

**NEW YORK CITY OPERA**

Ed. 1655

# The Pirates of Penzance

OR

## *The Slave of Duty*

*Book by*

**W. S. GILBERT**

*Music by*

**ARTHUR SULLIVAN**

*Authentic Version Edited by*

**BRYCESON TREHARNE**

*This score contains all the dialogue*



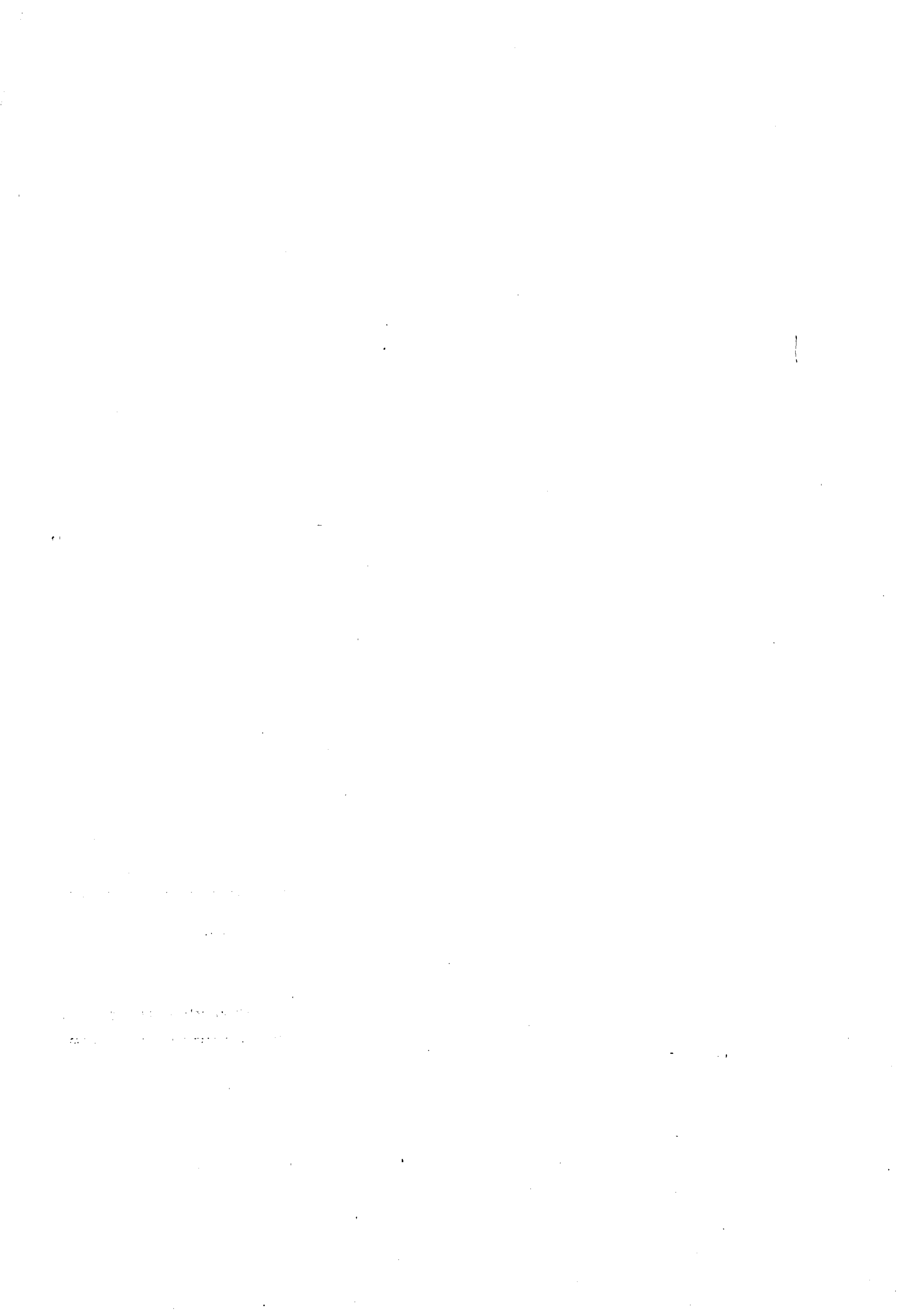
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# DRAMATIS PERSONAE

MAJOR-GENERAL STANLEY

THE PIRATE KING

SAMUEL.....*His Lieutenant*

FREDERIC.....*The Pirate Apprentice*

SERGEANT OF POLICE

MABEL.....  
EDITH.....  
KATE.....  
ISABEL.....

}.....*Major-General Stanley's Wards*

RUTH.....*Pirate Maid-of-all-work*

CHORUS OF PIRATES, POLICE, AND GENERAL STANLEY'S WARDS

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ACT I—A Rocky Seashore on the Coast of Cornwall

ACT II—A Ruined Chapel by Moonlight

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## ARGUMENT

When Frederic was yet a little boy, his nurse (Ruth) was told to apprentice him to become a pilot. She heard the word incorrectly and apprenticed him to a band of *pirates*, remaining with them herself as a maid-of-all-work. Although Frederic loathed the trade to which he had thus been bound, he dutifully served; and, as the curtain rises, his indentures are almost up and he is preparing to leave the band and devote himself to the extermination of piracy.

He urges the pirates to join him in embracing a more lawful calling, but they refuse. Ruth, however, wishes to become his wife. Having seen but few women he does not know whether she is really as pretty as she says she is; but he finally consents to take her.

Just then a group of girls, all the wards of Major-General Stanley, happen upon the scene. Frederic sees their beauty—and Ruth's plainness—and renounces her. Of these girls, Mabel takes a particular interest in Frederic, and he in her. The other girls are seized by the pirates and threatened with immediate marriage. When the Major-General arrives, he can dissuade the pirates only by a ruse: he tells them that he is an orphan, and so works upon their sympathies that they let him and his wards go free.

During the ensuing days and nights, however, this lie troubles the Major-General's conscience: he sits brooding over it at night in a Gothic ruin. He is consoled by his wards' sympathy and Frederic's plan of immediately leading a band of police against the pirates.

Meanwhile the Pirate King and Ruth appear at the window and beckon Frederic: they have discovered that his indentures were to run until his twenty-first birthday, and—as he was born on February 29—he has really had as yet only five birthdays. Obeying the dictates of his strong sense of duty, he immediately rejoins the pirates. He tells them of the deception that has been practised upon them, and they seize and bind the Major-General.

But the police come to the rescue and charge the pirates to yield, "in Queen Victoria's name". This they do. Ruth explains, however, that these men who appear to be lawless pirates are really all "noblemen who have gone wrong", and they are pardoned and permitted to marry the Major-General's wards.



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# The Pirates of Penzance

or  
The Slave of Duty

W. S. Gilbert

Arthur Sullivan

## Overture

Allegro maestoso

Piano

The first system of the Overture consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 7/8. The music begins with a piano (*p*) dynamic. The melody in the upper staff is characterized by eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes.

The second system continues the musical theme from the first system. It maintains the 7/8 time signature and piano (*p*) dynamic. The melodic lines in both staves are intricate, with frequent rests and accents.

The third system introduces dynamic variations. It starts with piano (*p*), moves to mezzo-forte (*mf*), then fortissimo (*fz*), and returns to piano (*p*). An 8-measure rest is indicated above the first staff. The key signature changes to one sharp (F#).

The fourth system continues with dynamic markings of mezzo-forte (*mf*), fortissimo (*fz*), piano (*p*), mezzo-forte (*mf*), and piano (*p*). It features an 8-measure rest and a key signature of one sharp (F#).

The fifth system concludes the Overture with mezzo-forte (*mf*) and fortissimo (*f*) dynamics. It includes a 3-measure rest in the upper staff and a key signature of one sharp (F#).

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff features a steady eighth-note accompaniment. The treble staff contains a melodic line with dotted rhythms and eighth-note patterns.

Second system of musical notation. The treble staff continues the melodic line with eighth-note runs. The bass staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff includes a triplet of eighth notes. A *p* dynamic marking is present in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with dotted rhythms. The bass staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble staff begins with a key signature change to two flats. The bass staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a *p* dynamic marking. The bass staff continues the eighth-note accompaniment.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with a key signature of one sharp (F#) and a 7/8 time signature. The bass staff contains a complex accompaniment with many beamed eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line, and the bass staff continues with its intricate accompaniment.

Third system of musical notation. It includes dynamic markings: *cresc.* (crescendo) in the treble staff and *pp* (pianissimo) in the bass staff. There are also hairpins indicating volume changes.

Fourth system of musical notation. The treble staff features a melodic line with a slur over several notes. The bass staff has a steady accompaniment. A *pp* marking is present in the bass staff.

Fifth system of musical notation. Both staves show complex rhythmic patterns with many beamed notes. There are slurs and accents throughout the system.

Sixth system of musical notation. It includes dynamic markings: *f* (forte) in the treble staff, *p* (piano) in the bass staff, and *dim.* (diminuendo) in the treble staff. The system concludes with a final chord in the bass staff.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes. The left hand (bass clef) plays a bass line with eighth notes and quarter notes. Dynamics include *f*, *ff*, and *fz*. There are accents and slurs over the notes.

Second system of musical notation. The right hand continues the melodic line with eighth notes and quarter notes. The left hand continues the bass line with eighth notes and quarter notes. Dynamics include *fz*. There are accents and slurs over the notes.

Third system of musical notation. The right hand continues the melodic line with eighth notes and quarter notes. The left hand continues the bass line with eighth notes and quarter notes. Dynamics include *fz*. There are accents and slurs over the notes.

Fourth system of musical notation. The right hand plays chords and rests. The left hand plays a triplet of eighth notes, marked with *p*. Dynamics include *p*.

Fifth system of musical notation. The right hand plays chords and rests. The left hand plays a triplet of eighth notes, marked with *cresc.*. Dynamics include *cresc.*.

Sixth system of musical notation. The right hand plays chords and rests. The left hand plays a triplet of eighth notes, marked with *p*. Dynamics include *p*.

*rall.* *Cadenza* *rall.*

This system contains a cadenza section. The music is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. The tempo is marked *rall.* (rallentando) at the beginning and end of the section.

Andante

*p*

This system begins the *Andante* section. The tempo is marked *Andante*. The music is in the same key and time signature. It features a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. The dynamic is marked *p* (piano).

This system continues the *Andante* section. The music maintains the same key and time signature, with a focus on harmonic texture and melodic development in both hands.

This system continues the *Andante* section. The music features a mix of chords and moving lines, maintaining the slow, steady pace.

*rit.*

This system continues the *Andante* section. The tempo is marked *rit.* (ritardando) towards the end of the system. The music shows signs of slowing down and becoming more expressive.

*dim.* *rit.* *pp*

This system concludes the *Andante* section. It includes markings for *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The music becomes increasingly delicate and slow, ending with a final chord.

Allegro vivace

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff features a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues with eighth-note patterns and some chords. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows more complex rhythmic patterns. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff continues with the eighth-note accompaniment. A fortissimo (*ff*) dynamic marking appears in the middle of the system.

Fifth system of musical notation. The treble clef staff continues with complex rhythmic patterns. The bass clef staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff continues with the eighth-note accompaniment.



First system of musical notation, featuring a treble and bass clef. 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. The treble staff shows a more active melodic line with some slurs, and the bass staff maintains a steady accompaniment.

Third system of musical notation. The treble staff features a prominent melodic phrase with a slur. The bass staff includes dynamic markings such as 'p' and 'V'.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with a slur and a fermata. The bass staff has a more complex accompaniment with some triplets.

Sixth system of musical notation, the final system on the page. The treble staff features a melodic line with slurs and accents. The bass staff concludes with a final accompaniment.

*p leggero*

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* (piano) and the tempo marking *leggero* (light) are placed above the first few measures.

The second system continues the musical piece with similar notation in both staves, maintaining the melodic and harmonic flow.

The third system shows further development of the musical themes, with intricate phrasing in the treble staff and supporting chords in the bass.

*cresc.*

The fourth system features a prominent rhythmic pattern in the bass staff, consisting of eighth notes with a consistent interval. The treble staff continues with chords. The dynamic marking *cresc.* (crescendo) is placed above the first measure.

*f* *p* *cresc.*

The fifth system includes dynamic markings *f* (forte), *p* (piano), and *cresc.* (crescendo) across the system. The bass staff continues with the rhythmic eighth-note pattern, while the treble staff has chords.

The sixth system concludes the page with a final system of music, showing the continuation of the rhythmic and harmonic elements from the previous systems.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a phrase starting with a sharp sign. The bass clef staff contains a harmonic accompaniment. Dynamics markings include *f* and *ff*.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff provides a steady accompaniment.

Third system of musical notation. The treble clef staff features a melodic phrase with a sharp sign. The bass clef staff has a harmonic accompaniment. A *pp* dynamic marking is present.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a sharp sign. The bass clef staff has a harmonic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a sharp sign and a dotted line above it. The bass clef staff has a harmonic accompaniment. A *mf* dynamic marking is present.

Sixth system of musical notation. The treble clef staff contains a melodic line with a sharp sign and a dotted line above it. The bass clef staff has a harmonic accompaniment.

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff* and contains a dotted line with an '8' above it, indicating an octave. The bass clef staff contains a series of chords and notes.

Second system of musical notation. The treble clef staff features a dotted line with an '8' above it. The bass clef staff continues the musical progression with various chordal textures.

Third system of musical notation. The treble clef staff has a dotted line with an '8' above it. The bass clef staff includes a sharp sign (#) on the first measure.

Fourth system of musical notation. The treble clef staff starts with a dynamic marking of *p*. The bass clef staff features a sharp sign (#) on the first measure.

Fifth system of musical notation. The treble clef staff contains a dynamic marking of *f*. The bass clef staff continues the musical development.

Sixth system of musical notation. The treble clef staff features a series of chords and notes. The bass clef staff continues the musical progression.

*da qui stringendo il tempo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of quarter and eighth notes. A forte (*f*) dynamic marking is placed at the beginning of the lower staff.

The second system of music consists of two staves. The upper staff continues with eighth-note chords and single notes. The lower staff continues with quarter and eighth notes. A fortissimo (*ff*) dynamic marking is placed in the middle of the lower staff.

The third system of music consists of two staves. The upper staff continues with eighth-note chords and single notes. The lower staff continues with quarter and eighth notes.

The fourth system of music consists of two staves. The upper staff features a complex melodic line with fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1) and a key signature change to one sharp (F#). The lower staff continues with quarter and eighth notes.

*Più vivace*

The fifth system of music consists of two staves. The upper staff features a melodic line with a fortissimo (*ff*) dynamic marking and a 'Cea' marking. The lower staff continues with quarter and eighth notes. An asterisk (\*) is placed below the lower staff.

The sixth system of music consists of two staves. The upper staff features a melodic line with slurs. The lower staff continues with quarter and eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features chords and some melodic lines in both staves.

Second system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords. Dynamic markings *sf* and *sempre ff* are present in the middle of the system.

Third system of musical notation. The upper staff features a dense texture of eighth notes. The lower staff has a bass line with chords. A dynamic marking *sf* is located in the middle of the system.

Fourth system of musical notation. The upper staff continues with eighth-note patterns. The lower staff has a bass line with chords. This system does not contain any dynamic markings.

Fifth system of musical notation. The upper staff has a melodic line with eighth notes, some of which are beamed together. The lower staff has a bass line with chords. A dynamic marking *rall.* is present in the middle of the system. The system concludes with a fermata over the final notes.

