

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

Arthur S. Sullivan et al v. Charles J. White et al.

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

Arthur S. Sullivan, William S. Gilbert and Richard D'Oyly Carte, all of London in the Kingdom of Great Britain and citizens thereof, bring this their bill against Charles J. White and William F. Smith, both of Boston in said District and citizens thereof, co-partners having their place of business in said Boston, under the name of White, Smith & Company, and hereupon your orators complain 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 the 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 R. 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 defendants hereinafter complained of, ever been performed, printed or published; but the same has always been kept in manuscript, only such copies thereof

being allowed to be made as were necessary for the proper rehearsal and performance of the said opera on the stage, and the said copies being most carefully preserved and kept in the possession of your orators and their authorized agents in order to prevent the same from being copied or in any way used save for said performance on the stage.

5. That your orators are the sole and exclusive owners of the said opera and the words and music thereof, and the exclusive right to produce, perform and publish the same and the words and music thereof; which said right is of great value and a source of great profit to your orators; and none of your orators have ever authorized, licensed, consented to or acquiesced in the production, performance or publication of the said opera or the words or music thereof, save as aforesaid, but on the contrary they have always taken great care and precaution to prevent the production, performance and publication thereof save by themselves; and have never consen-

ted to or acquiesced in any invasion or infringement of their said right.

b. That the defendants well knowing the premises without the license of your orator or either of them, and in violation of your orators said exclusive right, have published, and exposed and advertised for sale, and sold, at Boston in said District and elsewhere in the United States, and are now engaged in and threaten to continue publishing and exposing for sale and selling large numbers of certain publications, containing reproductions of the words and music of many parts of the said opera, as by copies 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 defendants have so published and sold your orators cannot state and pray the defendants 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 defendants may be required to answer the premises under oath; and may be decreed to account for and pay over to your orators all gains and profits by them realized from their said unlawful publications and sales; and to deliver up to be destroyed all remaining copies of their said publications, and the type or plates from which they are printed; and that they may be restrained by an injunction of this Court, from advertising, publishing, or

that they may be restrained in like manner  
by a restraining order of this Court till the prayer  
from injunction may be heard and decided;

posing for sale or selling, any of  
said publications or any publi-  
cations containing the words or  
music of the said opera or any  
portion thereof; <sup>and from using or using the said lyrics or plots</sup> and that they  
may be enjoined in like man-  
ner 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, <sup>and a restraining order,</sup> conformable  
to the prayer of this bill and  
also a writ of subpoena, to be  
directed to the said Charles H.  
White and William F. Smith, com-  
manding them at a certain time  
and under a certain penalty there-  
in 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

1111

Thomas L. Sullivan.

William L. Gilbert.

R. W. Lyly best.

by Brown, Holmes + Brown

Whitton + of counsel.

Oct. 7. 1839 1391  
William S. Williams of Cal.

v.

Charles S. White of Cal.

Bill of Complaint

Presented  
1843.

Lucy Pa. wife of the James Pa.  
of said James of 1839.  
deceased at the April 24, 1843.





Circuit Court of the United States }  
District of Massachusetts } *In Equity,*  
No 1394 }  
Arthur S. Sullivan et al

vs  
Charles A. White et al  
Sowell J. <sup>*Rec'd from*</sup> On this twenty fourth  
day of April AD 1880 the  
parties in the above entitled  
cause appeared by their  
counsel, Alexander P. Thayer  
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, Defendants  
Counsel saying that he had  
examined the case and advi-  
sed Defendants that they had  
no defence and stating they should  
~~make no defence,~~  
It is ordered and adjudged and  
decreed that ~~the defendants be enjoined~~  
~~and restrained~~ <sup>the defendants be enjoined</sup>  
<sup>until further order</sup>  
pendente lite ~~issues~~ according  
to the prayer of the Bill, ~~and~~  
~~that the restraining order~~  
~~heretofore issued be contin-~~  
~~ued.~~

And counsel for Defendant  
further desiring that the cause  
be ~~heard~~ <sup>heard</sup> disposed of finally  
without further delay or ex-  
pense, ~~as on bill~~ ~~and~~ ~~affidavits~~ ~~as on~~  
~~final hearing~~ ~~in pleadings~~ ~~and~~ ~~process,~~  
On motion of Alexander P  
Brown Esq of counsel for

Complainants, Defendants come  
all according to the form of  
the decree,

It is ordered, adjudged and  
decreed that ~~the said injunction~~  
~~be made perpetual, and~~  
that Defendants have infringed  
in the exclusive rights of the  
Complainants as set forth in  
the Bill, and that the Defen-  
dants profits be assessed at  
the sum of one dollar,  
and that Complainants recov-  
er the sum of one dollar  
as profits ~~and damages~~, and  
costs taxed at thirty four dollars  
and thirty six cents.

