

THE CORSAIR

BY
FREDERIC H. COWEN.

SCENE I. On the Island.

Nº 1. INTRODUCTION & CHORUS. "FLOW FREE FLOW FREE"

RECIT: CONRAD. — "BACK TO YOUR DUTY"

M.M. $\text{♩} = 60.$
Allegretto.

VIOLAS & CLAR:
p

VIOLINS.
pp *cres:*

sf *p*

p

pp

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of a series of sixteenth-note chords in the right hand, with a sustained bass line in the left hand.

Second system of the musical score. It includes dynamic markings *f* and *dim.*. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with sustained chords.

Third system of the musical score. It includes dynamic markings *pp* and the instruction *HORN:*. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

Fourth system of the musical score. It includes the dynamic marking *cres.*. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

Fifth system of the musical score. It includes dynamic markings *p*, *cres*, *cen*, *do*, *f*, and *ff*. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

Sixth system of the musical score. It includes dynamic markings *f* and *ff*. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

f *dim.* *p*

rall. *pp* *a tempo.* *pp*

FLUTES.

CHORUS OF PIRATES. (approaching the Island) **BASSI.** *pp*

Flow free, flow free.....

..... thou glad blue sea,..... Thou'rt

TENORI.

pp

Thou'rt yet the storm wind's
yet the storm wind's thrall, yet the storm wind's

thrall.....
thrall..... More free than air.....

..... are hearts that dare..... To

To trust the winds for
 trust the winds for all, trust the winds for

B

all, Let those who will life's chalice fill,
 all, Let those who will life's chalice

Let those who will life's chalice fill
 fill, Let those who will life's chalice

With plea - sure's
fill, With pleasure's poi - son'd

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a piano (*p*) dynamic. The second line is the bass line. The piano accompaniment consists of two staves: the right hand has a complex, rhythmic pattern of sixteenth notes, while the left hand has a simpler accompaniment of quarter notes.

breath. We gain from strife a larger life, A glad and glorious
breath.

This system contains the third and fourth lines of the musical score. The vocal melody continues with the lyrics "We gain from strife a larger life, A glad and glorious". The piano accompaniment continues with the same rhythmic patterns as in the first system.

death, a glad and glorious death, a glad, a
A glad and glo - rious

HORN. CLAR:

This system contains the fifth and sixth lines of the musical score. The vocal melody includes the lyrics "death, a glad and glorious death, a glad, a". The piano accompaniment continues. In the sixth line, the woodwind parts for Horn and Clarinet enter with a melodic line.

glorious glad and glo - rious death,
glad, a glad and glo - rious death,
death a glad and glo - rious death:

This system contains the seventh and eighth lines of the musical score. The vocal melody repeats the phrase "glad and glorious death, a glad and glorious death, death a glad and glorious death:". The piano accompaniment continues. The woodwind parts (Horn and Clarinet) continue their melodic line.

(Chorus of Women.) watching from the Island.

SOPRANI. *f* A sail, a sail, a sail *ff*

ALTI. *f* a sail a sail *ff*

f tremolo. *ff*

SOP.

ALT. *pp* Parlante. The blood red sig-nal glitters in the

p *pp*

SOP. *p* The blood red

ALT. gale

TEN. *pp* Flow free, flow free

pp

Nº 1.

SOP. signal glitters in the gale

ALT.

TEN. *p* thou glad blue sea

BASS.

cres:

mf *cres:* *f* **D**

Yes! she is ours, she is ours!

Yes! she is ours, she is ours!

mf *cres:* *f* *pp*

pp *p* She

She

Flow free, thou glad blue sea.

pp Flow free, thou glad blue sea.

anchors,
anchors,
Thou'rt yet the storm-wind's thrall,
Thou'rt yet the storm-wind's

cres - - e - - accel:
cres:
poco - - cres - - e - - accel - - e -

mf She anchors,
She anchors, *mf*
More free than air, are hearts that dare To
thrall

-rando.

mf and our bay, Receives the prow that proud-ly spurns the spray,
and our bay, Receives the prow that proud-ly spurns the spray,
trust the winds for all..... To trust the winds for all..... To

sempre cres: - - e - - accel:

poco ritenuto. - prow that spurns the

receives the prow that proud-ly spurns the

trust the winds, To trust the winds for

poco ritenuto.