Red \*



Scene: A rocky seashore on the coast of Cornwall. In the distance is a calm sea, on which a schooner is lying at anchor. Rocks L. sloping down to L. C. of stage. Under these rocks is a cavern, the entrance to which is seen at first entrance L. A natural arch of rock occupies the R. C. of the stage. As the curtain rises, groups of pirates are discovered— some drinking, some playing cards. Samuel, the pirate lieutenant, is going from one group to another, filling the cups from a flask. Frederic is seated in a despondent attitude at the back of the scene, C. Ruth kneels at his feet.

# No. 1. "Pour, O pour the pirate sherry"

## Opening Chorus and Solo

Pirates and Samuel

Moderato maestoso

The musical score is written for piano and consists of five systems of music. The first system includes the tempo marking 'Moderato maestoso' and dynamic markings 'p cresc.' and 'ff'. The second system features an 8-measure rest in the treble clef. The third system has a 'p' dynamic marking. The fourth system includes a 'cresc.' marking. The fifth system is marked with a circled 'A' and a 'f' dynamic marking. The score is in a key signature of two flats and a 6/8 time signature.

Chorus  
TENORS *f*

Musical staff for Tenors, showing the melody for the first line of the chorus. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody starts with a quarter rest, followed by a series of eighth and quarter notes.

Pour, O pour the pi - rate sher-ry; Fill, O fill the pi - rate glass; —

BASSES *f*

Musical staff for Basses, showing the bass line for the first line of the chorus. It features a steady eighth-note accompaniment.

Pour, O pour the pi - rate sher-ry; Fill, O fill the pi - rate glass; —

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Musical staff for Tenors, showing the melody for the second line of the chorus. It begins with a long note followed by a quarter rest.

And, to make us more than

Musical staff for Basses, showing the bass line for the second line of the chorus. It begins with a long note followed by a quarter rest.

And, to make us more than

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

Musical staff for Tenors, showing the melody for the third line of the chorus. It features a series of quarter notes.

mer-ry, Let the pi - rate bum-per pass. —

Musical staff for Basses, showing the bass line for the third line of the chorus. It features a series of quarter notes.

mer-ry, Let the pi - rate bum-per pass. —

Piano accompaniment for the third system, concluding the piece with a final chord in the right hand and a bass line in the left hand.



(B)

## Samuel

For to-day our pi - rate 'pren-tice

Ris - es from in - den - tures freed; Strong his arm, and

keen his scent\_ is - He's a pi - rate now in - deed!

## Chorus

Here's good luck\_ to Fred-'ric's ven - tures! Fred-'ric's out of his in-den-tures.

Here's good luck\_ to Fred-'ric's ven - tures! Fred-'ric's out of his in-den-tures.

Sam.

Two - and - twen - ty, now he's ris - ing,

And a - lone he's fit to fly, Which we're bent on

sig - nal - iz - ing With un - u - sual rev - el - ry.

## Chorus

Here's good luck\_ to Fred-ric's ven - tures! Fred-ric's out of his in-den-tures.

Here's good luck\_ to Fred-ric's ven - tures! Fred-ric's out of his in-den-tures.

©

*ff*

Pour, O pour the pi - rate sher - ry; Fill, O fill the pi - rate  
Sam. with 1st Bass

Pour, O pour the pi - rate sher - ry; Fill, O fill the pi - rate

©

8

glass; And, to make us more than mer - ry, Let the pi - rate bum - per

glass; And, to make us more than mer - ry, Let the pi - rate bum - per

pass.

pass.

(Frederic rises and comes forward with Pirate King, who enters from R.U.E.)

King: Yes, Frederic, from to-day you rank as a full-blown member of our band.

All: Hurrah!

Fred.: My friends, I thank you all, from my heart, for your kindly wishes. Would that I could repay them as they deserve!

King: What do you mean?

Fred.: To-day I am out of my indentures, and to-day I leave you forever.

King: But this is quite unaccountable; a keener hand at scuttling a Cunarder or cutting out a White Star never shipped a handspike.

Fred.: Yes, I have done my best for you. And why? It was my duty under my indentures, and I am the slave of duty. As a child I was regularly apprenticed to your band. It was through an error—no matter, the mistake was ours, not yours, and I was in honour bound by it.

Sam.: An error? What error? (*Ruth rises and comes forward.*)

Fred.: I may not tell you; it would reflect upon my well-loved Ruth.

Ruth: Nay, dear master, my mind has long been gnawed by the cankering tooth of mystery. Better have it out at once.

## No. 2. "When Frederic was a little lad"

Solo

Ruth

Allegro pesante

1. When  
2. I  
3. I

Fred - 'ric was a lit - tle lad he proved so brave and  
was a stu - pid nurs - 'ry - maid, on break - ers al - ways  
soon found out, be - yond all doubt, the scope of this dis -

dar - ing, His fa - ther thought he'd 'pren - tice him to—  
 steer - ing, And I did not catch the word a - right, through  
 as - ter, But I had-n't the face to re - turn to my place, and—

some ca - reer sea - far - ing. I — was, a - las! his nurs - 'ry - maid, and  
 be - ing hard of hear - ing. Mis - tak - ing my in - struc - tions, which with -  
 break it to my mas - ter. A — nurs - 'ry - maid is not a - fraid of —

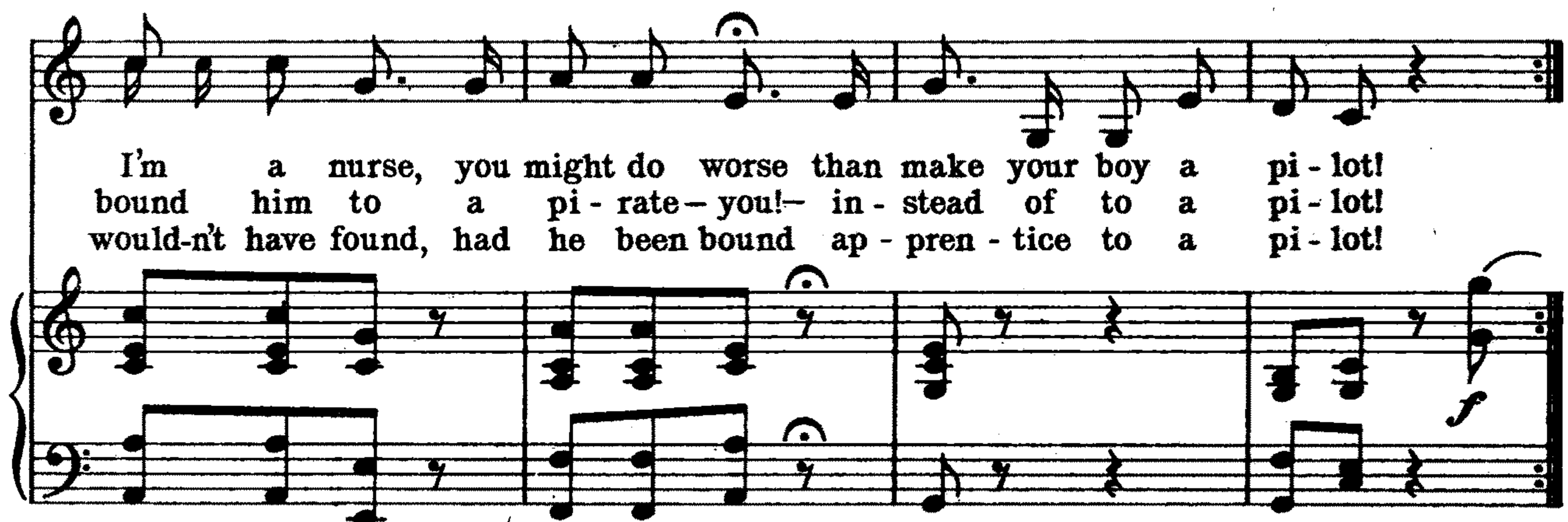
so it fell to *my* lot To take and bind the—  
 in my brain did gy - rate, I took and bound this—  
 what you peo - ple *call* work, So I made up my mind to—

prom - is - ing boy ap - pren - tice to a *pi - lot*. A  
 prom - is - ing boy ap - pren - tice to a *pi - rate*. A  
 go as a kind of pi - rat - i - cal maid - of - all - work. And



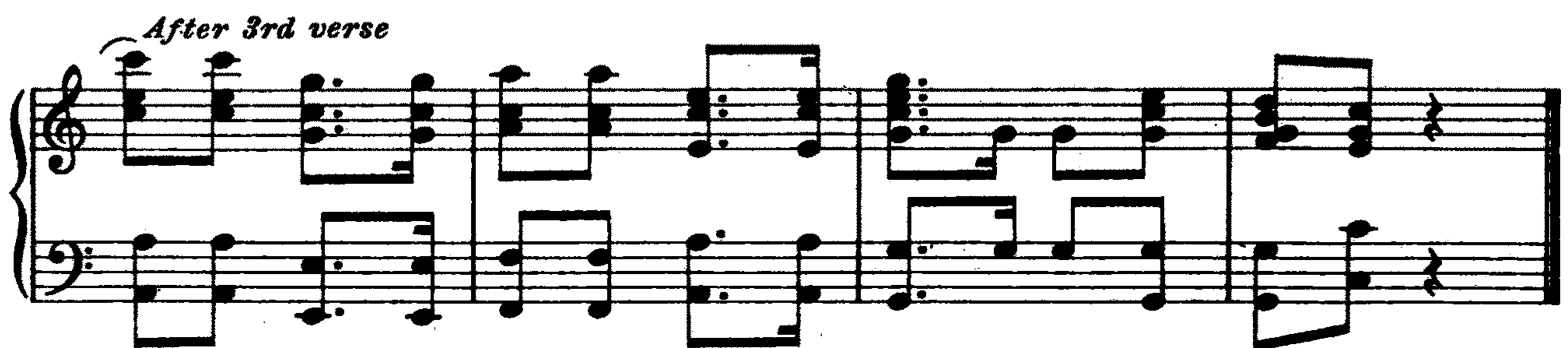


life not bad for a har-dy lad, though sure-ly not a high lot, Though  
sad mis-take it— was to make, and doom him to a vile lot, I  
that is how you find me now, a— mem-ber of your shy lot, Which you



I'm a nurse, you might do worse than make your boy a pi-lot!  
bound him to a pi-rate—you!— in- stead of to a pi-lot!  
would-n't have found, had he been bound ap-pren-tice to a pi-lot!

*After 3rd verse*



Ruth: Oh, pardon! Frederic, pardon! (*Kneels.*)

Fred.: Rise, sweet one; I have long pardoned you. (*Ruth rises.*)

Ruth: The two words were so much alike!

Fred.: They were. They still are, though years have rolled over their heads. (*Ruth goes up with Samuel.*)  
But this afternoon my obligation ceases. Individually, I love you all with affection unspeakable;  
but, collectively, I look upon you with a disgust that amounts to absolute detestation. Oh! pity  
me, my beloved friends, for such is my sense of duty that, once out of my indentures, I shall feel  
myself bound to devote myself heart and soul to your extermination!

All: Poor lad! poor lad! (*All weep.*)

King: Well, Frederic, if you conscientiously feel that it is your duty to destroy us, we cannot blame you  
for acting on that conviction. Always act in accordance with the dictates of your conscience, my  
boy, and chance the consequences.

Sam.: Besides, we can offer you but little temptation to remain with us. We don't seem to make piracy  
pay. I'm sure I don't know why, but we don't.

Fred.: I know why, but, alas! I mustn't tell you: it wouldn't be right.

King: Why not, my boy? It's only half-past eleven, and you are one of us until the clock strikes twelve.

Sam.: True, and until then you are bound to protect our interests.

All: Hear, hear!

Fred.: Well, then, it is my duty, as a pirate, to tell you that you are too tender-hearted. For instance, you make a point of never attacking a weaker party than yourselves, and when you attack a stronger party you invariably get thrashed.

King: There is some truth in that.

Fred.: Then, again, you make a point of never molesting an orphan.

Sam.: Of course: we are orphans ourselves, and know what it is.

Fred.: Yes, but it has got about, and what is the consequence? Every one we capture says he's an orphan. The last three ships we took proved to be manned entirely by orphans, and so we had to let them go. One would think that Great Britain's mercantile navy was recruited solely from her orphan asylums— which we know is not the case. (*Crosses R.*)

Sam.: But, hang it all! you wouldn't have us absolutely merciless?

Fred.: There's my difficulty: until twelve o'clock I would, after twelve I wouldn't. Was ever a man placed in so delicate a situation? (*Ruth comes down C.*)

Ruth: And Ruth, your own Ruth, whom you love so well, and who has won her middle-aged way into your boyish heart, what is to become of *her*?

King: Oh, he will take you with him. (*Hands Ruth to Frederic.*)

Fred.: Well, Ruth, I feel some little difficulty about you. It is true that I admire you very much, but I have been constantly at sea since I was eight years old, and yours is the only woman's face I have seen during that time. I think it is a sweet face.

Ruth: It is— oh, it is!

Fred.: I say I *think* it is— that is my impression. But as I have never had an opportunity of comparing you with other women, it is just possible I may be mistaken.

King: True.

Fred.: What a terrible thing it would be if I were to marry this innocent person, and then find out that she is, on the whole, plain!

King: Oh, Ruth is very well, very well indeed.

Sam.: Yes, there are the remains of a fine woman about Ruth.

Fred.: Do you really think so?

Sam.: I do.

Fred.: Then I will not be so selfish as to take her from you. In justice to her and in consideration for you, I will leave her behind. (*Hands Ruth to King.*)

King: No, Frederic, this must not be. We are rough men, who lead a rough life, but we are not so utterly heartless as to deprive thee of thy love. I think I am right in saying that there is not one here who would rob thee of this inestimable treasure for all the world holds dear.

All: (*loudly*) Not one!

King: No, I thought there wasn't. Keep thy love, Frederic, keep thy love. (*Hands her back to Fred.*)

Fred.: You're very good, I'm sure. (*Exit Ruth.*)

King: Well, it's the top of the tide, and we must be off. Farewell, Frederic. When your process of extermination begins, let our deaths be as swift and painless as you can conveniently make them.

Fred.: I will. By the love I have for you, I swear it. Would that you could render this extermination unnecessary by accompanying me back to civilization!

King: No, Frederic, it cannot be. I don't think much of our profession; but, contrasted with respectability, it is comparatively honest. No, Frederic, I shall live and die a Pirate King.

## No. 3. "Oh, better far to live and die"

Solo and Chorus

Pirate King and Pirates

Allegro moderato

Pirate King

%

1. Oh, bet - ter far to live and die  
 2. When I sal - ly forth to seek my prey, I

Un - der the brave black flag I fly, Than play a sanc - ti -  
 help my - self in a roy - al way. I sink a few more



(A)

mo - nious part, With a pi - rate head and a pi - rate heart.  
ships, it's true, Than a well - bred mon - arch ought to do;

A - way to the cheat - ing  
But man - y a king on a

world go you, Where pi - rates all are  
first-class throne, If he wants to call his

well - to - do; But I'll be true to the song I sing, And  
crown his own, Must man - age some - how to get through More

*cresc.*

(B)

*a tempo*

live... and die a Pi - rate King, }  
 dir - ty work than e'er I do, } For — I am a Pi - rate

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a rest and then the lyrics. The piano accompaniment consists of chords and moving lines in both hands. The tempo is marked 'a tempo'.

King! ————— And it is, it is a

The second system continues the vocal line with a long note for 'King!' followed by a rest, and then the lyrics 'And it is, it is a'. The piano accompaniment continues with chords and moving lines.

glo - rious thing To be a Pi - rate King! — For I am a Pi - rate

The third system continues the vocal line with the lyrics 'glo - rious thing To be a Pi - rate King!' followed by a rest, and then 'For I am a Pi - rate'. The piano accompaniment continues with chords and moving lines.