And it is further ordered and  
decreed that <sup>Defendants be enjoined hereafter</sup> ~~they~~ ~~shall~~ ~~be~~ ~~enjoined~~ ~~hereafter~~  
~~to~~ ~~make~~ ~~perpetual~~.

By the Court: John S. Helms



1391

Sullivan et al

d.

White et al

Final Decree

4

Entered April 24, 1858

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

Arthur J. Sullivan et al

v.

Charles A. White et al

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

I am 36 years of age and reside  
in London, England. I am by profes-  
sion 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 ~~and~~ similar works.  
I have been associated with Messrs.  
Gilbert and Sullivan, the author and  
composer respectively of the opera  
known as the "Pirates of Penzance, or  
the Slave of Duty" from the beginning  
as their musical director and conduc-  
tor, have had charge of the instruc-  
tion 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.

247  
N. P.  
In my capacity as musical director <sup>in accordance with instructions from Messrs Gilbert & Sullivan</sup> I have always required 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 nos.

sages 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 it" 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, 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,

At Boston, in said State, District  
and County this 20<sup>th</sup> day of April  
A. D. 1880, personally appeared  
the above named Alfred Bellier,  
to me personally known, and  
who subscribed the above affi-  
davit, and made solemn oath  
that the statements therein con-  
tained are true.

Before me,  
J. Henry Taylor  
Notary Public.





Arthur D. Sullivan <sup>1891</sup> Mar

Richard A. Miller of N.C.

App. J. M. L. L. L.



"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.

Potpourri. 4 Hds. 1.00

BOSTON  
WHITE, SMITH & COMPANY

516 Washington St.

Ottawa Ills.  
Simon Brothers.

Austin Texas  
Chas. T. Sisson.

Providence  
H. 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 <sup>st</sup> Chorus. When the foeman &c | .35 |
| 5. Policemans 2 <sup>d</sup> Chorus. When a felon &c     | .35 |
| 6.   |     |
| 7.   |     |
| 8.   |     |

## Instrumental.

- |                                       |                     |     |
|---------------------------------------|---------------------|-----|
| 1. Potpourri de Concert (4 Hds. 1.00) | <i>C. D. Blake</i>  | .75 |
| 2. Lancers Quadrille                  | <i>E. H. Bailey</i> | .50 |
| 3. Waltz                              | " "                 | .50 |

BOSTON  
WHITE, SMITH & COMPANY

*515 Washington St.*

*Ottawa Ills.  
Simon Brothers.*

*Austin Texas  
Chas. T. Gisson.*

*Providence  
W. 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 dynamic marking of 'f'.

Musical notation for the first section of the Pirates' Chorus and March, featuring a grand staff with treble and bass clefs.

Tempo di March. (PIRATES' CHORUS AND MARCH.)

Musical notation for the second section of the Pirates' Chorus and March, featuring a grand staff with treble and bass clefs.

Musical notation for the third section of the Pirates' Chorus and March, featuring a grand staff with treble and bass clefs.

Chorus of  
Pirates  
Act I

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The system contains four measures.

(MABEL'S SONG.)

Second system of musical notation, continuing the piece. It includes a treble and bass staff. A blue 'X' is handwritten above the first measure of the treble staff. The key signature remains one flat, and the time signature is 3/4. The system contains four measures.

Tempo di Valse.

Third system of musical notation, marked 'Tempo di Valse'. It consists of a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system contains four measures.

Mabel's Song Act I

Fourth system of musical notation. It features a grand staff with a treble and bass clef. A blue 'X' is handwritten above the first measure of the treble staff. The key signature has two flats, and the time signature is 3/4. The system contains four measures.

Fifth system of musical notation. It includes a grand staff with dynamic markings 'pp' (pianissimo) and 'f' (forte). A blue 'X' is handwritten above the first measure of the treble staff. The key signature has two flats, and the time signature is 3/4. The system contains four measures.



Handwritten musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with a blue 'X' above the first measure and a blue bracket spanning the first two measures. The bass clef contains a bass line with chords. The system is marked with a blue wavy line above it.

Handwritten musical score system 2, featuring a treble and bass clef. The treble clef contains a melodic line with a blue 'X' above the third measure and a blue bracket spanning the third and fourth measures. The bass clef contains a bass line with chords. Dynamic markings 'pp' and 'f' are present. The system is marked with a blue wavy line above it.