To trust the winds for all To trust the winds for

gva

poco ri - - - te - - - nu - - - to

a tempo. ff spray

spray

spray

all

all Let slaves o - bey

gva a tempo.

BASSI.

a Sul - tan's sway Our

TENORI.

f Our king is he a - -

king is he a - - lone Our king is he a - -

sempre f.

- - lone Whose smile and frown are

lone *sempre f.* Whose smile, and

sempre f

all his crown, Whose

frown are all his crown

smile and frown are all his crown

Whose smile and frown are all his crown whose

This system contains the first two systems of music. The top system features a vocal line with the lyrics "smile and frown are all his crown" and a piano accompaniment. The second system continues with the vocal line "Whose smile and frown are all his crown whose" and a more complex piano accompaniment with arpeggiated chords.

Whose deck, whose deck is all his.

deck, whose deck is all his

This system contains the third and fourth systems of music. The vocal line in the third system says "Whose deck, whose deck is all his." and the piano accompaniment features a steady arpeggiated pattern. The fourth system continues with "deck, whose deck is all his" and a similar piano accompaniment.

throne

throne

ff

This system contains the fifth and sixth systems of music. The vocal line in the fifth system says "throne" and the piano accompaniment consists of sustained chords. The sixth system continues with "throne" and a more active piano accompaniment, ending with a forte (*ff*) dynamic marking.

Molto Allegro. (M.M. $\text{♩} = 108$)
con fuoco.

f

Three accents (^) are placed over the first three measures of the piano accompaniment. The piano part features a series of chords in the left hand and a melodic line in the right hand with triplets in the final measures.

sempre f

Three accents (^) are placed over the first three measures of the piano accompaniment. The piano part continues with chords and a melodic line, ending with a series of chords marked *sempre f*.

(BASSI) *f*

These let_ ters, chief, are from the

The vocal line consists of a single line of music with a long note for the word "chief". The piano accompaniment features a rhythmic pattern of chords in the left hand and a melodic line in the right hand.

spy, To tell our spoil, or pe_ ril nigh, (CONRAD reads despatches)

The vocal line continues with a long note for the word "nigh". The piano accompaniment features a rhythmic pattern of chords in the left hand and a melodic line in the right hand, ending with a series of chords marked *f*.

First system of musical notation, featuring a vocal line with triplets and piano accompaniment.

Second system of musical notation, featuring piano accompaniment with *sf* markings.

CONRAD. R CIT:

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

self this en_terprise to-night, to night will share.

sempre f

Detailed description: This system contains a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a long note on 'to-night' and a dotted line. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more harmonic accompaniment in the left hand. Dynamics include *f* and *sempre f*.

TENORI. CONRAD (RECIT:)

To-night, Lord Con_rad? Ay! at set of sun.

BASSI.

To-night, Lord Con_rad?

Detailed description: This system features two vocal lines: Tenors (TENORI) and Basses (BASSI). The Tenors' line starts with a forte (*f*) dynamic and includes a recitative section marked *p*. The Basses' line also starts with *f*. The piano accompaniment includes triplets and various chordal textures. The system concludes with a double bar line.

Tempo 1º CONRAD RECIT:

My corslet, cloak, one hour, . . . and we are

CELLOS.