King! ————— And it  
 Chorus *f*  
 You are! Hur - rah for our Pi - rate King! —

The fourth system begins with 'King!' followed by a rest and 'And it'. Below this, the word 'Chorus' is written, followed by a dynamic marking '*f*'. The vocal line then begins with the lyrics 'You are! Hur - rah for our Pi - rate King!' followed by a rest. The piano accompaniment continues with chords and moving lines, ending with a dynamic marking '*p*'.

is, it is a glo-rious thing To be a Pi - rate King!

It is! Hur-

*(Pause 2nd verse only)*

Hur-rah for the Pi - rate King!—

rah for our Pi - rate King! Hur-rah for the Pi - rate King!—

*(Exeunt R. and R.U.E., all except Frederic. Enter Ruth. Frederic comes down O., followed by Ruth.)*

Ruth: Oh, take me with you! I cannot live if I am left behind.

Fred.: Ruth, I will be quite candid with you. You are very dear to me, as you know, but I must be circumspect. You see, you are considerably older than I. A lad of twenty-one usually looks for a wife of seventeen.

Ruth: A wife of seventeen! You will find me a wife of a thousand!

Fred.: No, but I shall find you a wife of forty-seven, and that is quite enough. Ruth, tell me candidly and without reserve: compared with other women, how are *you*?

Ruth: I will answer you truthfully, master: I have a slight cold, but otherwise I am quite well.

Fred.: I am sorry for your cold, but I was referring rather to your personal appearance. Compared with other women, are you beautiful?

Ruth: (*bashfully*) I have been told so, dear master.

Fred.: Ah, but lately?

Ruth: Oh, no; years and years ago.

Fred.: What do you think of yourself?

Ruth: It is a delicate question to answer, but I think I am a fine woman.

Fred.: That is your candid opinion?

Ruth: Yes, I should be deceiving you if I told you otherwise.

Fred.: Thank you, Ruth. I believe you, for I am sure you would not practise on my inexperience. I wish to do the right thing, and if— I say, *if*— you are really a fine woman, your age shall be no obstacle to our union! (*Shakes hands with her. Chorus of girls heard in the distance, "climbing over rocky mountain", etc. See entrance of girls.*) Hark! Surely I hear voices! Who has ventured to approach our all but inaccessible lair? Can it be Custom House? No, it does not sound like Custom House.

Ruth: (*aside*) Confusion! it is the voices of young girls! If he should see them I am lost.

Fred.: (*climbing rocky arch R. C. and looking off L.*) By all that's marvellous, a bevy of beautiful maidens!

Ruth: (*aside*) Lost! lost! lost!

Fred.: How lovely, how surpassingly lovely, is the plainest of them! What grace— what delicacy— what refinement! And Ruth— Ruth told me she was beautiful!

## No. 4. "Oh, false one, you have deceived me!"

### Recitative and Duet

Frederic and Ruth

Allegro vivace

Frederic

Oh, false one, you have de-ceived me!

Ruth Fred. (*denouncing her*) (A) *a tempo*

I have de-ceived you? Yes, de-ceived me! You

*a tempo*

*p*

Ruth (*wildly*)

told me you were fair as gold! And, mas - ter, am I

Fred. Ruth

not so? And now I see you're plain and old. I'm

Fred.

sure I'm not a jot so. Up - on my in - no -

Ruth Fred.

cence you play. I'm not the one to plot so. Your

Ruth

face is lined, your hair is grey. It's grad - u - al - ly

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with two flats and has a melody that rises and then falls. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

(B) Fred.

got so. Faith - less wo - man to de - ceive me, I who

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more complex melody with some chromaticism. The piano accompaniment includes a dynamic marking 'p' (piano) and a fermata over a chord in the right hand.

Ruth

trust - ed so! Mas - ter, mas - ter, do not leave me, Hear me, ere you

The third system of music continues the vocal line and piano accompaniment. The vocal line has a rising melody. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and some melodic movement.

Fred.

Ruth

Fred.

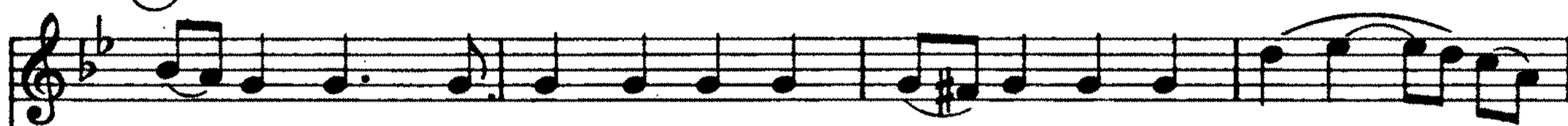
Ruth

go! Faith - less wo - man! Mas - ter, master! Faith - less wo - man! Mas - ter,

The fourth system of music features a vocal line with alternating parts for Fred and Ruth. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

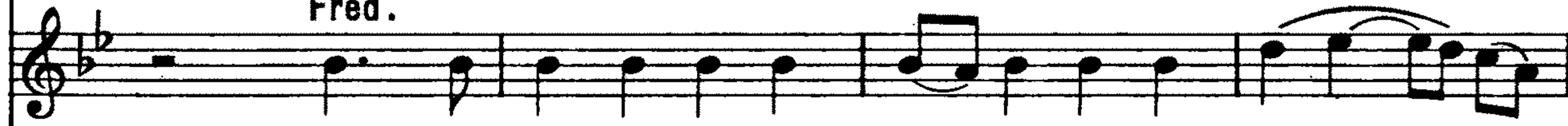


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mas-ter, do not leave me, do not leave me, Hear me, ere \_\_\_\_\_ you

Fred.



Faith - less wo - man to de - ceive me, I who trust - ed

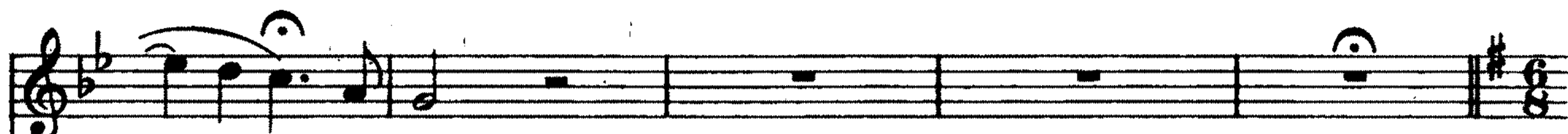
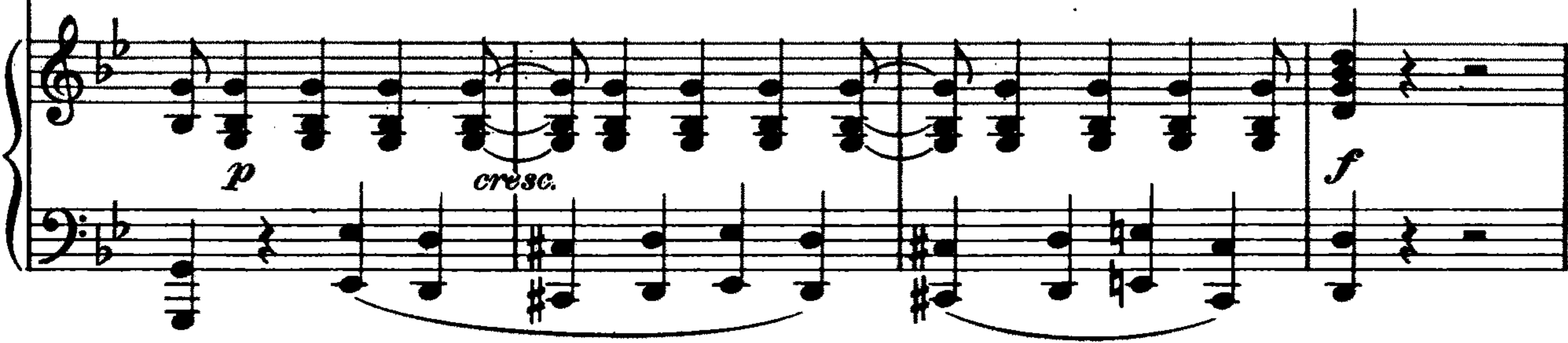
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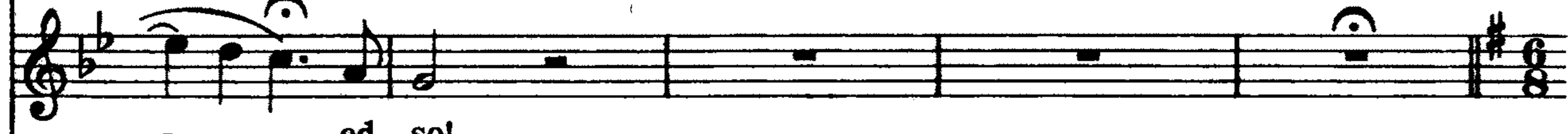
go! Mas-ter, mas-ter, do not leave me, Hear me, ere \_\_\_\_\_



so! Faith-less wo - man to de - ceive me, I who trust - -



you go!



ed so!



Andante

Ruth

My love with-out re - flect - ing, Oh, do not be re -

ject - ing! Take a maid - en ten - der, her af - fec - tion raw and

green, — At ver - y high - est rat - ing, Has been ac - cu - mu -

lat - ing Sum - mers sev - en - teen, — sum - mers sev - en - teen. —



**E** Ruth

Don't, be - lov - ed mas - ter, Crush me with dis - as - ter.

Fred.

Yes, your for - mer mas - ter Saves you from dis - as - ter.

**E**

*p*

What is such a dow - er to the dow - er I have here? —

Your love would be un - com - fort - a - bly fer - vid, it is clear, —

*My* love un - a - bat - - ing Has been ac - cu - mu -

If, as you are stat - ing, It's

lat - - ing For-ty-sev-en year, — for - ty - sev - en  
 been ac-cu-mu-lat-ing For-ty-sev - en year!

*rall.*

*rall.*

*rall.*

Allegro vivace

year!

Faith-less, wo - man to de - ceive me, I who trust - ed

Allegro vivace

*p* *cresc.* *f*

*cresc.* *f*

Mas-ter, mas-ter, do not leave me, Hear me, ere — you

*cresc.* *f*

so! Faith-less wo - man to de - ceive me, I who trust - ed

*p* *cresc.* *f*

*(At the end he renounces her, and she goes off R. in despair.)*

go!

so!

*ff*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'go!' and 'so!'. The piano part is marked *ff* and features a complex, rhythmic accompaniment with many accidentals.

*Recit. Fred.*

What shall I do? Be - fore these gen - tle maid - ens I

Detailed description: This system features a recitative vocal line with the lyrics 'What shall I do? Be - fore these gen - tle maid - ens I'. The piano accompaniment consists of simple chords.

dare not show in this a-larm-ing cos-tume! No, no, I must re-main in close con-

*f*

Detailed description: This system features a vocal line with the lyrics 'dare not show in this a-larm-ing cos-tume! No, no, I must re-main in close con-'. The piano accompaniment is marked *f* and includes some chords.

*(Hides in cave as they enter from R. and L., climbing over the rocks at L. of the stage and through arched rock R.)*

ceal - ment Un - til I can ap-pear in de-cent cloth - ing.

Detailed description: This system features a vocal line with the lyrics 'ceal - ment Un - til I can ap-pear in de-cent cloth - ing.'. The piano accompaniment consists of simple chords.

# No. 5. "Climbing over rocky mountain"

Chorus and Solos  
Girls, Edith, and Kate

Allegro grazioso

*p* *leggero*

2nd time

2nd time

*cresc.*

1. 2. (A)

*mf stacc.*

Staccato at Center

Chorus of Girls

*mp*

Climb-ing o - ver rock-y moun-tain, Skip-ping riv - u - let and foun-tain.

*sketch general*

Pass-ing where the wil - lows quiv - er,

*more down*

Pass-ing where the wil-lows quiv-er By the ev - er - roll-ing riv-er

*knell some Oct.*

Swol - len with the sum-mer rain, the sum - mer rain,

(B)

*Pick daisy self*

Thread-ing long and leaf-y ma-zes Dot-ted with un - num-bered dai-sies,

*show*

Dot-ted, dot-ted with un - num-bered dai - sies,



Scal-ing rough and rug-ged pass-es, Climb the har - dy lit - tle lass-es,

*MP* Till the bright sea - shore they gain;

© *to 57 2nd time Press. To*

*Start as beginning*

Scal-ing rough and rug-ged pass-es, Climb the har - dy lit - tle lass-es,

*cresc. Miss* Till the bright sea - shore they gain!

*Arrive at up* **D** *flapper*

*cresc.* *f* *p*

*more*

Edith Water dance

Let us gai - ly tread the mea - sure, Make the

most of fleet - ing lei - sure, Hail it as a

true al - ly, Though it per - ish by - and -

by. Chorus Hail it as a true al - ly, Though it per - ish by - and - by.



*Edith*

Ev - 'ry mo - ment brings a — trea - sure Of its

own es - pe - cial — plea - sure; Though the mo - ments

quick - ly die, Greet them gai - ly — as they fly,

*mf*

Greet them gai - ly as they fly. Chorus

Though the mo - ments quick - ly

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*swamp to stage left*

(Dance)

die, Greet them gai-ly as they fly.

(H) Kate

Far a - way from toil and care,

Rev - el - ling in fresh sea - air, Here we live and reign a -

*move center behind*

(J)

lone In a world that's all our own. Here, in this our

rock - y den Far a - way from mor - tal men, We'll be

queens, and make de - crees— They may hon - our them who

(K) please. Chorus

We'll be queens, and make de - crees— They may hon - our them who please.

(K) *ff*

*f*

(L) *f* Tutti

Let us gai - ly tread the mea - sure, Make the

*ff*

most of fleet - ing — lei - sure, Hail it as a



true al - ly, Though it per - ish — by - and - by,



Hail it as a true al - ly, Though it per - ish —



by - and - by. Let us gai - ly — tread the mea - sure, Make the most of —



fleet-ing lei-sure, Hail it as a true al-ly, a true

al-ly.

*ff*

**Kate:** What a picturesque spot! I wonder where we are!

**Edith:** And I wonder where Papa is. We have left him ever so far behind.

**Isabel:** Oh, he will be here presently! Remember poor Papa is not as young as we are, and we came over a rather difficult country.

**Kate:** But how thoroughly delightful it is to be so entirely alone! Why, in all probability we are the first human beings who ever set foot on this enchanting spot.

**Isabel:** Except the mermaids – it's the very place for mermaids.

**Kate:** Who are only human beings down to the waist –

**Edith:** And who can't be said strictly to set *foot* anywhere. Tails they may, but feet they *cannot*.

**Kate:** But what shall we do until Papa and the servants arrive with the luncheon? *(All listen and come down.)*

**Edith:** We are quite alone, and the sea is as smooth as glass. Suppose we take off our shoes and stockings and paddle?

**All:** Yes, yes! The very thing! *(They prepare to carry out the suggestion. They have all taken off one shoe, when Frederic comes forward from cave.)*



# No. 6. "Stop, ladies, pray!"

## Recitative and Chorus

Frederic, Edith, Kate, and Girls

**Allegro** *Recit. Fred.* **Chorus of Girls**  
*(All hopping on one foot.)*

Stop, la-dies, pray! A man! *hop*

**Fred.**

{I had intended Not to intrude myself upon your notice In this effective} but a-larm-ing cos-tume; *hop hop*

**Moderato**  
**Edith**

*hop*

{But, under these peculiar circumstances, It is my bounden duty to inform you That your proceedings} will not be un-wit-nessed. But

*hop* *hop* *hop* *hop*

*(All hopping)* **Fred.** **Chorus of Girls**  
*(recoiling, hopping)*

who are you, sir? Speak! I am a pi-rate! A pi-rate! Hor-ror!