Handwritten musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with a blue wavy line above it. The bass clef contains a bass line with chords. The system is marked with a blue wavy line above it.

Handwritten musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with a blue wavy line above it. The bass clef contains a bass line with chords. The system is marked with a blue wavy line above it.

Handwritten musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with a blue wavy line above it. The bass clef contains a bass line with chords. The system is marked with a blue wavy line above it.

(MAJOR GENERAL'S SONG.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and a simple bass line.

The second system continues the musical piece. The upper staff maintains the eighth-note melody, while the lower staff provides accompaniment. The notation includes various chordal structures and rhythmic patterns consistent with the first system.

The third system shows a continuation of the melody and accompaniment. The upper staff's melody begins to incorporate some chromatic movement, and the lower staff's accompaniment includes some chromatic bass lines.

The fourth system continues the piece. The upper staff features a melodic line with some grace notes and slurs. The lower staff provides a steady accompaniment with some chromatic shifts.

The fifth system is the final system on the page. It concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.



The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music features a rhythmic melody in the treble and a supporting bass line with chords in the bass.

(PIRATE CHIEF.)  
Tempo di March.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music continues with a rhythmic melody in the treble and a supporting bass line. A dynamic marking of *f* (forte) is present in the treble staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music continues with a rhythmic melody in the treble and a supporting bass line.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music continues with a rhythmic melody in the treble and a supporting bass line.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music continues with a rhythmic melody in the treble and a supporting bass line.

8

*pp* *f*

This system contains the first system of music. It features a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment. Dynamic markings *pp* and *f* are present. A circled '8' is written above the treble staff.

(RUTH'S SONG.)

This system contains the second system of music. It continues the piece with similar notation. The treble staff has a more active melodic line. The bass staff continues with harmonic accompaniment. The system concludes with a double bar line.

This system contains the third system of music. The treble staff features a melodic line with some rests. The bass staff continues with harmonic accompaniment. The system concludes with a double bar line.

This system contains the fourth system of music. The treble staff has a melodic line with some grace notes. The bass staff provides harmonic support. The system concludes with a double bar line.

*ff*

This system contains the fifth and final system of music on the page. The treble staff has a melodic line. The bass staff provides harmonic support. A dynamic marking *ff* is present. The system concludes with a double bar line.



(POLICEMAN'S SECOND CHORUS.)

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 4/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3. There are four measures in total. A blue 'X' is drawn above the second measure of the treble staff.

The second system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef, in the same key signature and time signature. The melody in the treble clef continues with eighth notes. The bass line consists of quarter notes and eighth notes. There are four measures in total. A blue 'X' is drawn above the second measure of the treble staff.

The third system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef, in the same key signature and time signature. The melody in the treble clef continues with eighth notes. The bass line consists of quarter notes and eighth notes. There are four measures in total. A blue 'X' is drawn above the second measure of the treble staff.

The fourth system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef, in the same key signature and time signature. The melody in the treble clef continues with eighth notes. The bass line consists of quarter notes and eighth notes. There are four measures in total. A blue 'X' is drawn above the second measure of the treble staff.

The fifth system of musical notation concludes the piece. It features a grand staff with a treble clef and a bass clef, in the same key signature and time signature. The melody in the treble clef continues with eighth notes. The bass line consists of quarter notes and eighth notes. There are four measures in total. A blue 'X' is drawn above the second measure of the treble staff. The system ends with a double bar line and a 2/4 time signature change.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a melody in the upper staff with eighth and quarter notes, and a bass line in the lower staff with quarter notes and rests. A blue scribble is present above the system.

The second system of musical notation continues the piece. It features similar melodic and bass line patterns. A blue scribble is present above the system.

The third system of musical notation continues the piece. It features similar melodic and bass line patterns. A blue scribble is present above the system.

The fourth system of musical notation continues the piece. It features similar melodic and bass line patterns. A blue scribble is present above the system.

The fifth system of musical notation concludes the piece. It features similar melodic and bass line patterns. A blue scribble is present above the system. The system ends with a double bar line and a key signature change to B-flat major (two flats) and a time signature change to 4/4.

*Handwritten notes*

10 (ON TO VICTORY.)  
Moderato.

B 15

First system of musical notation for 'ON TO VICTORY.' It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef features eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for 'ON TO VICTORY.' It continues the grand staff from the first system. The melody in the treble clef includes a triplet of eighth notes in the third measure. The bass clef accompaniment continues with chords and single notes.

