both staves.

Fourth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff contains a bass line with chords. A purple bracket spans across both staves.

Fifth system of musical notation. The treble clef staff contains chords and a melodic line. The bass clef staff contains a bass line with chords. A purple bracket spans across both staves.

8

pp *f*

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a series of chords and melodic lines. A circled number '8' is written above the upper staff, and dynamic markings 'pp' and 'f' are present.

Ruth
(PIRATES' SONG.)

$\frac{2}{4}$

This system contains the third and fourth staves. The upper staff has a key signature change to two flats (B-flat and E-flat). The lower staff continues in the same key signature. A section of the music is marked with a $\frac{2}{4}$ time signature. The title 'Ruth (PIRATES' SONG.)' is written in purple above the staff.

f

This system contains the fifth and sixth staves. The upper staff continues with a key signature of two flats. The lower staff features a rhythmic accompaniment. A dynamic marking 'f' is present.

This system contains the seventh and eighth staves. The upper staff continues with a key signature of two flats. The lower staff features a rhythmic accompaniment. The system ends with a key signature change to two sharps (F-sharp and C-sharp).

ff

This system contains the ninth and tenth staves. The upper staff continues with a key signature of two sharps. The lower staff features a rhythmic accompaniment. A dynamic marking 'ff' is present. The system ends with a key signature change to one sharp (F-sharp).

6

(POLICEMAN'S SECOND CHORUS.)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes. A blue 'X' is handwritten above the first measure of the upper staff.

The second system continues the musical notation with two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides harmonic support with chords and bass notes. A blue 'X' is handwritten above the first measure of the upper staff.

The third system consists of two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff contains a bass line with chords. A blue 'X' is handwritten above the first measure of the upper staff.

The fourth system consists of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff contains a bass line with chords. A blue 'X' is handwritten above the first measure of the upper staff.

The fifth system consists of two staves. The upper staff begins with a dynamic marking of *f* (forte) and contains a melodic line with a triplet of eighth notes. The lower staff contains a bass line with chords. A blue 'X' is handwritten above the first measure of the upper staff. The system concludes with a double bar line and a 2/4 time signature change.

(MAJOR GENERAL'S SONG.)

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The right hand features a continuous eighth-note accompaniment pattern. The left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. The right hand maintains the eighth-note accompaniment, while the left hand's bass line shows some chromatic movement. The system concludes with a fermata over the final note in both hands.

The third system introduces a key change to one flat (Bb). The right hand's accompaniment pattern remains consistent. The left hand's bass line features a prominent chromatic descent, reflecting the new key signature.

The fourth system continues in the key of one flat. A handwritten purple 'X' is visible above the right-hand staff in the third measure. The system ends with a fermata over the final note.

The fifth system returns to the key of one sharp (F#). The right hand's accompaniment pattern is consistent with the previous systems. The left hand's bass line continues with a similar rhythmic and harmonic structure.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and a bass line. The key signature is one sharp (F#) and the time signature is 6/8.

(PIRATE CHIEF.)
Tempo di March.

The second system continues the piece with a key signature change to two flats (Bb, Eb) and a 6/8 time signature. The treble staff features a melodic line with some dynamics markings, including a forte (f) marking. The bass staff continues the accompaniment.

The third system shows further development of the melody in the treble staff, with some notes marked with a purple 'X'. The bass staff maintains the accompaniment pattern.

The fourth system continues the musical progression, with a purple 'X' marking a note in the treble staff. The accompaniment in the bass staff remains consistent.

The fifth system concludes the piece on this page, with the treble staff ending on a sustained note and the bass staff providing a final accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Fifth system of musical notation, concluding the page with a final cadence and a change in key signature to three flats and a 4/4 time signature.

10 (ON TO VICTORY.)
Moderato.

Handwritten annotations: A large purple bracket spans the first two systems. A purple 'X' is written above the first measure of the second system. A purple '+' is written above the first measure of the first system. A purple 'B' and '15' are written in the right margin.

Handwritten annotations: A purple 'X' is written above the first measure. A purple '+' is written above the first measure. A purple 'B' and '15' are written in the right margin.

Handwritten annotations: A purple '+' is written above the first measure. A purple 'B' and '15' are written in the right margin.

(POLICEMAN'S FIRST CHORUS.)

Handwritten annotations: A purple 'A' and '23' are written in the right margin.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns, while the bass staff maintains the accompaniment.

Third system of musical notation. The treble staff features a series of slurs and beamed notes, creating a sense of continuous motion. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff has a prominent melodic line with many slurs. The bass staff continues with its accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff concludes with a series of chords and a final note. The bass staff also concludes with a final chord. The word "Fine." is written at the end of the system.