Recit. Fred.

(A) Andante moderato

La - dies, do not shun me! This eve-ning I re-nounce my vile pro -

fes - sion; And, to that end, O pure and peer-less maid - ens, O blush-ing

buds of ev-er-bloom-ing beau-ty, I, sore at heart, I, sore at heart, im-

Edith Kate  
plore your kind as - sis - tance. How pit - i - ful his tale! How

Chorus of Girls (They put on their shoes.)  
rare his beauty! How pit - i - ful his tale! How rare his beauty!



# No. 7. "Oh, is there not one maiden breast"

## Solos and Chorus

Frederic, Mabel, and Girls

*behind picture on Rock*

Andante

Fred.

Oh,

The piano introduction consists of two systems. The first system shows the treble clef with a 3/4 time signature and a key signature of three flats. The bass clef has a 3/4 time signature and a key signature of three flats. The first system includes dynamic markings *p* and *ff*. The second system continues the piano accompaniment with dynamic markings *f* and *p*.

The first vocal line is in treble clef with a 3/4 time signature and a key signature of three flats. The lyrics are: "is there not one maid-en breast Which does not feel the mor-al beau - ty Of". The piano accompaniment is in bass clef with a 3/4 time signature and a key signature of three flats.

The second vocal line is in treble clef with a 3/4 time signature and a key signature of three flats. The lyrics are: "mak - ing worldly in-ter-est Sub - or-di-nate to sense of du - ty?". The piano accompaniment is in bass clef with a 3/4 time signature and a key signature of three flats.

The third vocal line is in treble clef with a 3/4 time signature and a key signature of three flats. The lyrics are: "Who would not give up will-ing-ly All mat - ri - mo - nial am - bi - tion, To". The piano accompaniment is in bass clef with a 3/4 time signature and a key signature of three flats. A circled letter 'B' is placed above the first measure of the vocal line.

res - cue such an one as I From his un - for - tu - nate po -

si - tion, From his *rall.* po - si - tion, To res - cue such an *a tempo*

one as I From his un - for - tu - nate po - si -

©

(Crosses R.)

Chorus of Girls

tion? A - las, there's not one maid - en breast Which

seems to feel the mor - al beau - ty Of mak - ing world - ly

(D)

in - ter - est Sub - or - di - nate to sense of du - ty!

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "in - ter - est Sub - or - di - nate to sense of du - ty!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes dynamic markings such as *p* and *f*, and a triplet of eighth notes in the right hand.

Fred.

Oh, is there not one maid-en here Whose

The second system continues the vocal line with the lyrics "Oh, is there not one maid-en here Whose". The piano accompaniment features a *ff* (fortissimo) dynamic marking in the left hand and a *p* (piano) marking in the right hand.

*out at auction*

home-ly face and bad com - plex - ion Have caused all hope to

The third system continues the vocal line with the lyrics "home-ly face and bad com - plex - ion Have caused all hope to". The piano accompaniment continues with a steady accompaniment.

dis-ap-pear Of ev - er win - ning man's af - fec - tion? To

The fourth system continues the vocal line with the lyrics "dis-ap-pear Of ev - er win - ning man's af - fec - tion? To". The piano accompaniment continues with a steady accompaniment.

such an one, If such there be, I swear, by heav-en's arch a -

The fifth system concludes the vocal line with the lyrics "such an one, If such there be, I swear, by heav-en's arch a -". The piano accompaniment continues with a steady accompaniment.

bove you, If you will cast your eyes on me, How-

ev-er plain you be, I'll love you, How - ev - er plain you be, If

*rall.*

**(E) a tempo** you will cast your eyes on me, How-ev-er plain you be, I'll love you, I'll

*dolce pp* *cresc.* *ff*

love you, I'll love, I'll love you! *more life* Chorus A-las, there's not one

*fz* *dim.* *p*

maid-en here Whose home-ly face and bad com-plex-ion Have

caused all hope to dis - ap - pear Of ev - er win - ning man's af -

*dim.*

fec - - - tion! Not one? No, no - not

Fred. (in despair) Chorus

**F**

*p*

onel. Not one? No, no! Yes, one! 'Tis

Fred. Chorus Chorus

(Mabel enters through arch R.C.) Mabel.

*f*

Ma - bell! Yes, 'tis Ma - - - bell

Mabel

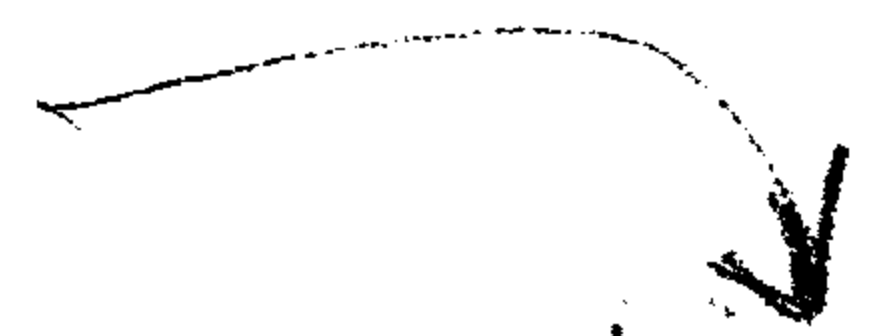
*rall.*

*rall.*



Moderato

*Rock*



O sis-ters, deaf to pit-y's name, For shame! It's true that he has gone a -

stray, But, pray, Is that a rea-son good and true Why you Should

**Chorus** *(aside)* *to audience*  
 all be deaf to pit - y's name? The ques-tion is, had he not been A thing of

beau - ty, Would she be swayed by quite as keen A sense of

**Mabel**  
 du-ty? For shame! for shame! for shame!

Attacca

# No. 8. "Poor wandering one!"

Solo and Chorus

Mabel and Girls

In modo di Valzer

Mabel

Poor wan-d'ring one! — Tho' thou hast sure-ly stray'd,

Take heart of grace, Thy steps re-trace, Poor wan-d'ring one! — *rall.*

**A** *a tempo*  
 Poor wan-d'ring one! — If such poor love as mine

Can help thee find True peace of mind— Why, take it, it — is thine!



**(B)**  
*f* Chorus of Girls

Take heart, no dan-ger low'rs; Take an - y heart- but ours!

This system contains the vocal line and piano accompaniment for the 'Chorus of Girls'. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The lyrics are written below the vocal line.

Mabel

Take heart, fair days will shine; Take an - y heart- take mine!

This system contains Mabel's solo vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The lyrics are written below the vocal line. A piano (*p*) dynamic marking is present at the beginning of the piano part.

*f* Chorus

Take heart, no dan-ger low'rs; Take an - y

This system contains the second vocal line and piano accompaniment for the 'Chorus'. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The lyrics are written below the vocal line. A piano (*p*) dynamic marking is present at the beginning of the piano part. Fingerings (1-4) are indicated for the piano part.

Mabel

heart- but ours! Take heart, fair days will shine; Take an - y

This system contains Mabel's second solo vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The lyrics are written below the vocal line. A piano (*p*) dynamic marking is present at the beginning of the piano part.

(C)

heart- take mine! Ah! Ah! Ah!

Ah!

(D) *a tempo*

Poor wan- d'ring one! Tho' thou hast sure- ly stray'd,

*P a tempo*

Take heart of grace, Thy steps re- trace, Poor wan- d'ring

**(E)** *a tempo*

one! Ah, ah! Ah, ah, ah!

**Chorus**

Poor wan - d'ring one! Poor wan - d'ring

*p a tempo*

Ah, ah! Ah, ah, ah! Fair days will shine, Take

one! Take heart, Take

heart!

heart!

*pp*

**(F)**

Take mine! Take heart!

Chorus

Take an - y heart- but ours!

*p* *pp*

8

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody with lyrics 'Take mine! Take heart!'. The second line is a chorus melody with lyrics 'Take an - y heart- but ours!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include *p* and *pp*. An 8-measure rest is indicated in the piano part.

Take heart!

8

Detailed description: This system contains the third line of the musical score. The vocal line has lyrics 'Take heart!'. The piano accompaniment continues with chords and melodic lines. An 8-measure rest is indicated in the piano part.

Take heart!

Take heart!

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line has lyrics 'Take heart!' and 'Take heart!'. The piano accompaniment continues with chords and melodic lines.

**G** *a tempo*

mine!

*f*

Take heart, no dan-ger low'rs; Take an - y heart- but

**G** *f a tempo*

Mabel

Ah! ah! Ah!

ours! Take heart, take heart, Take an - y heart- but

*cadenza ad lib.* (Mabel and Fred. go to mouth of cave L., and converse. Edith beckons her sisters, who form in a semicircle around her.)

— Take heart!

ours, Take heart!

*ff*

Ed

\* *Attacca*

# No. 9. "What ought we to do"

Solos and Chorus

Edith, Kate, and Girls

*gather sisters stage center*

Allegretto

Edith

What ought we to do,      Gen-tle sis-ters, say?      Pro-

*p*      *staccato*

pri-e - ty, we know,      Says we ought to stay,      While sym-pa-thy ex-claims,

"Free them from your teth - er -      Play at oth - er games -



Kate

Leave them here to - geth-er." Her case may, an - y day, Be

*sempre staccato*

yours, my dear, or mine. Lether make her hay While the sun doth shine.

Let us com-pro-mise (Our hearts are not of leath-er): Let us shut our eyes And

*go to ♯*  
 (Edith, Kate, and girls retire up, and sit two and two, facing each other, in a line across the stage.)

*pp* Chorus

talk a - bout the weath-er. Yes, yes, let's talk a - bout the weath-er.

*pp*

*Attacca*



## No. 10. "How beautifully blue the sky"

## Chattering Chorus and Duet

Girls, Mabel, and Frederic

*Allegro vivace* Chorus

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Allegro vivace'. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The vocal line enters with the lyrics 'How beau-ti-ful-ly' and continues with 'blue the sky, The glass is ris-ing ver-y high, Con-tin-ue fine I hope it may, And yet it rained but yes-ter-day. To-mor-row it may pour a-gain (I hear the coun-try wants some rain) Yet peo-ple say, I'. The piano accompaniment continues with a steady eighth-note accompaniment throughout the piece. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings of *f* and *p*.

How beau-ti-ful-ly

blue the sky, The glass is ris-ing ver-y high, Con-tin-ue fine I

hope it may, And yet it rained but yes-ter-day. To-mor-row it may

pour a-gain (I hear the coun-try wants some rain) Yet peo-ple say, I

know not why, That we shall have a warm Ju - ly, To - mor-row it may

pour a - gain (I hear the coun-try wants some rain) Yet peo-ple say, I

know not why, That we shall have a warm Ju - ly, To - mor-row it may

(A)

**Mabel** *(The girls continue their chatter pianissimo, but listen eagerly all the time.)*

Did ev - er maid - en wake From

*dim.* pour a - gain (I hear the coun-try wants some rain) Yet peo-ple say, I

*ppp*

*p*

dream\_ of home - - - ly du - ty To  
know not why, That we shall have a warm Ju - ly.

find her day - light break With such ex - ceed - ing beau-ty?

(B)

Did ev - er maid - en close Her eyes on wak - ing sad-ness,

To dream of such \_\_\_\_\_ ex - ceed - ing glad-ness?

Fred. (C)

Ah, yes! ah, yes! — this is — ex - ceed - ing

(Fred. and Mabel turn and see that the girls are listening; detected, they continue their chatter, forte.)

## Chorus

glad-ness. How beau-ti - ful - ly blue the sky, The

The first system of the chorus features a vocal line starting with a half note 'glad-ness.' followed by a quarter rest, then a quarter note 'How' and a quarter rest, then a quarter note 'beau-ti' and a quarter rest, then a quarter note 'ful - ly' and a quarter rest, then a quarter note 'blue' and a quarter rest, then a quarter note 'the' and a quarter rest, then a quarter note 'sky,' and a quarter rest, then a quarter note 'The'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamics markings *f* and *p*.

glass is ris - ing ver - y high, Con - tin - ue fine I hope it may, And

The second system of the chorus continues the vocal line with a quarter note 'glass' and a quarter rest, then a quarter note 'is' and a quarter rest, then a quarter note 'ris - ing' and a quarter rest, then a quarter note 'ver - y' and a quarter rest, then a quarter note 'high,' and a quarter rest, then a quarter note 'Con - tin - ue' and a quarter rest, then a quarter note 'fine' and a quarter rest, then a quarter note 'I' and a quarter rest, then a quarter note 'hope' and a quarter rest, then a quarter note 'it' and a quarter rest, then a quarter note 'may,' and a quarter rest, then a quarter note 'And'. The piano accompaniment continues with chords and a bass line.

yet it rained but yes - ter - day. To - mor - row it may pour a - gain (I

The third system of the chorus continues the vocal line with a quarter note 'yet' and a quarter rest, then a quarter note 'it' and a quarter rest, then a quarter note 'rained' and a quarter rest, then a quarter note 'but' and a quarter rest, then a quarter note 'yes - ter - day.' and a quarter rest, then a quarter note 'To - mor - row' and a quarter rest, then a quarter note 'it' and a quarter rest, then a quarter note 'may' and a quarter rest, then a quarter note 'pour' and a quarter rest, then a quarter note 'a - gain' and a quarter rest, then a quarter note '(I'. The piano accompaniment continues with chords and a bass line.

hear the coun - try wants some rain) Yet peo - ple say, I know not why, That

The fourth system of the chorus continues the vocal line with a quarter note 'hear' and a quarter rest, then a quarter note 'the' and a quarter rest, then a quarter note 'coun - try' and a quarter rest, then a quarter note 'wants' and a quarter rest, then a quarter note 'some' and a quarter rest, then a quarter note 'rain)' and a quarter rest, then a quarter note 'Yet' and a quarter rest, then a quarter note 'peo - ple' and a quarter rest, then a quarter note 'say,' and a quarter rest, then a quarter note 'I' and a quarter rest, then a quarter note 'know' and a quarter rest, then a quarter note 'not' and a quarter rest, then a quarter note 'why,' and a quarter rest, then a quarter note 'That'. The piano accompaniment continues with chords and a bass line.

we shall have a warm Ju - ly, To - mor - row it may pour a - gain (I

The fifth system of the chorus continues the vocal line with a quarter note 'we' and a quarter rest, then a quarter note 'shall' and a quarter rest, then a quarter note 'have' and a quarter rest, then a quarter note 'a' and a quarter rest, then a quarter note 'warm' and a quarter rest, then a quarter note 'Ju - ly,' and a quarter rest, then a quarter note 'To - mor - row' and a quarter rest, then a quarter note 'it' and a quarter rest, then a quarter note 'may' and a quarter rest, then a quarter note 'pour' and a quarter rest, then a quarter note 'a - gain' and a quarter rest, then a quarter note '(I'. The piano accompaniment continues with chords and a bass line.

(D)

hear the coun-try wants some rain) Yet peo-ple say, I know not why, That

*(The girls continue their chatter pianissimo, as before, but listen intently all the time.)*

Fred.

we shall have a warm Ju - ly, To - morrow it may pour a - gain (I

Did

*dim.*

*p*

ev - er pi - rate roll His soul in guilt - y dreaming,

*pp*

hear the coun-try wants some rain).

(E)

And wake to find\_ that soul With peace and vir - tue beam-ing?



(Fred. and Mabel turn, as before.  
Girls resume their chatter, forte.)