Third system of musical notation for 'ON TO VICTORY.' It continues the grand staff. The melody in the treble clef features a triplet of eighth notes in the third measure. The bass clef accompaniment continues with chords and single notes.

(POLICEMAN'S FIRST CHORUS.)

A 23

First system of musical notation for 'POLICEMAN'S FIRST CHORUS.' It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef features eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for 'POLICEMAN'S FIRST CHORUS.' It continues the grand staff from the first system. The melody in the treble clef features eighth and sixteenth notes. The bass clef accompaniment continues with chords and single notes.



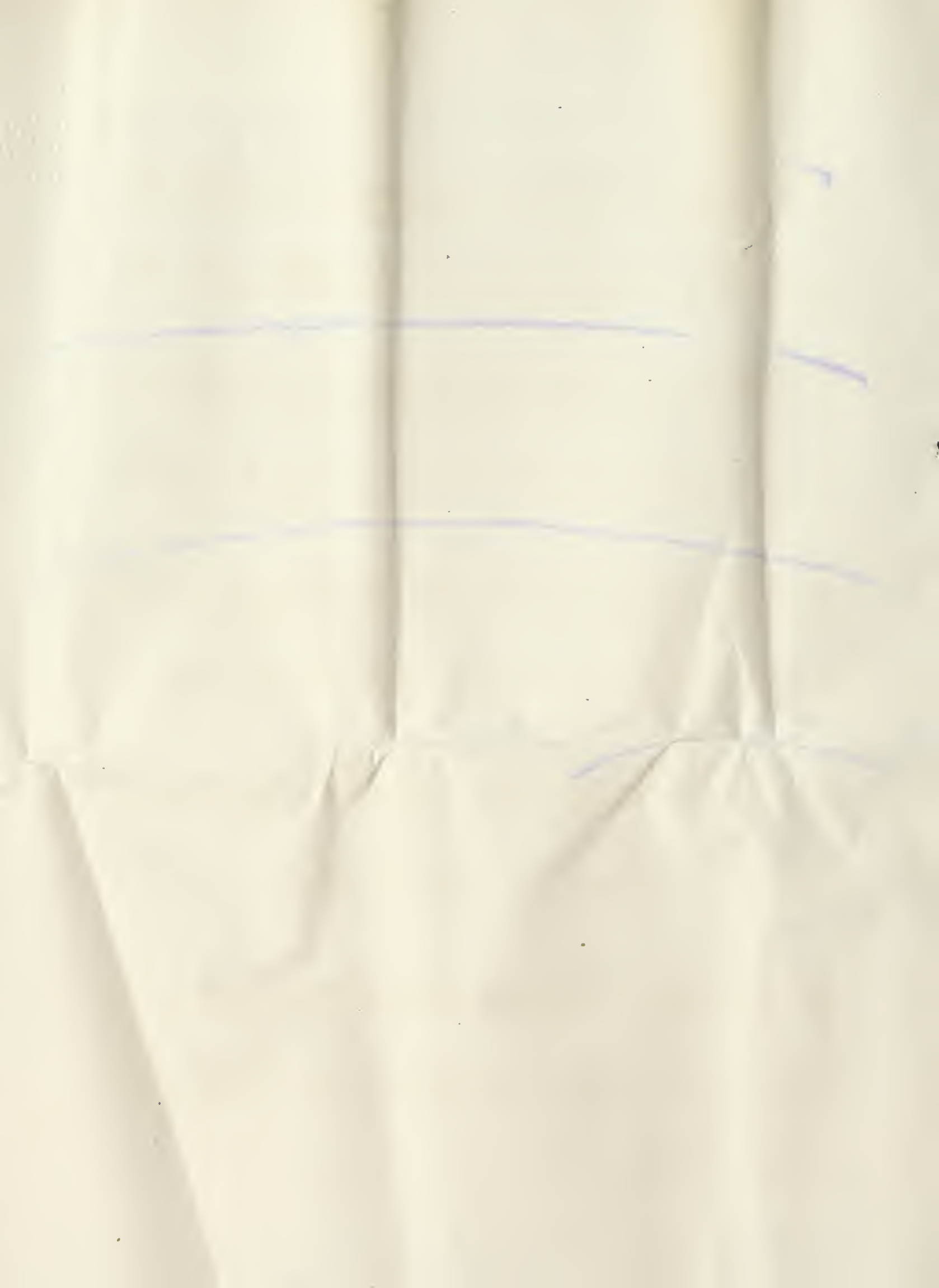
The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The treble staff contains a series of eighth-note chords and single notes, with some slurs. The bass staff contains a simple accompaniment of eighth notes and chords.