CLAR:

Detailed description: This system features a vocal line for Conrad in recitative style, marked *p* and *Tempo 1º*. The instrumental accompaniment includes cellos (CELLOS.) and a clarinet (CLAR:). The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line.

f TENORI.

gone..... Let slaves o - bey a Sultan's sway, Our

King is he a - - lone,..... Our King is he a - -

- lone,..... Our King,..... a - - lone, our

dim:

p

Our King is he a - lone, our

dim:

p

King

King is he... a - lone Whose

King is he a - lone

p

(dying away in the distance,

smile and frown are all his crown,

Whose smile and frown are all his crown,.....

dim:

tempo.

pp rit:

Whose deck is all his throne.....

tempo.

pp rit:

..... Whose deck is all his throne.....

tempo.

rit:

pp

Nº 2. RECIT: CONRAD. "STRANGE TIDINGS."
& BALLAD.— MEDORA. "I KNOW NOT, I HEED NOT"

CONRAD. *p* Recit:

Molto moderato. (♩=44.) *p* Strangetidings, many a pe-ril have I

pass'd, Nor know I why this next appears the last— *tempo.*

Lento. *p* Yet so my heart forbodes, *f* but must not fear, Nor

Lento. *p* *sf*

shall my fol - - - low - ers find me fal - - - ter

here.

ff *con fuoco.* *dim:* *p* *espress.* *Andante.* (♩=96.) Clar:

p
 Now to Me - dora, Oh! my sinking heart, Long..

Cello.

espress. *rall:* *Molto moderato. (♩ = 44.)*

... may her own be light - - er, lighter than thou art.

rall: Oboe. *p* Guitar.

MEDORA. *con tristezza.*

p
 I know not, I heed not, When

far on the sea If the soul of my spi - - rit dreams e - ver of

p
 me, dreams e - ver of me

B

mf *espress.*

Be it thine O my lov'd one,

mf Guitar.

Love's glad - - - - - ness to prove

p Ill take for my glo - ry. *rall:* The sorrow, the sor - row..... of

a tempo. love. *p* *con tristezza.* I heed not, I

a tempo.

hope not, When hearts must untwine If the soul I must part from Will

sor - row for mine, will sor_row for

C *espress:*
mine. *mf* Be it thine to for - get me

GUITAR.
mf 3 3 3 3

cres:
As the dream of a sigh,

p *rall.*
Be mine but to love thee, To bless thee, to bless and

die. *molto rall:*

pp a tempo.

Nº 3. DUET. CONRAD & MEDORA. "MY OWN MEDORA."

(M.M. ♩ = 69.)

*Un poco
piu mosso.*

p *cres:*

MEDORA.

p
Conrad!

CONRAD *mf*

My own Me - do - - - ra!

f *mf*

MEDORA. *dim:*

In Conrad's

Sure thy song..... is sad,

dim:

M.M. ♩ = 72.
Tempo giusto.

absence

would'st thou have

it

glad?

p

tranquillo.

p

Oh! many a night on this lone couch reclined, My dreaming fear with storm hath

wing'd the wind, And many a rest-less hour outwatch'd each star,....

And morning came, and yet thou wert a far, At length 'twas noon,

RECIT: *mf* *agitato.*

cres.

I hailed and blest the mast, the mast that met my sight, Oh joy!...

RECIT:

mf

cres.

f

... oh joy! twas thine at last.

tempo.

ff

Andante. M.M. (♩ = 96)

CLAR: *p* *dim:* *rit?*

MEDORA. *p* *espress:*
legato. At last, at last I

clasp thee! My tears, my pray'rs are o'er

Twas worth the pain, that made us twain, To meet in joy once

more At last, at last I clasp thee
dim:
PED. *

ten:

My tears my pray'rs are o'er, 'Twas worth the pain

colla voce

rit:

A CONRAD *mf*

that made us twain, To meet in joy once more. More than my

CLAR:

colla voce

mf

sword, I love thee! Yea, dearer than the sea,

cres:

Thy pray'rs were wings of Heaven, To bring me back to thee,

cres:

rit: - e - dim:

Thy pray'rs were wings of Heav'n to bring, thy Con-rad back to

VIOLIN

rit: - e - dim:

tempo.
p *espress:*

thee At last, at last I clasp thee,

OBOE.

tempo. *p*

PED. *

All, all but love is o'er; 'Twas worth the pain that made us twain

MEDORA. *p* *espress:*

At last, at last I
To meet in joy once more,

dim:

ten:

clasp thee, My tears, my pray'rs are o'er

ten:

At last, at last I clasp thee, All, all but love is

colla voce

.... 'Twas worth the pain, that made us twain, To meet in joy once
 o'er 'Twas worth the pain, To meet in joy, rit: in joy once

more. *tempo.* *p* *rall:*
 To meet in joy, ..

more. *tempo.*

CLAR. *tempo.* OBOE. FLUTE.
p *espress:* *p* *pp* *rall:*

once more.