Chorus

How beau-ti - ful - ly blue the sky, The glass is ris - ing

ver - y high, Con - tin - ue fine I hope it may, And yet it rained but

yes - ter - day, Con - tin - ue fine I hope it may, And yet it rained but

Mabel  
Did ev - er maid - en wake From

Fred.  
Did ev - er pi - rate loathed For -

yes - ter - day. How beau-ti - ful - ly blue the sky, The glass is ris - ing

dream of home - - ly du - ty  
 sake his hid - - eous mis - sion  
 ver - y high, Con - tin - ue fine I hope it may, And yet it rained but

To find her day - light break With  
 To find him - self be - trothed to  
 yes - ter - day. To - mor - row it may pour a - gain (I hear the coun - try

such ex - ceed - - ing  
 la - dy of po -  
 wants some rain) Yet peo - ple say, I know not why, That



(G)

beau - ty? Ah, yes! \_\_\_\_\_

si - tion? Ah, yes! \_\_\_\_\_

we shall have a warm Ju - ly, Yet peo - ple say, I know not why, That

*p* cre - scen - do *molto*

Ah, yes! Ah yes! \_\_\_\_\_

Ah, yes! Ah yes! \_\_\_\_\_

we shall have a warm Ju - ly, a warm Ju - ly. \_\_\_\_\_

*m. Kiss oo*

No. 11. "Stay, we must not lose our senses"

Recitative and Chorus  
Frederic, Girls, and Pirates

Allegretto

Frederic

Stay, we must not lose our sens-es, Men who stick at no of-fenc-es

Will a - non be here! Pi - ra - cy their dread-ful trade is;

Pray you, get you hence, young la - dies, While the coast is clear!

*Jump stop run*  
(Fred. and Mabel retire.)

Chorus of Girls

*Jump stop run*

No, we must not lose our sens - es; If they stick at no of - fenc - es,

*2 - stop run*

We should not be here! Pi - ra - cy their dread-ful trade is-

*(During this chorus the pirates enter stealthily from R. U. E., and form in a semicircle behind the girls. As the girls move to go off, each pirate seizes a girl. King seizes Edith and Isabel, Samuel seizes Kate.)*

Nice com-pan-ions for young la - dies! Let us dis - ap-pear *(They shriek.)*

*tip toe forward*

*front*

Vivace Girls Pirates Girls Pirates

Too late! Ha, ha! Too late! Ho,

ho! Ha, ha, ha, ha! Ho, ho, ho, ho!

Chorus of Pirates

Here's a first-rate op - por - tu - ni - ty To get

*mf*

mar - ried with im - pu - ni - ty, And in - dulse in the fe -

lic - i - ty Of un - bound - ed do - mes - tic - i - ty. You shall

quick - ly be par - son - i - fied, Con - ju - gal - ly mat - ri -

mo - ni - fied, By a doc - tor of di - vin - i - ty Who is lo -

cat - ed in this vi - cin - i - ty. We have missed our op - por -

*mp* Girls (A) *Bruner*

*p*

tu - ni - ty Of es - cap - ing with im - pu - ni - ty; So fare -

well to the fe - lic - i - ty Of our maid - en do - mes -

*heads prayers*

tic - i - ty! We shall quick - ly be par - son - i - fied,

*hands around* *heads*

Con - ju - gal - ly mat - ri - mo - ni - fied, By a doc - tor of di -

vin - i - ty Who is lo - cat - ed in this vi - cin - i - ty, By a Pirates By a



forward  
get scared.

doc - tor of di - vin-i - ty, Who re - sides in this vi -

doc - tor of di - vin-i - ty, Who re - sides in this vi -

cin-i - ty, By a doc-tor, a doc - tor, a doc-tor of di - vin-i - ty,

cin-i - ty, By a doc-tor, a doc - tor, a doc-tor of di - vin-i - ty,

of di - vini - ty.

*a tempo f*

*Attaca*



# No. 12. "Hold, monsters!"

## Recitative and Chorus

Mabel, Samuel, Major-General, Girls, and Pirates

*Recit. Mabel (coming forward)*

Hold, monsters! (ere your pirate caravanserai) Proceed, against our will, to wed us all, (Just bear in mind that we are Wards) in Chancery, And father is a Major-

**Samuel (cowed)**  
*p* Moderato

Gen-er- all We'd bet- ter pause, or dan- ger may be- fall; Their

**Girls** *w/ hate* (The Major-General has entered unnoticed, on

fa- ther is a Ma- jor - Gen - er - all! Yes, yes, he is a Ma - jor -

*rock L. U. E.)* **Major-General** **Sam.**

Gen-er- all! Yes, yes, I am a Ma - jor - Gen - er - all For he

*2074*

*Tutti*

*Wagner*

is a Ma - jor - Gen-er-al! He is! Hur - rah for the Ma - jor -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of two flats. The lyrics are: "is a Ma - jor - Gen-er-al! He is! Hur - rah for the Ma - jor -". The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking.

Major  
Gen-er-al! And it is, it is a glo - rious thing To

The second system continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and the lyrics: "Major Gen-er-al! And it is, it is a glo - rious thing To". The piano accompaniment includes a piano (*p*) dynamic marking.

*Tutti*

*Wagner*

be a Ma - jor - Gen-er-al! It is! Hur - rah for the Ma - jor -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and the lyrics: "be a Ma - jor - Gen-er-al! It is! Hur - rah for the Ma - jor -". The piano accompaniment includes a forte (*f*) dynamic marking.

*Hold*

Gen-er - al! Hur - rah for the Ma - jor - Gen - er - al!

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a treble clef and the lyrics: "Gen-er - al! Hur - rah for the Ma - jor - Gen - er - al!". The piano accompaniment features a final cadence.

# No. 13. "I am the very model of a modern Major-General"

## Solo and Chorus

Major-General, Girls, and Pirates

*Handwritten notes:*  
St. ...  
Kati ...  
...

*Allegro vivace*

*his line*

**Major-General**

1. I am the ver-y mod-el of a mod-ern Ma-jor-Gen-er-al; I've
2. I know our myth-ic his-to-ry, King Ar-thur's and Sir Car-a-doc's; I

*Handwritten note:* Stand behind Sandy to rock

*pp*

in - for - ma - tion veg - e - ta - ble, an - i - mal, and min - er - al: I  
 an - swer hard a - cros - tics; I've a pret - ty taste for par - a - dox; I

know the kings of Eng-land, and I quote the fights his-tor-i-cal, From  
quote, in el-e-gi-acs, all the crimes of He-li-o-gab-a-lus; In

Mar-a-thon to Wa-ter-loo, in or-der cat-e-gor-i-cal; I'm  
con-ics I can floor pe-cu-li-ar-i-ties pa-rab-o-lous; I can

ver-y well ac-quaint-ed, too, with mat-ters math-e-mat-i-cal, I  
tell un-doubt-ed Ra-pha-els from Ger-ard Dows and Zof-fa-nies I

un-der-stand e-quations, both the sim-ple and quad-rat-i-cal, A-  
know the croak-ing cho-rus from the *Frogs* of Ar-is-toph-a-nes! Then

bout bi-no-mial the-o-rem I'm teem-ing with a lot o' news,  
I can hum a fugue of which I've heard the mu-sic's din a-fore,

(Bothered for next rhyme— struck with an idea— joyfully)

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse.  
And whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-fore!*

Chorus

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With  
And whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With  
And whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man - y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With  
whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man - y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With  
whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man-y cheer-ful facts a - bout the square of the hy - pot - e - pot - e - nuse.  
whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-pin-a - fore.*

man-y cheer-ful facts a - bout the square of the hy - pot - e - pot - e - nuse.  
whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-pin-a - fore.*

*more in whistle*

## Major

I'm ver-y good at in - te - gral and dif - fer - en - tial cal - cu - lus; I  
Then I can write a wash - ing bill in Bab - y - lon - ic cu - nei - form, And

know the sci - en - tif - ic names of be - ings an - i - mal - cu - lous: } In  
tell you ev - 'ry de - tail of Ca - rac - ta - cus - 's u - ni - form: }

short, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, I

am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al. In  
In



short, in mat-ters veg-e - ta - ble, an - i - mal, and min-er - al, He

short, in mat-ters veg-e - ta - ble, an - i - mal, and min-er - al, He

is the ver - y mod-el of a mod-ern Ma - jor - Gen-er - al.

is the ver - y mod-el of a mod-ern Ma - jor - Gen-er - al.

*Rock*  
Slower

3. In fact, when I know what is meant by

"mam - e - lon" and "rav - e - lin", When I can tell at sight a Mau-ser

ri - fle from a jav - e - lin, When such af - fairs as sor - ties and sur -

pris - es I'm more wa - ry at, And when I know pre - cise - ly what is

meant by "com - mis - sa - ri - at", When I have learnt what progress has been

made in mod - ern gun - ner - y, When I know more of tac - tics than a

nov - ice in a nun - ner - y - In short, when I've a smat - ter - ing of

(Bothered for a rhyme—struck with an idea)

Vivace

el - e - men - tal strat - e - gy - You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee - **Chorus** You'll say a bet - ter Ma - jor - Gen - er -  
You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

Major

al has nev-er *sat a, sat a* gee. 4. For my

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a series of eighth notes in the first measure, followed by a quarter rest and a half note in the second measure. The piano accompaniment is in a bass clef, mirroring the vocal line's rhythm with chords and single notes.

al has nev-er *sat a, sat a* gee.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with fingerings: 2, 3, 1, 2, 3, 1, 3, 1, 4. The piano accompaniment includes a section marked *fz* (forzando) with fingerings: 3, 2, 3, 1, 2, 3, 1, 4, 1.

mil - i - ta - ry know-ledge, tho' I'm pluck - y and ad - ven - tur - y, Has

The third system features a vocal line with a steady eighth-note melody and a piano accompaniment consisting of chords in the right hand and single notes in the left hand, marked *pp* (pianissimo).

on - ly been brought down to the be - gin-ning of the cen - tu - ry; But

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes, and the piano accompaniment consists of chords in the right hand and single notes in the left hand.

still, in mat-ters veg - e - ta - ble, an - i - mal, and min - er - al, I

The fifth system features a vocal line with a melodic line and a piano accompaniment consisting of chords in the right hand and single notes in the left hand.

Chorus

am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.

But

But

still, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, He

still, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, He

is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.

is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.

*ff*

*nine scats circle knee*

- more stage for lines*
- Major:** And now that I've introduced myself, I should like to have some idea of what's going on.
- Kate:** Oh, Papa— we—
- Sam.:** Permit me, I'll explain in two words: we propose to marry your daughters.
- Major:** Dear me!
- Girls:** Against our wills, Papa— against our wills!
- Major:** Oh, but you mustn't do that! May I ask— this is a picturesque uniform, but I'm not familiar with it. What are you?
- King:** We are all single gentlemen.
- Major:** Yes, I gathered that. Anything else?
- King:** No, nothing else.
- Edith:** Papa, don't believe them; they are pirates— the famous Pirates of Penzance!
- Major:** The Pirates of Penzance! I have often heard of them.
- Mabel:** All except this gentleman (*indicating Frederic*), who was a pirate once, but who is out of his indentures to-day, and who means to lead a blameless life evermore.
- Major:** But wait a bit. I object to pirates as sons-in-law.
- King:** We object to major-generals as fathers-in-law. But we waive that point. We do not press it. We look over it.
- Major:** (*aside*) Hah! an idea! (*Aloud*) And do you mean to say that you would deliberately rob me of these, the sole remaining props of my old age, and leave me to go through the remainder of my life unfriended, unprotected, and alone?
- King:** Well, yes, that's the idea.
- Major:** Tell me, have you ever known what it is to be an orphan?
- Pirates:** (*disgusted*) Oh, dash it all!
- King:** Here we are again!
- Major:** I ask you, have you ever known what it is to be an orphan?
- King:** (*sighing*) Often!
- Major:** Yes, orphan. Have you ever known what it is to be one?
- King:** I say, often.
- All:** (*disgusted*) Often, often, often. (*Turning away*)
- Major:** I don't think we quite understand one another. I ask you, have you ever known what it is to be an orphan, and you say "orphan". As I understand you, you are merely repeating the word "orphan" to show that you understand me.
- King:** I didn't repeat the word often.
- Major:** Pardon me, you did indeed.
- King:** I only repeated it once.
- Major:** True, but you repeated it.
- King:** But not often.
- Major:** Stop! I think I can see where we are getting confused. When you said "orphan", did you mean "orphan", a person who has lost his parents, or "often", frequently!
- King:** Ah! I beg pardon— I see what you mean — frequently.
- Major:** Ah! you said "often", frequently.
- King:** No, only once.
- Major:** (*irritated*) Exactly— you said "often, frequently" only once.



# No. 14. "Oh, men of dark and dismal fate"

## Finale of Act I

### Ensemble

Moderato

*Recit.* Major-General

Oh, men of dark and dis-mal fate, Fore-

go your cru-el em-ploy, Have pit-y on my lone-ly state, I am an or-phan

boy! An or-phan boy? An or-phan boy! How sad, an or-phan boy! These  
 Chorus of Pirates  
 How sad, an or-phan boy!

Andante moderato

Pirates

Major

chil-dren whom you see Are all that I can call my own! Poor fel-low! Take

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff. The tempo is marked 'Andante moderato'. The key signature has one flat (B-flat). The lyrics are: 'chil-dren whom you see Are all that I can call my own! Poor fel-low! Take'. The piano part begins with a piano (*p*) dynamic.

Pirates

Major

them a-way from me, And I shall be in-deed a-lone. Poor fel-low! If

The second system continues the vocal line and piano accompaniment. The lyrics are: 'them a-way from me, And I shall be in-deed a-lone. Poor fel-low! If'. The piano accompaniment continues with a steady accompaniment pattern.

pit-y you can feel, Leave me my sole re - main-ing joy- See, at your feet they kneel; Your

The third system features a more complex piano accompaniment with arpeggiated chords and a melodic line in the right hand. The lyrics are: 'pit-y you can feel, Leave me my sole re - main-ing joy- See, at your feet they kneel; Your'. A handwritten word 'Kneel' is written above the vocal line. The piano part includes a *mf* dynamic.

Pirates  
(sobbing)

hearts you can-not steel A-gainst the sad, sad tale of the lone-ly or-phan boy! Poor

The fourth system concludes the piece with a vocal line that has a 'sobbing' quality. The piano accompaniment features a *mf* dynamic, followed by a *dim.* (diminuendo) and a *p* (piano) dynamic. The lyrics are: 'hearts you can-not steel A-gainst the sad, sad tale of the lone-ly or-phan boy! Poor'.

Sam., King, & Pirates

(A)

fel-low! See, at our feet they kneel; Our hearts we can-not steel A-

Sam. & King

Sam.

gainst the sad, sad tale of the lone-ly or-phan boy! The or - phan boy! The

*p*

or - phan boy! See, at our feet they kneel; Our hearts we can-not steel A-

Pirates

gainst the tale of the lone - ly or - phan boy. Poor fel-low!

Allegro vivace

Major (aside)

I'm tell-ing a ter-ri-ble sto - ry, But it

does-nt di - min-ish my glo - ry; For they would have tak-en my

daugh-ters O-ver the bil-low-y wa - ters, If I had-nt, in el-e-gant

dic - tion, In - dulged in an in - no - cent fic - tion, Which is

not in the same cat - e - go - ry As tell-ing a reg-u - lar ter-ri - ble

(B) *pp* Mabel (*aside*)

He is tell-ing a ter-ri-ble sto - ry, Which will

*pp* Edith & Kate (*aside*)

He is tell-ing a ter-ri-ble sto - ry, Which will

*pp* Fred. (*aside*)

If he's tell-ing a ter-ri-ble sto - ry, He shall

*pp* Sam. (*aside*)

If he's tell-ing a ter-ri-ble sto - ry, He shall

*pp* King (*aside*)

If he's tell-ing a ter-ri-ble sto - ry, He shall

sto - ry.