The second system of musical notation continues the piece. The treble staff features more complex rhythmic patterns with slurs and accents. The bass staff continues with a steady accompaniment.

The third system of musical notation shows further development of the melody in the treble staff, with some sixteenth-note passages. The bass staff accompaniment remains consistent.

The fourth system of musical notation continues the melodic and harmonic progression. The treble staff has some dynamic markings and slurs. The bass staff accompaniment is still present.

The fifth and final system of musical notation on this page. The treble staff concludes with a final chord and a fermata. The bass staff also concludes with a final chord. The word "Fine." is written at the end of the system.









B.

J. H. Taylor W. P.

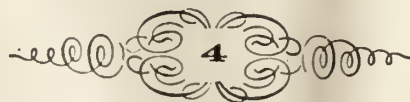
FAVORITE MELODIES

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 GRUNWALD, 18 Baronne St.  
Milwaukee: WM. ROELFING & 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,

**103 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.

Notes of the  
Air identical  
with A 2370  
Here is 3600

ending com

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a mezzo-forte (mf) dynamic. The melody in the treble clef is a series of eighth notes, while the bass clef provides a simple harmonic accompaniment of chords and single notes.

The second system continues the melody and accompaniment from the first system. The treble clef features a more active melody with some sixteenth-note runs, while the bass clef continues with a steady accompaniment.

The third system shows the continuation of the piece. The treble clef melody includes some rests and longer note values, while the bass clef accompaniment remains consistent in style.

The fourth system features a more complex treble clef melody with many sixteenth notes and some grace notes. The bass clef accompaniment continues to support the melody with chords and single notes.

The fifth and final system of notation concludes the piece. It includes a double bar line and a repeat sign. The treble clef melody ends with a flourish, and the bass clef accompaniment provides a final harmonic support. The system ends with a key signature change to one flat (B-flat) and a common time signature.

15 bars  
identical with  
B 15

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line in the treble with eighth-note patterns and a bass line with chords. A triplet of eighth notes is marked in the third measure. The system concludes with a forte (*f*) dynamic.

Second system of musical notation, continuing the piece. It features a melodic line with a triplet of eighth notes in the first measure and a bass line with chords. A forte (*f*) dynamic is indicated at the start of the system.

Third system of musical notation, showing a melodic line with a triplet of eighth notes in the first measure and a bass line with chords. A forte (*f*) dynamic is indicated at the end of the system.

Fourth system of musical notation, featuring a melodic line with a triplet of eighth notes in the first measure and a bass line with chords. The system includes two instances of the *marcato.* (marked) dynamic instruction.

Fifth system of musical notation, featuring a melodic line with a triplet of eighth notes in the first measure and a bass line with chords. The system includes a forte (*ff*) dynamic followed by a piano (*p*) dynamic, and a *marcato.* instruction.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 2/4 time signature. The right hand has a melodic line with many beamed notes, while the left hand provides a harmonic accompaniment. Dynamics markings include *f* and *p*.

Second system of musical notation, continuing the piece. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *f* is present.

Third system of musical notation. The right hand features a melodic line with some rests. The left hand has a consistent accompaniment. A dynamic marking of *con brio.* is present.

Fourth system of musical notation. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment.

Fifth system of musical notation, the final system on the page. It includes a double bar line and a final cadence. There are some markings that look like 'x' or '0' in the right hand.

# 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. Rehecke.
DOLL'S DREAM, . . . . .	T. Oesten.	PINAFORE WALTZES, . . . . .	Strass.
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 GAJETE, . . . . .	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.



UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To Charles A. White and William F. Smith both of Boston in said District and citizens thereof Captains having their place of business in said Boston, under the name of White Smith & Company

Your Agents and Servants, GREETING.

WHEREAS

Arthur S. Sullivan, William S. Gilbert and Richard D'Oyly 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

Charles A. White and William F. Smith

praying to be relieved touching the matters therein complained of, and whereas, by an Order from said Court, made on the 24th day of April A. D. 1880, it was ordered that a Writ of Injunction 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.