COMPOSITIONS

FOR  **Piano Forte**  BY

E. H. BAILEY.

HAPPY BROOK.	Caprice Elegante.	Op. 7.	50.
SPARKLING DEWDROPS.	Nocturne.	Op. 10.	50.
SUMMER TWILIGHT.	Romance without Words.	Op. 13.	35.
SHEPHERD GIRL.	Summer Reverie.	Op. 31.	50.
SHOWER OF DIAMONDS.	Fantasie.	Op. 33.	50.
ECHOES FROM THE DELL.	Caprice.	Op. 38.	60.
VESPER BELLS.	Schottische.	Op. 39.	35.
CASTLE CHIMES.	Meditation Religieuse.	Op. 50.	40.
MURMURING SHELLS.	Pensee Romantique.	Op. 51.	50.
CENTENNIAL MARCH.	Brilliant. Solo.	Op. 52.	50.
CENTENNIAL MARCH.	Brilliant. Four Hands.	Op. 52.	75.
MILL WHEEL.	Transcription.	Op. 56.	75.
THE WARRIOR'S DREAM.	March.	Op. 58.	40.
SHELLS OF OCEAN.	Transcription.	Op. 67.	70.
PLEYEL'S GERMAN HYMN.	Variations.	Op. 69.	50.
THE OLD OAKEN BUCKET.	Transcription.	Op. 70.	50.
JUNE MORNING.	Rhineland Polka Rondo.	Op. 72.	50.
CHARITY.	Transcription.	Op. 73.	50.
FALLING RAIN.	Idylle.	Op. 74.	50.
HIGHLAND MARCH.	Op. 75.	50.
PRAYER IN THE CHAPEL.	Meditation Religieuse.	Op. 76.	50.
BLACK HAWK.	Quadrille.	Op. 79.	40.
MERCEDES.	Rhapsodie.	Op. 80.	60.
SOUNDS THAT LINGER.	Rhineland.	Op. 83.	50.
FOREST GARDEN.	Polka.	Op. 84.	50.
BELLS OF CORNEVILLE.	Lancers Quadrille.	Op. 85.	50.
CUNARD LINE.	Quick March.	Op. 86.	50.

BOSTON: **WHITE, SMITH & CO.** 516 Washington St.

NEW YORK:
W. A. POND & CO.

CHICAGO:
ROOT SONS.

SAN FRANCISCO:
M. GRAY.

"B"
J. H. Taylor
1880

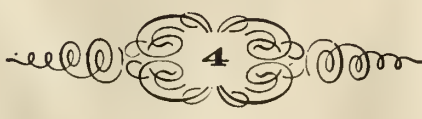
FAVORITE MELODIES

FROM THE

PIRATES OF
PENZANCE

—BY—

E. COLVILLE.



BOSTON:

LOUIS P. GOULLAUD,

108 Tremont Street.

New York:
SPEAR & DEHNHOFF, 717 Broadway.
Philadelphia:
E. D. FREEMAN, 1102 Chestnut Street.

New Orleans: LOUIS GRUNEWALD, 18 Baronne St.
Milwaukee: WM. BOELFING & CO.

Chicago:
CHICAGO MUSIC CO., 152 State Street.
San Francisco:
M. GRAY, 117 Post Street.

— A —

MUSICAL JOURNAL

TO SUIT THE TIMES.

THIS JOURNAL IS ISSUED THE FIRST OF EVERY MONTH,

AND EACH NUMBER WILL CONTAIN

Twelve Pages of Choice Vocal and Instrumental Music

144 PAGES. TWELVE NUMBERS FOR ONE YEAR.

ONLY SIXTY CENTS.

This Journal is fast becoming the *principal Musical Paper of the United States*. Among the Authors are the following popular names:—

ARTHUR SULLIVAN, MOLLOY, ABT, DEXTER SMITH, SCHUMANN, LINDSAY, COWEN, BROCKWAY,
GILBERT, CLARIBEL, RUBINSTEIN, GLOVER, WARREN, DORN, OESTEN, STRAUSS, GIESE,
JUNGMAN, REINECKE, PARLOW, KOHLER, TURNER, and others.

Goullaud's Monthly Journal of Music

will be sent to your address for one year for the trifling sum of SIXTY CENTS, which is less than the cost of the music in one number if purchased in sheet form. This Journal is printed on a nice quality of paper, the same size as sheet music.

Without exception it is the *best* and *cheapest* Musical Journal published in this country.

ONLY SIXTY CENTS FOR ONE YEAR. SUBSCRIBE AT ONCE.

