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## Captain Mac'

W Sanderson

*Composer*

P. J O'Reilly

*Lyricist*

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RALPH CAVALUCCI

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# CAPTAIN MAC'

## SONG

THE WORDS BY

### P. J. O'REILLY

The Music by

# WILFRID SANDERSON.

<sup>.30</sup>  
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CAP

## CAPTAIN MAC'

Words by  
P. J. O'REILLY

Music by  
WILFRID SANDERSON

**Con brio.**


VOICE. 


PIANO.  *ff* *Vigoroso.* *dim.* *mp* *leggiero.* *silent.*

*poco staccato.*

 Oh, well set-up and hand-some as a sail-or-man could be, Was



 Cap-tain John Mac - pher-son of the schoon-er Ben Ma - chree!-



shy and mod - est bach - e - lor of just two score and ten - The

*mf*

*cresc.* *molto rit.* *ten.* *dim.*

i - dol of the la - dies and the en - vy of the men!

*cresc.* *molto rit.* *ten.* *dim.*

*f ten.*

*non legato*

*f atempo.* *ten.* Oh,

*mf* Breezily.

East and West, North and South, 'Fris - co to Pe - rim,

*mf*

Did - n't mat - ter where he went, the gals were af - ter him! They

chased him - pur - sued him - they would not let him be, Till

*senza rall.*  
Cap - tain John Mac - pher - son cursed the day he went to sea!

*mf*  
He

*Silent.*  
*mp*

dyed his beard a fie - ry red, 'twas not the slight-est good! To

make him-self a skel-e - ton he took some pa - tent food; He

wore a pair of spec - ta - cles and looked mo-rose and queer, But the

*rit.* gals still flocked a - round him and said he was *affettuoso.* *ten.* a  
*rit.* *colla voce.*

*portamento.* *f*

dear!

*non legato.*

*f* *allegro.*

*ten.*

Oh, East and West, North and South, 'Fris-co to Pe-rim,

*mf*

Did - nt mat - ter where he went, the gals were af - ter him! They

chased him— pur - sued him— they would not let him be, Till

*senza rall.*

Cap - tain John Mac - pher - son cursed the day he went to sea!

*ff*

*20.8* \*

*mp* *Slower.*

At last he grew so

*legato il basso.*

*cresc.*

wea - ry that he said un - to his mate "Un - less this a - dor -

*f* *strepitoso.* (indignantly.)

- a - tion stops, I'll go clean off my pate, Why can't the gals leave

*f* *accel.*



*f* *declamato.*

me a - lone?" said the mate "I'll save you sir! — You take a wife, that's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a double bar line and a fermata over the first note. The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a decamato instruction.

*(insinuatingly.) rit.* *Tempo I?*

my ad - vice, and leave the gals — to her!" —

*f* *mp* *p* *f a tempo.*

The second system continues the musical score. The vocal line has a fermata over the word "her!". The piano accompaniment includes dynamic markings of *f*, *mp*, *p*, and *f a tempo.* There are also performance instructions for *(insinuatingly.) rit.* and *Tempo I?*. A double bar line with a fermata is present in the piano part.

*f* *mf*

Oh, East and West, North and South,

The third system features a vocal line with dynamics *f* and *mf*. The piano accompaniment is more active, with a treble clef and a key signature of two flats (Bb and Eb). It includes a variety of rhythmic patterns and chordal textures.

'Fris - co to Pe - rim, Did - n't mat - ter where he went, the

The fourth system continues the vocal line and piano accompaniment. The piano part maintains a consistent accompaniment style with the previous systems, supporting the vocal melody.

gals were af - ter him! They chased him - pur - sued him - they

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'gals were af - ter him! They chased him - pur - sued him - they'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

would not let him be, But they did when Mad - ame Cap - tain John was

The second system continues the musical piece. The vocal line has the lyrics 'would not let him be, But they did when Mad - ame Cap - tain John was'. The piano accompaniment maintains the same rhythmic structure as the first system.

*senza rall.* *f impetuoso.* *ff*

mis - tress of the seal Oh! was

The third system includes performance directions: '*senza rall.*' and '*f impetuoso.*' above the vocal line, and '*ff*' below the piano accompaniment. The lyrics are 'mis - tress of the seal Oh! was'. The piano accompaniment features a more active and dynamic texture.

*rit.*

mis - tress of the seal

The fourth system begins with the tempo marking '*rit.*' (ritardando). The lyrics are 'mis - tress of the seal'. The piano accompaniment features a slower, more sustained texture with long notes and chords.

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