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, by you, or any of you, you shall not advertise, publish, expose for sale or sell any publications like those marked "A" & "B" attached to the affidavit of Alfred Cellier filed with said bill of Complaint, "A" being entitled "Pirates of Penguine, - The Popular Air arranged for Piano Forte, - Potpourri", and "B" being entitled "Favorite Melodias from the Pirates of Penguine", or like that <sup>marked "C"</sup> attached to a certain other affidavit of said Cellier, <sup>filed with said bill,</sup> entitled "Pirates of Penguine, Vocal Gems, - The Pirate King" or any publications containing the words or music or any portion thereof of the Comic <sup>marked "C"</sup> of <sup>marked "C"</sup> entitled and known as "The Pirates of Penguine or the Slave of Duty", of which Arthur S. Sullivan and William S. Gilbert are the first and original authors and sole owners as alleged in said Bill of Complaint, and you shall not use or sell the types or plates on or with which said publications marked "A" "B" & "C" were printed

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 Marrison R. Waite, at Boston, this twenty fourth day of April in the year of our Lord one thousand eight hundred and seventy Eight.

Alon H. Trowbridge, Deputy Clerk.

United States of America,  
MASSACHUSETTS DISTRICT, ss.

April 24<sup>th</sup> 1880

I HEREBY CERTIFY that I have notified the within named respondent

*received*  
*Service of the within on behalf*  
*of the depts.*

*Thos W. Blake*  
*of counsel*

*Sullivan et al*

1341

IN EQUITY,

VERSUS

*W. H. et al*

WRIT OF INJUNCTION.

[*Apr 24. 1880*]

*Deacon Robert T. Brown*

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To Charles A. White and William S. Smith, both of Boston in said District and citizens thereof copartners having their place of business in said Boston under the name of White Smith Company  
Your Agents and Servants, GREETING.

WHEREAS

Arthur J. Sullivan, William J. Gilbert and Richard D'Ogley 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 15<sup>th</sup> day of October A.D. 1879, against you the said

White & Smith

praying to be relieved touching the matters therein complained of, and whereas, by an Order from said Court, made on the ~~twenty third~~ <sup>twentieth</sup> day of April A. D. 1880, it was ordered that a ~~Writ of Injunction~~ <sup>Restraining Order</sup> 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~~ <sup>Restraining Order</sup>, 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 C. Bellier, entitled "Pophourri" and "B." ~~copied from the Pirates of Penzance~~ <sup>copied from the Pirates of Penzance</sup> or like that entitled "Pirates of Penzance" "Vocal Gems," and marked "C" and attached to a certain other affidavit of Alfred C. Bellier filed with said bill, 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 third~~ <sup>twentieth</sup> day of April, in the year of our Lord one thousand eight hundred and ~~seventy~~ <sup>eighty</sup>.

John G. Stetson Clerk.



Boston - April 24

1880

I HEREBY CERTIFY that I have notified the within-named respondent,

White and Smith - by delivering  
to said White in hand a duly attested  
copy of this process - and by leaving  
at the last and usual place of abode of  
said Smith a like copy, in hands  
of Sarah Greeney an adult member  
of said Smith's family.

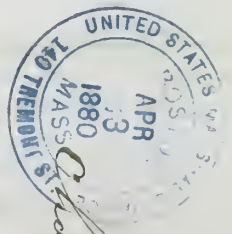
Serv. 4 -  
Copies 2 -  
Fr. 24  
46.24

W. P. Banks  
U. S. Marshal

706

Charles J. Sullivan et al

IN EQUITY,



Charles A. White et al

WRIT OF ENJOINCTION.

Rebecca P. Parker

[Apr 23. 1880]

Deanna Parker & others

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

Arthur P. Sullivan et al v Charles A. White et al

Jobez G. Holmes of lawful age  
being duly sworn says, - I reside  
in Boston, Massachusetts. On the  
19<sup>th</sup> of April 1880 I called at  
the store of Messrs. White, Smith  
& Co., 516 Washington St., Boston  
and having seen an advertisement  
in the Boston Daily Herald of  
Saturday April 17<sup>th</sup> that selections  
from the "Pirates of Vengeance" were  
for sale there, ~~and~~ inquired of  
a salesman if such was the fact.  
He said it was and took from  
a pile of them a copy of the  
"Potpourri", which copy is annexed  
to the affidavit of Alfred Bellier  
herein marked "A". I purchased  
the said copy then and there.  
I asked the salesman if they  
published or had for sale the words  
of the poem. He said that they  
had in process of publication  
several of the principal songs

both words and music, and would have them for sale on Wednesday April 21<sup>st</sup> 1880. On that day I again called at the same store and purchased three copies of the publication "The Pirate King", one of which copies is annexed to the second affidavit of said Bellier herein, marked "C". Upon inquiry, the salesman told me that other songs, words and music, were in process of publication and would be for sale very soon, probably in a few days. I saw on the counter considerable numbers of publications apparently the same as those I bought. A conspicuous advertisement or notice in the form of a placard, that these publications were then for sale was set up outside the door of the store. Our attention was first called to the said advertisement in the Boston Daily Herald on Saturday April 17<sup>th</sup> 1880. Notice was at once sent by us to the Agent of Messrs Gilbert and Sullivan



and Garte in New York, who upon receipt telegraphed us to proceed immediately to restrain the publication and sale of the infringing publications; in preparing for which we have used all possible diligence ever since. When I made the purchase of the "Pothourri" at White, Smith & Co. I saw for sale and was asked if I wanted the publication annexed to said Bellier's affidavit marked "B."