Chorus

*pp* SOPRANOS & ALTOS (*aside*)

He is tell-ing a ter-ri-ble sto - ry, Which will

*pp* TENORS & BASSES (*aside*)

If he's tell-ing a ter-ri-ble sto - ry, He shall

(B)

tend to di-min-ish his glo - ry; Though they would have tak-en his

tend to di-min-ish his glo - ry; Though they would have tak-en his

die by a death that is go - ry, Yes, one of the cru-el-lest

die by a death that is go - ry, Yes, one of the cru-el-lest

die by a death that is go - ry, Yes, one of the cru-el-lest

tend to di-min-ish his glo - ry; Though they would have tak-en his

die by a death that is go - ry, Yes, one of the cru-el-lest



daugh - ters O - ver the bil - low - y wa - ters, It is

daugh - ters O - ver the bil - low - y wa - ters, It is

slaugh - ters That ev - er were known in these wa - ters; It is

slaugh - ters That ev - er were known in these wa - ters; It is

slaugh - ters That ev - er were known in these wa - ters; It is

daugh - ters O - ver the bil - low - y wa - ters, It is

slaugh - ters That ev - er were known in these wa - ters; It is

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

eas - y, in el - e - gant dic - tion, To call it an in - no - cent

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

fic - tion, But it comes in the same cat - e - go - ry As tell - ing a

©

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

Major

*ff*

It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

*ff*

reg-u-lar ter-ri-ble sto - ry, It's eas-y, in el-e-gant dic-tion, To

©


*ff*



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a




call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a




call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

reg- u- lar sto - ry.

*go up on next*



Moderato King

Al-though our dark ca - reer Some-times in - volves the crime of

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and includes a *ritardando* marking at the end of the system.

steal-ing, We rath - er think that we're Not al - to - geth - er void of

The second system continues the vocal line and piano accompaniment. The piano part consists of block chords in the right hand and a simple bass line in the left hand.

feel-ing. Al - though we live by strife, We're al - ways sor - ry to be -

The third system continues the vocal line and piano accompaniment. The piano part features block chords in the right hand and a bass line in the left hand, with some chromatic movement in the bass line.

gin it; For what, we ask, is life Without a touch of Poetry in it? (D) (All kneel)

The fourth system concludes the vocal line and piano accompaniment. The piano part features block chords in the right hand and a bass line in the left hand. A forte (*fz*) dynamic marking is present. The system ends with a *ritardando* and a final chord. A circled 'D' and the instruction '(All kneel)' are placed at the end of the system.

Chorus Mabel & Edith with Sop.  
SOPRANOS Kate with Alto

TENORS & Fred. with Tenor, Sam. with 1st Bass

BASSES

King & Major with 2nd Bass

Hail, Po-et-ry, thou heav'n - born maid! Thou gild - est

e'en the pi - rate's trade. Hail, flow - ing fount of sen - ti -

e'en the pi - rate's trade. Hail, flow - ing fount of sen - ti -

ment! All hail, all hail, di - vine e - mol - li - ent!

ment! All hail, all hail, di - vine e - mol - li - ent!

(E) Recit. King

You may go, for you're at lib-er-ty- our pi - rate rules pro-

The first system features a vocal line in bass clef with a key signature of two sharps (D major). The lyrics are "You may go, for you're at lib-er-ty- our pi - rate rules pro-". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a dynamic marking 'p' and features a rhythmic pattern of eighth notes with beamed sixteenth notes.

tect you- And hon-or-a - ry mem-bers of our band we do e - lect

The second system continues the vocal line with the lyrics "tect you- And hon-or-a - ry mem-bers of our band we do e - lect". The piano accompaniment continues with similar rhythmic patterns and includes a key signature change to one sharp (E major) in the final measure.

Allegro non troppo

Sam.

For he is an or - phan boy!

you.

The third system is marked "Allegro non troppo" and features a vocal line for "Sam." with the lyrics "For he is an or - phan boy!". The piano accompaniment is in 6/8 time and includes a dynamic marking 'p'. The lyrics "you." are positioned below the piano part.

SOPRANOS & ALTOS

Chorus

TENORS & BASSES

He is! Hur-rah for the or - phan

He is! Hur-rah for the or - phan

The chorus section features two vocal lines. The top line is for "SOPRANOS & ALTOS" and the bottom line is for "TENORS & BASSES". Both lines include a dynamic marking 'f' and the lyrics "He is! Hur-rah for the or - phan". The piano accompaniment continues with a rhythmic pattern of eighth notes.

Allegro non troppo

The final system is marked "Allegro non troppo" and features a piano accompaniment in 6/8 time. It includes dynamic markings 'p' and 'f' and continues the rhythmic pattern of eighth notes with beamed sixteenth notes.

Major

And it some-times is a use - ful thing To be an or - phan

boy!

boy!

*p*

boy.

*f*  
It is! Hur-rah for the or - phan boy! Hu - rah for the or - phan

*f*  
It is! Hur-rah for the or - phan boy! Hu - rah for the or - phan

**F** Mabel



Oh, hap - py day, with joy - ous glee We will a - way and mar - ried

Edith & Kate



Oh, hap - py day, with joy - ous glee They will a - way and mar - ried

Fred.



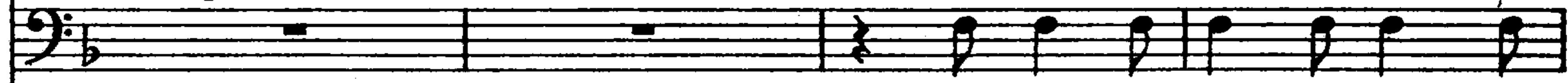
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried

Sam.



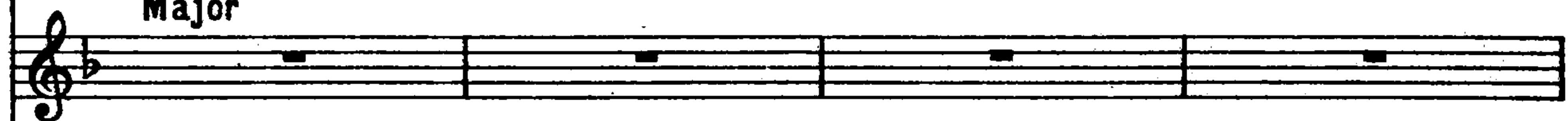
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried

King



They will a - way and mar - ried

Major



boy!



boy!



**F**



be! Should it be-

be! Should it be-

be! Should it be-

be! Should it be-

be! Should it be-

*f* Oh, hap-py day, with joy - ous glee They will a - way and mar-ried be!

*f* Oh, hap-py day, with joy - ous glee They will a - way and mar-ried be!

*f* *p*





fall aus-pi - cious-lee, My sis - ters all will brides-maids be!



fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!




Should it be-



Should it be-



G

Oh, hap-py day, with joy - ous

Oh, hap-py day, with joy - ous

Oh, hap-py day, with joy - ous

Oh, hap-py day, with joy - ous

Oh, hap-py day, with joy - ous

Oh, hap-py day, with joy - ous

fall aus-pi-cious-lee, Her sis-ters all will bridesmaids be! Oh, hap-py day, with joy - ous

fall aus-pi-cious-lee, Her sis-ters all will bridesmaids be! Oh, hap-py day, with joy - ous

G



glee We will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee We will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious -



lee, My sis-ters all will bridesmaids be! My sis-ters

lee, Her sis-ters all will bridesmaids be! Her sis-ters

lee, Her sis-ters all will bridesmaids be! Her sis-ters

lee, Her sis-ters all will bridesmaids be! Her sis-ters

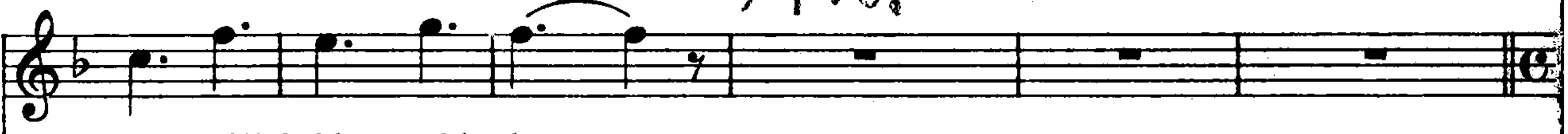
lee, Her sis-ters all will bridesmaids be! Her sis-ters

lee, Should it be-fall aus-pi-cious-lee, Her sis-ters

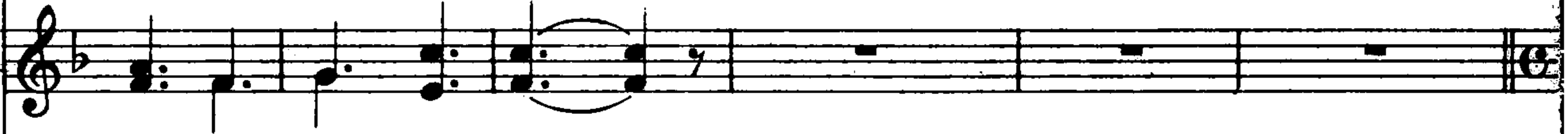
lee, Should it be-fall aus-pi-cious-lee, Her sis-ters

lee, Should it be-fall aus-pi-cious-lee, Her sis-ters

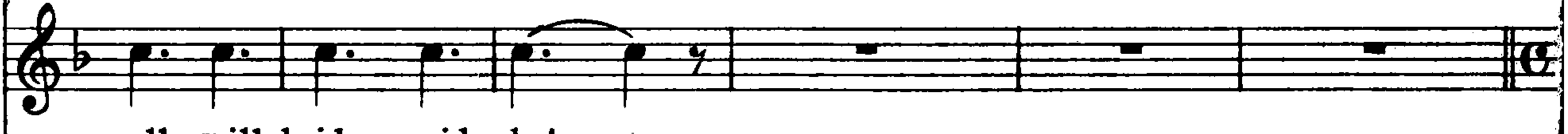
*move to PKing*



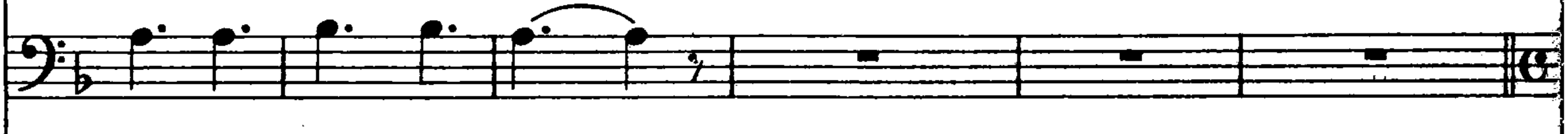
all will brides-maids be! \_\_\_\_\_



all will brides-maids be! \_\_\_\_\_



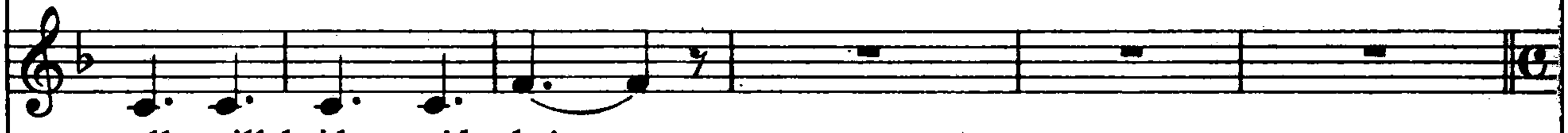
all will brides-maids be! \_\_\_\_\_



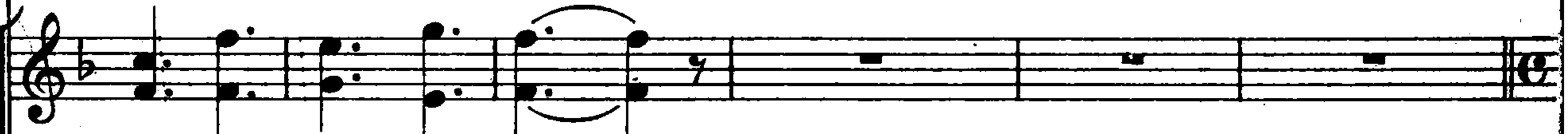
all will brides-maids be! \_\_\_\_\_




all will brides-maids be! \_\_\_\_\_



all will brides-maids be! \_\_\_\_\_



all will brides-maids be! \_\_\_\_\_



all will brides-maids be! \_\_\_\_\_



Allegro agitato

(Ruth enters and appeals to Frederic.)

Recit. Ruth

Oh, mas-ter, hear one

word, I do im-plore you! Remember Ruth, your Ruth, who kneels be

Chorus of Pirates

fore you! Yes, yes, re-mem-ber Ruth, who kneels be -

Fred.

Chorus of Pirates (threatening Ruth)

fore you! A - way, you did de- ceive me! A - way, you did de -



Ruth Pirates Fred. Pirates

ceive him! Oh, do not leave me! Oh, do not leave her! A-way, you grieve me! A-

Fred. (*Frederic casts Ruth from him.*)

way, you grieve him! I wish you'd leave me!

Pirates

We wish you'd leave him!

**J** *Allegro risoluto*

## Fred., Sam., King, Major, &amp; Pirates



Pray ob-serve the mag-na - nim-i - ty We dis-play to lace and



dim-i - ty! Nev-er was such op - por - tu - ni - ty To get mar-ried with im-



pu-ni-ty! But we give up the fe - lic-i - ty Of un-bound-ed do - mes-



tic-i - ty, Tho' a doc-tor of di - vin-i - ty Is lo - cat-ed in this vi -



(K)

Mabel, Edith, Kate, & Girls

cin-i - ty. Pray ob-serve the mag-na - nim-i - ty They dis-play to lace and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "cin-i - ty. Pray ob-serve the mag-na - nim-i - ty They dis-play to lace and". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

Bow

dim-i - ty! Nev-er was such op - por - tu - ni - ty To get mar-ried with im-

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "dim-i - ty! Nev-er was such op - por - tu - ni - ty To get mar-ried with im-". The piano accompaniment continues with chords and a bass line.

pu-ni-ty! But they give up the fe - lic-i - ty Of un-bound-ed do - mes-

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "pu-ni-ty! But they give up the fe - lic-i - ty Of un-bound-ed do - mes-". The piano accompaniment continues with chords and a bass line.

tic-i - ty, Tho'a doc-tor of di - vin-i - ty Is lo - cat-ed in this vi-

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "tic-i - ty, Tho'a doc-tor of di - vin-i - ty Is lo - cat-ed in this vi-". The piano accompaniment continues with chords and a bass line.