LOUIS P. GOULLAUD, STUDIO BUILDING MUSIC STORE,

108 TREMONT STREET, BOSTON, MASS.

who will send, post-paid, to any address, any piece of Music or Music Book published in America or Europe, on receipt of the marked price. Catalogues furnished on application.

Be careful that your name and address are very plainly written.

PIRATES OF PENZANCE.

FAVORITE MELODIES.

EUGENE COLVILLE.

TEMPO DI MARCIA,

*MS of this
is identical
with A 23 for
this 23 bars -
including error.*

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a dynamic marking of *mf*. The second system has a handwritten 'X' above the final measure. The third system has several *V* markings above the treble staff. The fourth system begins with a *Sva* marking and ends with a double bar line and a key signature change to B-flat major. There are several handwritten annotations, including a large 'X' at the top left and another 'X' at the bottom right.

Handwritten 'X' marks are present at the beginning and end of this system. The music is in a key with two flats and a 3/4 time signature. The first staff (treble clef) contains a melodic line with slurs and triplets. The second staff (bass clef) contains a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *f* (forte).

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff provides a steady accompaniment. Dynamics include *f* (forte).

The third system shows more complex rhythmic patterns in the treble staff, including triplets. The bass staff continues with chords. Dynamics include *f* (forte).

The fourth system includes a vocal line in the treble staff with the lyrics "his". The bass staff has a *marcato.* (marked) instruction. Dynamics include *f* (forte).

The fifth system features a *marcato.* (marked) instruction in the bass staff. Dynamics include *ff* (fortissimo) and *p* (piano).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a complex, multi-measure melodic line with many beamed notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings 'f' and 'p' are present.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamic markings 'f' are used. A large, illegible handwritten scribble in purple ink is located above the right side of the system.

Third system of musical notation. The right hand has a more active, rhythmic melody. The left hand continues with a steady accompaniment. The instruction "con brio." is written above the right hand. A large, illegible handwritten scribble in purple ink is located above the left side of the system.

Fourth system of musical notation. The right hand features a dense, multi-measure melodic passage with many beamed notes. The left hand accompaniment remains consistent. A large, illegible handwritten scribble in purple ink is located above the system.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The right hand has a final melodic flourish. The left hand accompaniment ends with a few chords. A large, illegible handwritten scribble in purple ink is located above the system.

No 1392

Piano Circle



CONTENTS.

AIR A LA BOURRÉE,	D. Brocca.	MARCH,	R. A. Burgess.
ALHAMBRA WALTZES, No. 1,	W. Morse.	MARCH,	T. Giese.
ANGELIC HARP,	F. Zahn.	MUSETTE,	C. Gounod.
AUTUMN FROLIC POLKA,	C. Fraentzel.	NANCY LEE,	H. Maylath.
BLOSSOM WALTZ,	G. C. Taylor.	NEW SNOW DROP POLKA,	W. French.
BUM, BUM! GALOP,	J. Resch.	ON PARADE,	H. Lichner.
CHACONNE,	A. Durand.	PALM LEAF MAZURKA,	F. Hiller.
CRADLE SONG,	R. Schumann.	PEASANT'S MARCH,	C. Reinecke.
DOLL'S DREAM,	T. Oesten.	PINAFORE WALTZES,	Strauss.
EVANGELINE (Pot Pourri),	E. E. Rice.	PINK,	H. Lichner.
EYE BRIGHT WALTZ,	G. A. Veazie, Jr.	PRIERE DU MATIN,	L. Streabog.
GOLDEN ROBIN POLKA,	Bousquet.	STRAWBERRIES AND CREAM SCHOT- TISCHE,	J. Wadsworth.
GRACIEUSE,	J. Egghard.	SHVEET LEEDLE GIRL'S DANCE,	E. E. Rice.
LA GAÏETE,	J. Egghard.	TENDRE FLEUR,	J. Egghard.
LA PETITE TYROLIENNE,	J. Egghard.	TRUMPETER'S SERENADE,	F. Spindler.
L'INNOCENCE,	J. Egghard.	TURKISH PARADE (T. Michaelis),	D. Krug.
LITTLE BUTTERCUP WALTZ,	E. Colville.		
LITTLE POSTILLION,	L. Streabog.		

Over 100 Pages Sheet Music Size, elegantly bound in Cloth, sent post paid on receipt of

ONE DOLLAR.

BOSTON:

LOUIS P. GOULLAUD, PUBLISHER,

No. 108 TREMONT STREET.

Copyright, 1879.

Wright & Potter Printing Co., Printers, Boston.

Stereotyped by J. FRANK GILES, Music Printer, Boston.