J. M. J. Holmes.

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

At Boston, in said State, District and County this 23<sup>rd</sup> day of April A. D. 1880, personally appeared the above named Jabez W. Holmes to me personally known and who signed the foregoing affidavit and made solemn oath that the statements therein contained are true.

Before me,

Henry Taylor Notary Public



1391

Arthur J. Sullivan et al

v.

Richard A. White et al

Wm. E. Hayes & Son



UNITED STATES OF AMERICA.

Massachusetts District, ss.

To Charles A. White and William J. Smith, each of Boston in said District and citizens thereof copartners having their place of business in said Boston under the name of White Smith & Company

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 J. Sullivan William S. Gilbert and Richard D'Oyly Carte all of London in the Kingdom of Great Britain and citizens thereof

are Complainants 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 *Oliver R. Wright* at Boston, this *twenty third* day of *April* A. D. 18*82*, in the one hundred and *fourth* year of the Independence of the United States of America.

*Alfred H. Trowbridge* Deputy 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 Massachusetts. Boston Apr 22 1880

Persons hereto I have this day served  
the within precept by delivering a  
duly attested copy of the precept in  
hand to the within named Charles W  
White and I summoned said Smith  
by delivering a like copy at his last  
and usual place of abode in hand of Sarah  
Sweeney an adult member of said  
Smiths family

Per. 4 -  
Copies 2 -  
Tax .18  

---

\$6.18

C. W. Parks  
W. S. Marshall

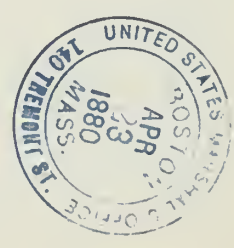
105

In Equity:

Arthur S. Sullivan et al

v.

Charles A. White et al



Subpoena

Returnable June 22nd

to wit: June 19th. 1880

Thomas G. Brown  
Attorney.

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 *Charles A White*  
*and William F. Smith* both of Boston in  
said District and citizens thereof who re-  
sides having their place of business in  
said Boston under the name of *White,*  
*Smith and Company*

(if they may be found in your precinct)

to appear before the Circuit Court of the United States, to  
be holden at Boston, within and for the Massachusetts District, on *Friday the Twenty-ninth*  
day of *April* current at ten o'clock, A. M., then and there to show  
cause, if any they have, why an injunction should not issue against *Thomas* prayed  
for in the Bill of Complaint of *Arthur S. Sullivan, William*  
*S. Gilbert* and *Richard D'Arcy* late  
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

at Boston aforesaid, the

in the year of our Lord one thousand eight hundred and ~~seventy~~

*Merrison R. White*  
*twenty third* day of *April*  
*eighty*

CLERK.

United States of America,  
MASSACHUSETTS DISTRICT, SS.

*Proced* April 23 1880

Pursuant hereunto, I this day summoned the within named

*Chas A White and William S. Smith*

to appear before the Circuit Court as within directed by *delivering in hand to said White a duly attested copy of this process and also by leaving a like copy at the last and usual place of abode of said Smith in the hands of Sarah Greenly an adult member of said Smith's family*

*V. P. Banks* U. S. MARSHAL.

*Per 4 -  
Copies 2 -  
Total 46.24*

704

In Equity,

*Arthur S. Hallinan et al*

*Charles J. ... et al*



SUMMONS TO SHOW CAUSE.

RETURNABLE,

*April 26th 1880*

*at 10 or 12 o'clock A.M.*

*Henry A. Holmes Attorney*

Attorney.



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

Arthur Sullivan et al  
v.  
Charles A. White et al.