*mut Ken + go Ref.*

*side stage*

**(L)** *p*

cin-i - ty, But they give up the fe - lic-i - ty Of un-bound-ed do-mes-

Men with Pirates, *p*  
as before

But we give up the fe - lic-i - ty Of un-bound-ed do-mes-

**(L)**

5 4 3 2 1 2 3 1 2 5

*p*

tic-i - ty, But they give up the fe - lic-i - ty Of un-bound-ed do-mes-

tic-i - ty, But we give up the fe - lic-i - ty Of un-bound-ed do-mes-

Mabel with Sop.  
Edith & Kate  
with Altos

tic-i - ty, Tho' a doc-tor of di - vin - i - ty, a doc-tor of di -

tic-i - ty, Tho' a doc-tor of di - vin - i - ty, a doc-tor of di -

*doc cresc.*

*cresc.*

Mabel (top notes only)  
Edith with Soprano

tor, a  
vin-i-ty, a doc - - - tor, a

vin-i-ty, a doc - - - tor, a

*M* *ff*

Mabel & Edith with Soprano  
Kate with Alto

doc - - - tor of di - vin - -

doc - - - tor of di - vin - -

*ff* *fz*

- i - - ty, Tho' a doc-tor of di-vin-i-ty Re-

- i - - ty, Tho' a doc-tor of di-vin-i-ty Re-

*0*

sides in this vi - cin-i - ty, Tho' a doc-tor, a doc-tor, re-sides in this vi -

sides in this vi - cin-i - ty, Tho' a doc-tor, a doc-tor, re-sides in this vi -

cin - i - ty, this vi - cin-i - ty.

cin - i - ty, this vi - cin-i - ty.

*Arma Up Cross*

Tempo primo

Tempo primo

*ff*

*while Pirates indulge in a wild dance of delight on stage R. and R.C. The Major-General pro-*

*duces a British flag, and the Pirate King, in arched rock R.C., produces a black flag with skull and crossbones. Enter Ruth, who makes a final appeal to Frederic, who casts her from him.)*



Scene: *A ruined chapel by moonlight. Aisles C, R., and L., divided by pillars and arches; ruined Gothic windows at back. Major-General Stanley discovered seated R. C. pensively, surrounded by his daughters.*

# No. 15. "Oh, dry the glistening tear"

## Opening Chorus and Solo

Girls and Mabel

*Allegro con tenerezza*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic marking. The music features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. The second system includes a first ending bracket. The third system contains a second ending bracket. The fourth system continues the melodic and harmonic development. The fifth system concludes with a first ending bracket and includes fingerings (1, 2, 3, 4, 5) and a circled letter 'A' above the treble staff. A piano (*p*) dynamic marking is also present in the fifth system.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including fingerings (2, 5, 2, 1, 3, 4, 5, 1, 2, 1) and dynamics (*mf*, *dim.*).

**(B) Chorus of Girls *f***

Oh, dry the glis-t'ning tear That dew's that mar - tial

Musical notation for the chorus of girls, including lyrics and piano accompaniment.

cheek, — Thy lov - ing chil - dren hear, In them thy com - fort

Musical notation for the chorus of girls, including lyrics and piano accompaniment.

unis.

seek. With sym - pa-thet - ic care Their arms a - round — thee —

Musical notation for the chorus of girls, including lyrics and piano accompaniment.

unis.

creep, — For oh, they can - not bear To see their fa - - ther

**C** (Enter Mabel) Mabel

weep! Dear fa-ther, why leave your bed At

*dolce*

this un-time - ly hour, When hap - py day-light is dead And

dark - some dan - gers low'r? — See, heav'n has lit her lamp, The

mid - night hour is past, And the chil - ly night-air is damp, The

dew is fall - ing fast! Dear fa - ther, why leave your bed When hap - py

day - light is dead? Oh,

**Chorus of Girls**

dry the glis - t'ning tear That dews that mar - tial cheek, — Thy

lov - ing chil - dren hear, In them thy com - fort seek. With

**unis.**

sym - pa - thet - ic care Their arms a - round — thee — creep, — For

unis.

oh, they can - not bear To see their fa - ther weep! —

Fred. \* Fred. \*

(Frederic enters R. U. E. and down C.)

**Mabel:** Oh, Frederic, cannot you, in the calm excellence of your wisdom, reconcile it with your conscience to say something that will relieve my father's sorrow?

**Fred.:** I will try, dear Mabel. But why does he sit, night after night, in this draughty old ruin?

**Major:** Why do I sit here? To escape from the pirates' clutches, I described myself as an orphan; and, heaven help me, I am no orphan! I came here to humble myself before the tombs of my ancestors, and to implore their pardon for having brought dishonour on the family escutcheon.

**Fred.:** But you forget, sir, you only bought the property a year ago, and the stucco on your baronial castle is scarcely dry.

**Major:** Frederic, in this chapel are ancestors: you cannot deny that. With the estate, I bought the chapel and its contents. I don't know whose ancestors they *were*, but I know whose ancestors they *are*, and I shudder to think that their descendant by purchase (if I may so describe myself) should have brought disgrace upon what, I have no doubt, was an unstained escutcheon.

**Fred.:** Be comforted. Had you not acted as you did, these reckless men would assuredly have called in the nearest clergyman, and have married your large family on the spot.

**Major:** I thank you for your proffered solace, but it is unavailing. I assure you, Frederic, that such is the anguish and remorse I feel at the abominable falsehood by which I escaped these easily deluded pirates, that I would go to their simple-minded chief this very night and confess all, did I not fear that the consequences would be most disastrous to myself. At what time does your expedition march against these scoundrels?

**Fred.:** At eleven, and before midnight I hope to have atoned for my involuntary association with the pestilent scourges by sweeping them from the face of the earth— and then, dear Mabel, you will be mine!

**Major:** Are your devoted followers at hand?

**Fred.:** They are; they only wait my orders.



# No. 16. "Then, Frederic, let your escort lion-hearted"

Recitative

Major-General and Frederic

Major

Then, Fred-eric, let your es-cort li-on-heart-ed Be sum-moned to re-ceive a gen-ral's bless-ing

Fred.

Ere they de-part up-on their dread ad-ven-ture. Dear sir, they

# No. 17. "When the foeman bares his steel"

Solos and Chorus

Sergeant, Mabel, Edith, Major-General, Police, and Girls

Allegro marziale

(Enter Police, marching in single file from L., 2nd E., and

come.

form in line, facing audience.)



(A)

Sergeant

When the foe-man bares his steel,

Chorus of Police (*using their*

Ta-ran - ta-

(A)

We un - com - fort - a - ble feel,

*(clubs as trumpets)*

ra, ta-ran - ta - ra!

Ta-ran - ta-

And we find the wis-est thing

Is to

ra!

Ta-ran - ta - ra, ta-ran - ta-ra!

slap our chests and sing, Ta-ran-ta - ra! For when threatened with *é-meutes*,  
 Ta-ran-ta - ra! Ta-ran-ta-

And your heart is in your boots, There is  
 ra, ta-ran-ta-ra! Ta-ran-ta-ra!

noth - ing brings it round Like the trum-pet's mar - tial sound, Like the

trum-pet's mar-tial sound, Ta-ran-ta-ra, ta-ran - ta - ra, ta-ran-ta-ra, ta-ran-ta-  
 Ta-ran-ta-ra, ta-ran - ta - ra, ra, ra, ra,

ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra,

The first system consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom.

ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra,

The second system consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom.

ra, ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ta-ran - ta -

ra, ra, ra, ta-ran - ta - ra, ra, ra, ta-ran - ta -

The third system consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom.

Mabel (from L., addressing Sergeant)

ra! Go, ye he - roes,

go to glo - ry! Though ye die in com - bat gor - y,

Ye shall live in song and sto - ry. Go to im - mortal - i -

ty! Go to death, and go to slaugh - ter;

Die, \_\_\_\_\_ and ev - 'ry Cor - nish daugh - ter With her

tears your grave shall wa - - - ter. Go, - ye

*p* *cresc.*

he - roes, go and die!

*f* Edith.  
Go, ye he-roes, go\_ and die! Go, ye he-roes, go\_ and\_

Chorus of Girls

Go, ye he-roes, go\_ and die! Go, ye he-roes, go\_ and

die!

*p* Sergeant  
die! Tho' to us it's ev - i - dent, *p* Chorus of Police These at -

Ta-ran - ta - ra, ta-ran - ta - ral

*mf* *dim.* *p*







ten - tions are well meant.

Ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-

This system contains two vocal staves and a piano accompaniment. The first vocal staff has a bass clef and the lyrics "ten - tions are well meant." The second vocal staff has a bass clef and the lyrics "Ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-". The piano accompaniment consists of two staves with treble and bass clefs, featuring a rhythmic pattern of eighth notes.

(E)

Edith (from R., addressing Sergeant)

ra!

Go, and do your

This system contains two vocal staves and a piano accompaniment. The first vocal staff has a bass clef and the lyrics "ra!" followed by a treble clef and the lyrics "Go, and do your". The piano accompaniment consists of two staves with treble and bass clefs, featuring a rhythmic pattern of eighth notes.

best en-deav - our. And be - fore all links we

This system contains two vocal staves and a piano accompaniment. The first vocal staff has a treble clef and the lyrics "best en-deav - our. And be - fore all links we". The piano accompaniment consists of two staves with treble and bass clefs, featuring a rhythmic pattern of eighth notes.

sev - er, We will say fare - well, for ev - er.

cresc.

This system contains two vocal staves and a piano accompaniment. The first vocal staff has a treble clef and the lyrics "sev - er, We will say fare - well, for ev - er.". The piano accompaniment consists of two staves with treble and bass clefs, featuring a rhythmic pattern of eighth notes. The word "cresc." is written below the piano part.

Go to glo - ry and the grave!

**Chorus of Girls**

Go to glo - ry and the grave! For your

foes are fierce and ruth-less, False, un - mer - ci-ful, and truth-less; Young and

(F)

ten - der, old and tooth-less, All in vain their mer - cy crave.

**Sergeant**

We ob-serve too great a stress On the

risks that on us press, And of ref - er - ence a lack To our

chance of com - ing back. Still, per - haps it would be wise Not to

*pp*

carp or crit - i - cise, For it's ver - y ev - i - dent These at -

ten-tions are well meant.

Police Yes, it's ver - y ev - i - dent Ev - i -

These at - ten-tions are well meant,

dent, ev - i - dent, Sergeant **G**  
 unis. & Chorus of Police *p*

yes, well meant; ah, yes, well meant! When the

*p* Mabel  
 Go, ye he - roes, go to glo - ry!

Edith  
 Go, ye he - roes, go to glo - ry!

*p* Chorus of Girls  
 Go, ye he - roes,

foe - man bares his steel, Ta-ran - ta - ra, ta-ran - ta - ra! We un-

Though ye die in com - bat gor - - - y,

Though ye die in com - bat gor - - - y,

go to glo - - - ry!

com - fort - a - - ble feel, Ta-ran - ta - ra! And we

Ye shall live in song and sto - ry.

Ye shall live in song and sto - ry.

Ye shall, ye shall

find the wis - est thing, Ta-ran - ta - ra, ta-ran - ta-ra! Is to

Go to im - mor - tal - i - ty! Go to

Go to im - mor - tal - i - ty! Go to

live in sto - ry. Go to

slap our chests and sing, Ta-ran - ta - ra! For when

death, and go to slaugh - ter;

death, and go to slaugh - ter; Die, and

death, and go to slaugh - ter; Die, and

threat-ened with *é-meutes*, Ta-ran - ta - ra, ta-ran - ta - ra! And your

The first system consists of four vocal staves and two piano staves. The vocal staves are in treble clef, and the piano staves are in bass clef. The lyrics are: "death, and go to slaugh - ter;" on the first staff; "death, and go to slaugh - ter; Die, and" on the second staff; "death, and go to slaugh - ter; Die, and" on the third staff; and "threat-ened with *é-meutes*, Ta-ran - ta - ra, ta-ran - ta - ra! And your" on the fourth staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Die, and ev - 'ry Cor - nish daugh - ter With her

ev - 'ry Cor - nish daugh - ter With her

ev - 'ry Cor - nish daugh - ter With her

heart is in your boots, Ta-ran - ta - ra! There is

The second system consists of four vocal staves and two piano staves. The vocal staves are in treble clef, and the piano staves are in bass clef. The lyrics are: "Die, and ev - 'ry Cor - nish daugh - ter With her" on the first staff; "ev - 'ry Cor - nish daugh - ter With her" on the second staff; "ev - 'ry Cor - nish daugh - ter With her" on the third staff; and "heart is in your boots, Ta-ran - ta - ra! There is" on the fourth staff. The piano accompaniment continues with the same rhythmic pattern as in the first system.



tears your grave shall wa - - - ter. Go, ye

tears your grave shall wa - - - ter. Go, ye

tears your grave shall wa - - - ter. Go, ye

noth - ing brings it round Like the trum - pet's mar - tial sound, Like the

he-roes, go and die! Go, ye he - roes, go to

he-roes, go and die! Go, ye he - roes, go to

he-roes, go and die! Go, ye he - roes, go to

trum-pet's mar-tial sound, Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra,

**Sergeant & TENORS**  
Ta-ran - ta - ra, ta-ran - ta -

**BASSES**

*cresc.*

*dim.*

*pp*

im - mor-tal - i - ty! Go, ye he - roes, go to

im - mor-tal - i - ty! Go, ye he - roes, go to

im - mor-tal - i - ty! Go, ye he - roes, go to  
 ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra,

*cresc.*

im - mor-tal - i - ty! Tho' ye die in com-bat gor - y, Ye shall

im - mor-tal - i - ty! Tho' ye die in com-bat gor - y, Ye shall

im - mor-tal - i - ty! Tho' ye die in com-bat gor - y, Ye shall  
 ra, ta-ran - ta - ra, ta-ran - ta - ra,

ra, ra, ra, ta-ran - ta - ra, ra, ra, ra,

*f*

live in song and sto - ry. Go to im - mor - tal - i -  
 live in song and sto - ry. Go to im - mor - tal - i -  
 live in song and sto - ry. Go to im - mor - tal - i -  
 ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

ty!  
 ty!  
 ty!  
 ra! Yes, yes, we go! Ta - ran - ta -  
 Major  
 A - way, a - way! These pi - rates slay!  
 p cresc.

ra! Ta-ran - ta - ra! All right, we

*cresc.*

Then do not stay! Then why this de-lay?

*cresc.*

Mabel *ff*

Yes, for - ward on the

Edith *ff*

Yes, for - ward on the

Chorus of Girls *ff*

Yes, for - ward on the

Sergeant *ff*

go! Yes, for - ward on the foe, Yes, for - ward on the

Chorus of Police *ff*

go! Yes, for - ward on the foe, Yes, for - ward on the

*ff*

foe! They go, they go! Yes,

foe! They go, they go! Yes,

foe! They go, they go! Yes,

foe! We go, we go! Yes, for - ward on the

foe! Major We go, we go! Yes, for - ward on the

Yes, but you *don't* go!

*p* *ff*

for - ward on the foe! At last they

for - ward on the foe! At last they

for - ward on the foe! At last they

foe, Yes, for - ward on the foe! We go, we

foe, Yes, for - ward on the foe! We go, we

Yes, but you *don't* go!

*p* *ff*

go, at last they go, at last they go! At last they real - ly

go, at last they go, at last they go! At last they real - ly, real - ly

go, at last they go, at last they go! At last they real - ly, real - ly

go, we go, we go! We go, we go, we go, we go, we go, we go, we go!

At last they go, at last they go! At last they real - ly, real - ly

*(Exeunt Police. Mabel tears herself from Fred., and exits R., followed by her sisters, consoling her. The Major-General and others follow the police off L. Fred. remains alone.)*

go!

go!

go!

go!

go!

*ff*



# No. 18. "Now for the pirates' lair!"

## Recitative

Frederic, Pirate King, and Ruth

*Recit. Fred.*

Now for the pi-rates' lair! Oh, joy un-bound-ed! Oh, sweet re-  
lief! Oh, rap-ture un-ex-am-pled! At last I may a-  
tone, in some slight mea-sure, For the re-peat-ed acts of theft and  
pil-lage, Of which, at a sense of du-ty's stern dic-ta-tion,

*ff* *fz* *p*

I, cir-cum-stan-ce's vic-tim, have been guilt-y!