To meet in joy, CLAR: once more.

HORN. *pp*

Molto Allegro. (M.M. $\text{♩} = 108$)

RECIT:
CONRAD *Piu lento.*
p But oh, Me-
RECIT:

Molto Allegro. (M.M. $\text{♩} = 108$)
p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a recitative style, marked 'RECIT: CONRAD Piu lento.' and begins with the lyrics 'But oh, Me-'. The piano accompaniment features a 'Molto Allegro' tempo with a metronome marking of 108 quarter notes per minute. It includes several triplet figures in the right hand and a steady accompaniment in the left hand, marked with a piano 'p' dynamic.

p

_do-ra! nerve thy gentler heart, This hour a--gain, but not for long, we

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics '_do-ra! nerve thy gentler heart, This hour a--gain, but not for long, we'. The piano accompaniment continues with a piano 'p' dynamic, featuring chords and moving lines in both hands.

MEDORA.
f This hour we part,..... My heart for-bo-ded this, Thus ev-er

part.

Detailed description: This system introduces a new vocal line for 'MEDORA.' starting with the lyrics 'This hour we part,..... My heart for-bo-ded this, Thus ev-er'. The piano accompaniment continues with a forte 'f' dynamic.

f *tremolo.* *sf*

Detailed description: This system shows the piano accompaniment for the final part of the page. It features a tremolo effect in the right hand, marked 'tremolo.', and a forte 'f' dynamic. The left hand has a strong accompaniment, marked 'sf' (sforzando).

ad lib:

fade my fairy dreams of bliss.

Allegro Agitato. (M.M. ♩ = 92)

mf

mf *sempre*

This hour,

sempre

cres:

cres: *e* *agitato.*

it cannot be,

this hour away,

agitato.

f

You bark hath hard - - - ly an - - - chor'd in the

B

 bay, this hour we part not, Con - - - rad,

CONRAD.

 stay, *f* My love! if there be

life be - low, and hope a - - bove, I will re -

- turn. *sempre f.*

But now the moments

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "But now the moments". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (piano) and *f* (forte).

bring the time of part - ing, with re - dou - bled

dim:

The second system continues the vocal line with the lyrics "bring the time of part - ing, with re - dou - bled". The piano accompaniment features a similar eighth-note pattern. A *dim:* (diminuendo) marking is present above the vocal line and below the piano accompaniment.

wing.

The third system shows the vocal line with the word "wing." and a final note. The piano accompaniment continues with eighth-note patterns and chords. A *p* (piano) dynamic is marked.

C

The fourth system begins with a **C** (Crescendo) marking above the vocal line. The piano accompaniment features a more active eighth-note pattern. The system concludes with a fermata over the final note.

The why, the where, what needs it now to

p rall: *rall:*

The fifth system contains the lyrics "The why, the where, what needs it now to". The piano accompaniment is sparse, with chords. Dynamics include *p* (piano) and *rall:* (rallentando) markings.

Andantino. (M.M. ♩ = 40)

tell?..... *p* *espress:* All, all,.... must

p CORNETS. *p* SOLO VIOLIN.

end,..... in that wild word,..... in that wild word, Fare -

- well, Fare - well, Fare - well.....

p *dim:*

p *rit^o* In.... that wild word... Fare - well.

rit^o *pp* *rall:* *sf* *marcato.* *pp*

(BUGLE SOUNDS) **RECIT:** *p*

Moderato. List! 'tis the Bu_gle. *Allegro agitato. come prima.*

mf **RECIT:** *p*

MEDORA.

No! hear it not!

cres *cen* *do.* *f*

agitato.

Thou shalt not part, thou shalt not part,

sempre *agitato*

Stay, Con_rad, stay, nor break my heart,

f

supplicando

.... If love hath ev - - er touched thee,