Helen Levoir, being duly sworn, deposes and says:  
I am ~~twenty~~ <sup>over</sup> ~~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'Oyly 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. Carte's attorney, I have for some time had charge of the management of the said piece

in this country, and of the companies now performing it. I know of my own knowledge that Mr. Bartie and Messrs. Gilbert and Sullivan have devoted much time to and been at great expense in composing, arranging and preparing for the production of the piece, and in coming to the United States, and personally improvising the first performances. That there are now four companies engaged in its representation with an aggregate weekly salary list of over eight thousand dollars; that because of its great value to them all rights of production 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 opera, no copies of the text are distributed and that none have ever been allowed to be made, except those absolutely necessary for use by the promptor 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, 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 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 publication and performance thereof.

I have examined the publications marked A, B & C annexed to the affidavits of Alfred Bellier. These publications are not only wholly unauthorized by Messrs. Gilbert, 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 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, and 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 on 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 but are original and new.

Sworn to before me this }  
22<sup>nd</sup> day of June 1880 }

Notary Public

N. Y. Co

Helen Fenwick

1391

Arthur S. Sullivan et al

v.

Charles A. White et al

Wm. J. Alden Lenoir





C. C. U. S. 3  
Mass Dist 3 Oct 5 1879

No. 1391 Arthur S. Sullivan Ad. v. Charles A. White Ad.

Account Costs

Bill, entry &c 5.00  
Marshals fees, service of subpoena &c 12.42  
Tr:

all:

Restraint order <sup>1</sup>/<sub>1</sub>, service of <sup>1</sup>/<sub>6</sub> 7.24  
Sheriffs fees:

Fil. 80

D.E. 40

D.F. 200

Dec 100

Rec 400

8.70

Atty fee  
Expunction

1.00

\$ 34.36

~~Debit~~ Profits

1.00

Apr 24, 1880

Nov 13/91

William Paul

White Oak

Samuel's Books

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

Arthur J. Sullivan et al  
v.  
Charles A. White et al

Alfred Bellier, of  
London England, being duly  
sworn deposes and says:-  
I am  
the Alfred Bellier who has already  
made an affidavit in this matter.  
I have carefully examined the  
publication annexed hereto, marked  
"b", and find that it contains  
substantially the same reproduction  
of the music from the Pirates  
of Penzance as is found in the  
publication marked annexed  
to my other affidavit. From





constant rehearsal, and in other ways, I am thoroughly familiar with the text of the opera, and find in "le" a reprint of the words which are set in the original to the air of which "le" contains a reproduction.

I also depose of my own knowledge, as well as on information, that Messrs. Gilbert and Sullivan, are respectively 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, but are original and new.

Edw. J. Kelly, Alfred Cellier.

Deposited 23<sup>rd</sup> Dec 1878

Witnessed & sworn

to before me

Edw. J. Kelly  
Notary Public  
N.Y.C.







"C"

# PIRATES OF RENZANCE

## Vocal Gems.

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

## Instrumental.

- 1. Potpourri de Concert (4 Hds. 1.00) *C. D. Blake* .75
- 2. Lancers Quadrille *E. H. Bailey* .50
- 3. Waltz " " .50

BOSTON  
WHITE, SMITH & COMPANY

516 Washington St.

Ottawa Ills.  
Simon Brothers.

Austin Texas  
Chas. T. Sisson.

Providence  
N. Darling & Co.



# THE PIRATE KING.

*From the Opera of Pirates of Penzance.*

Vivace.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats (B-flat and E-flat). The music features a rhythmic accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction, continuing the melodic and rhythmic themes from the first system.

First system of the vocal line. Treble clef, 6/8 time signature, key signature of two flats. The melody begins with a dotted quarter note followed by an eighth note.

1. For I am a pi - rate king ..... I am a pi - rate  
 2. When I sal - ly forth to seek my prey, I help myself in a

Piano accompaniment for the vocal line. Treble clef, bass clef, 6/8 time signature, key signature of two flats. The accompaniment consists of chords in the treble and a simple bass line in the bass.



king ..... It is, it is a glori - ous thing, To  
re - gal way, I sink a few more ships 'tis true, Than a

be a pi - rate king ..... A - way to the cheat - ing  
well - bred mon - arch ought to do, But man - y a king on a

world go you, Where pirates all are well to do, But I will be true to the  
first class throne, If he wants to call his crown his own, Must some - how man - age

song I sing, And I'll live or die a pi - rate king, For I  
to get through More dir - ty work than ev - er I do. Though

am a pi - rate king..... I am a pi - rate king..... It  
I'm a pi - rate king..... I am a pi - rate king..... It

is, it is a glorious thing, To be a pi - rate king.....  
is, it is a glorious thing, To be a pi - rate king.....



App: of Roger Collier

Richard A. White of ex.

v.

Arthur W. Bellman of ex.

1891