*(Pirate King and Ruth appear at the window C., armed)*

Moderato

Ruth

And

Who calls?

King *(covering him with pistol)* *(coming down)*

Young Fred-ric! Your late com-mand-er!

Moderato

*(covering him with pistol)*

I, your lit-tle Ruth!

Fred.

Oh, mad in-trud-ers, How dare ye face me?

Know ye not, O rash ones, That I have doomed you to ex-ter - mi-

*(King and Ruth hold a pistol to each ear.)*

King  
na - tion? Have mer - cy on us!

Fred.  
Hear us, ere you slaugh-ter! I do not think I ought to lis-ten

to you. Yet, mer - cy should al-loy our stern re - sent - ment, And

so I will be mer - ci-ful - say on!

## No. 19. "When you had left our pirate fold"

Solos, Trio, and Chant

Ruth, Frederic, and Pirate King

Allegro grazioso

Piano introduction in G major, 2/4 time, marked *f* (forte). The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand.

Ruth (A)

(1st Verse) When you had left our pi-rate fold, We tried to raise our  
Pirate King

(2nd Verse) knew your taste for cu-rious quips, For cranks and con-tra-

(A)

Piano accompaniment for the second verse, marked *p* (piano). It features a steady rhythmic accompaniment in the left hand and a melodic line in the right hand.

spir-its faint, Ac-cord-ing to our cus-tom old, With quips and quib-les quaint. But

dic-tions queer; And with the laugh-ter on our lips, We wished you there to hear. We

Piano accompaniment for the final line of the song, continuing the melodic and rhythmic themes established in the previous sections.

all in vain the quips we heard; We lay and sobbed up - on the rocks, Un-  
 said, "If we could tell it him, How Fred-'ric would the joke en-joy!" And

Fred.  
 til to some - bod - y oc-curred A start-ling par - a - dox. A par - a -  
 Fred. (interested)  
 so we've risked both life and limb To tell it to our boy. That par - a -

Ruth (laughing)  
 dox? A par - a - dox, A most in - ge-nious par - a - dox! We've quips and  
 King (laughing)  
 dox? That par - a - dox, That most in - ge-nious par - a - dox! We've quips and

quib-les heard in flocks, But none to beat this par - a - dox!  
 quib-les heard in flocks, But none to beat this par - a - dox!



Ruth (1st & 2nd Verse)

Fred. (1st & 2nd Verse)

King (1st & 2nd Verse)

A par - a - dox, a par - a - dox, A most in - ge - nious

A par - a - dox, a par - a - dox, A most in - ge - nious

A par - a - dox, a par - a - dox, A most in - ge - nious

par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

2. that

2. that

2. that

dox!

dox!

dox!

1. 2.

1. 2. We



© King

{ For some ridiculous reason, to which, } { -loyal, Some person in authority- I don't }  
 { however, I've no desire to be dis- } { know who- very likely the Astronomer }

{ Royal, Has decided that, although for such } { plenty, One year in every four his }  
 { a beastly month as February, twenty-eight } { days shall be reckoned as nine-and- }  
 { days as a rule are }

{ -twenty. Through some singular coinci- } { fairy-You are the victim of this clumsy }  
 { dence-I shouldn't be surprised if it were } { arrangement, having been born in leap- }  
 { owing to the agency of an ill-natured } { year, on the twenty-ninth of Feb- }

{ -ruary; And so, by a simple arith- } { -cover That, tho' you've lived twenty- }  
 { -metical process, you'll easily dis- } { one years, yet, if we go by birthdays, }  
 { } { you're only five and a little bit }

**(D)** Ruth *f*

*a tempo* Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

o-ver! Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

Fred. *(counting on his fingers)*

Dear me! Let's see! Yes, yes, with

Ruth

Ha, ha, ha, ha, ha, ha, ha!

Fred. *(more amused than any)*

yours my fig-ures do a - gree! Ha, ha, ha, ha, ha, ha, ha!

King

Ha, ha, ha, ha, ha, ha, ha!

**(E)** Fred.

How quaint the ways of Par-a-dox! At

com-mon sense she gai-ly mocks! Tho' count-ing in the u-sual way, Years

twen-ty-one I've been a-live, Yet, reck-'ning by my na-tal day, Yet,

*rall.*

reck-'ning by my na-tal day, I am a lit-tle boy of

*f a tempo*

Ruth

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha, Fred.

fivel King Ha, ha, ha, ha, ha, ha, ha,

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

ha! A par-a-dox, a par-a-dox, A most in-ge-nious

ha! A par-a-dox, a par-a-dox, A most in-ge-nious

ha! A par-a-dox, a par-a-dox, A most in-ge-nious

*dim.* *p*

par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha! A par-a-

par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha! A par-a-

par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha! A par-a-

**(G)** *f*

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge - nious

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge - nious

dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge - nious

*(Ruth and King throw themselves back on seats, exhausted with laughter.)*

par - a - dox!

par - a - dox!

par - a - dox!

*ff* *ffz*

- Fred.:** Upon my word, this is most curious— most absurdly whimsical. Five and a quarter! No one would think it to look at me!
- Ruth:** You are glad now, I'll be bound, that you spared us. You would never have forgiven yourself when you discovered that you had killed *two of your comrades*.
- Fred.:** My comrades?
- King:** (*rises*) I'm afraid you don't appreciate the delicacy of your position. You were apprenticed to us—
- Fred.:** Until I reached my twenty-first year.
- King:** No, until you reached your twenty-first birthday (*producing document*), and, going by birthdays, you are as yet only five and a quarter.
- Fred.:** You don't mean to say you are going to hold me to that?
- King:** No, we merely remind you of the fact, and leave the rest to your sense of duty.
- Ruth:** (*rises*) Your sense of duty!
- Fred.:** (*wildly*) Don't put it on that footing! As I was merciful to you just now, be merciful to me! I implore you not to insist on the letter of your bond just as the cup of happiness is at my lips!
- Ruth:** We insist on nothing; we content ourselves with pointing out to you *your duty*.
- King:** Your duty!
- Fred.:** (*after a pause*) Well, you have appealed to my sense of duty, and my duty is only too clear. I abhor your infamous calling; I shudder at the thought that I have ever been mixed up with it; but duty is before all— at any price I will do my duty.
- King:** Bravely spoken! Come, you are one of us once more.
- Fred.:** Lead on, I follow! (*Suddenly.*) Oh, horror!
- King:}** What is the matter?  
**Ruth:}**
- Fred.:** Ought I to tell you? No, no, I cannot do it; and yet, as one of your band—
- King:** Speak out, I charge you by that sense of conscientiousness to which we have never yet appealed in vain.
- Fred.:** General Stanley, the father of my Mabel—
- King:}** Yes, yes!  
**Ruth:}**
- Fred.:** He escaped from you on the plea that he was an orphan?
- King:** He did.
- Fred.:** It breaks my heart to betray the honoured father of the girl I adore, but as your apprentice I have no alternative. It is my duty to tell you that General Stanley is no orphan.
- King:}** What!  
**Ruth:}**
- Fred.:** More than that, he never was one!
- King:** Am I to understand that, to save his contemptible life, he dared to practise on our credulous simplicity? (*Frederic nods as he weeps.*) Our revenge shall be swift and terrible. We will go and collect our band and attack Tremorden Castle this very night.
- Fred.:** But— stay—
- King:** Not a word! He is doomed!



# No. 20. "Away, away! my heart's on fire"

Trio

Ruth, Pirate King, and Frederic

*Allegro molto*

Ruth  
King

A-way, a - way! — my heart's on  
A-way, a - way! — my heart's on

*Allegro molto*

*p*

fire; — I burn, this base de-cep-tion to re - pay. — This ver - y  
fire; — I burn, this base de-cep-tion to re - pay. — This ver - y

night — my ven-geance dire — Shall glut it - self in gore. A-way, a -  
night — my ven-geance dire — Shall glut it - self in gore. A-way, a -

way! \_\_\_\_\_

Fred.

A - way, a - way! \_\_\_\_\_ ere I ex - pire - \_\_\_\_\_ I find my

way! \_\_\_\_\_

du - ty hard to do to - day! \_\_\_\_\_ My heart is filled \_\_\_\_\_ with an - guish

dire; \_\_\_\_\_ It strikes me to the core. A - way, a - way! \_\_\_\_\_

King

With false - hood

foul He tricked us of our brides.— Let ven-geance howl;The pi-rate so de-

cides!— Our na-ture stern He sof-tened with his lies;— And, in re-

*fz*

Yes, yes! to-night the trai-tor

Yes, yes! to-night the trai-tor

turn, To-night the trai - tor dies! —

dies! — Yes, yes! to-night the trai-tor dies! —

dies! — Yes, yes! to-night the trai-tor dies! —

Yes, yes! to-night the trai-tor dies!

*fz*

*dim.*

**(B)**

To-night he dies! —

His girls like —

Yes, or ear-ly to-mor - row.

**(B)**

*mf*

*p*

They will wel-ter in sor - row. In their na-tures they

wise? —

The one soft spot —

cher - ish- *p*

And all who plot *p*

To a-buse it shall per - ish! *p*

To - *p*

To - *p*

*pp*

night he dies! Yes, or ear-ly to-mor - row. His girls like-wise, they will wel-ter in

night he dies! Yes, or ear-ly to-mor' row. His girls like-wise, they will wel-ter in

night he dies! Yes, or ear-ly to-mor - row. His girls like-wise, they will wel-ter in

sor - row. The one soft spot In their na-tures they cher - ish- And

sor - row. The one soft spot In their na-tures they cher - ish- And

sor - row. The one soft spot In their na-tures they cher - ish- And



©

*ff*

all who plot To a-buse it shall per-ish! A-way, a-

all who plot To a-buse it shall per-ish! A-way, a-

all who plot To a-buse it shall per-ish! A-way, a-

way, a-way! To-night the trai-tor

way, a-way! To-night the trai-tor

way, a-way! To-night the trai-tor

dies! A-way, a-way! to-night, to-night,

dies! A-way, a-way! to-night, to-night,

dies! A-way, a-way! to-night, to-night,



to-night the traitor

to-night the traitor

to-night the traitor

dies! to-night! a-

dies! to-night! a-

dies! to-night! a-

*(Exeunt King and Ruth. Fred. throws himself on a stone L.C. in blank despair. Enter Mabel.)*

way!

way!

way!

*ff*

## No. 21. "All is prepared"

Recitative  
Mabel and Frederic

*Recit. Mabel*

All is pre-pared; your gal-lant crew a - wait you.

My Fred-er-ic in tears? It can-not be That li-on-heart quails at the coming conflict?

*Fred.*

*Moderato*

No, Ma-bel, no. A ter-ri-ble dis-clo-sure Has just been made. Ma-bel, my dear-ly

loved one, I bound my-self to serve the pi-rate cap-tain Un-

Mabel

til I reached my one and twen-tieth birth - day- But you

Fred.

are twen-ty - one? I've just dis - cov - ered That I was born in

leap-year, and that birth-day Will not be reached by me till nine - teen

Mabel

Fred.

for-ty! Oh, hor - ri - ble! ca - tas - tro - phe ap - pall - ing! And

Mabel

so, fare - well! No, no! Ah, Fred-'ric, hear me!

*con forza*

## No. 22. "Stay, Frederic, stay!"

Duet

Mabel and Frederic

*Allegro agitato* *f* Mabel

Stay, Fred - 'ric, stay! They

have no le - gal claim; No shad - ow of a shame Will fall up -

on thy name. Stay, Fred - 'ric, stay! Nay, Ma - bel,

nay! To - night I quit these walls. The thought my soul ap -

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and dynamic markings. The vocal lines are in a soprano and tenor range, respectively. The tempo is marked 'Allegro agitato' and the overall mood is dramatic and urgent.

palls; But when stern Du - ty calls, I must o - bey.

(A)

Stay, Fred - 'ric, stay! They have no claim -  
Nay, Ma - bel, nay! But Du - ty's

(A)

No shad - ow of a shame Will fall - - up - on thy name.  
name. The thought - - my soul ap - palls; But when - - stern Du - ty calls,

Mabel Fred.

Stay, Fred - 'ric, stay! I must o - bey.



Ⓑ Andante  
Mabel

Ah, leave me not to pine A-lone and des - o-late; No fate seemed fair as

*pp dolce*

mine, No hap - pi-ness so great! And Na - ture day by

day Has sung — in ac - cents clear This joy - ous roun - de -

lay, "He loves thee— he is here. Fa - la, la - la, Fa -

la, la - la! He loves thee— he is here. Fa - la, la - la, Fa - la!"

*rall.*

*cresc.* *rall. e dim.* *p*



Fred.

Ah, must I leave thee here In end - less night to dream,

*p dolce*

Where joy is dark and drear, And sor - row all su - preme - Where

na - ture, day by day, Will sing — in al - tered tone This

wea - ry roun - de - lay, "He loves thee - he is gone. Fa - 'la, la - la, Fa -

Mabel

la, la-la! He loves thee - he is gone. Fa - la, la - la, Fa - la!"

Ⓢ *Recit. Fred.* Mabel

In 1940 I of age shall be; I'll then return, and claim you - I de-clare it! It

Fred.

seems so long! Swear that, till then, you will be true to me.

Mabel *(aside)* *(aloud)*

Yes, I'll be strong. By all the Stan-leys, dead and gone, I swear it!

Allegro vivace

Oh, here is love, and here is truth, And here is

Oh, here is love, and here is truth, And here is

Allegro vivace

food for joy - ous — laugh - ter: He will be faith - ful to his

food for joy - ous — laugh - ter: She will be faith - ful to her

sooth, Till we are wed, and e-ven af - ter!

sooth, Till we are wed, and e-ven af - ter! Oh, here is love, and

Oh, here is love, and here is truth,  
 here is truth, She

He will be faith-ful to his sooth,  
 will be faith-ful to her sooth, Till we are wed, and e - ven

Till we are wed, yes, e - ven af - - -  
 af - ter, and e - ven af-ter!

*cresc.*

ter! *f* Oh, here is love, and here is truth, And here is

*f* Oh, here is love, and here is truth, And here is

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "ter! Oh, here is love, and here is truth, And here is" on the first line, and "Oh, here is love, and here is truth, And here is" on the second line. A dynamic marking of *f* (forte) is present above the first vocal line and below the piano accompaniment.

food for joy - ous - laugh-ter: He will be faith-ful to his sooth, Till we are

food for joy - ous - laugh-ter: She will be faith-ful to her sooth,

The second system of music continues the vocal lines and piano accompaniment. The lyrics are: "food for joy - ous - laugh-ter: He will be faith-ful to his sooth, Till we are" on the first line, and "food for joy - ous - laugh-ter: She will be faith-ful to her sooth," on the second line. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

wed, and e - ven af - ter! He will be faith-ful to his

She will be faith-ful to her

The third system of music concludes the vocal lines and piano accompaniment. The lyrics are: "wed, and e - ven af - ter! He will be faith-ful to his" on the first line, and "She will be faith-ful to her" on the second line. The piano accompaniment continues with its melodic and harmonic support.

sooth, and af - - - ter, e-ven af - -

sooth, Till we are wed, and e-ven af - - - ter, e-ven af - -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a minor key with a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ter! Oh, here is love, and here is truth, Oh, here is love, is

ter! Oh, here is love, and here is truth, Oh, here is love, is

*fp* *cresc.* *f*

The second system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings: *fp* (fortissimo piano), *cresc.* (crescendo), and *f* (fortissimo). The piano accompaniment has a more active eighth-note pattern in the right hand.

*p.* (Frederic rushes to window and leaps out.)

love!

love!

*ff*

The third system begins with a piano dynamic marking of *p.* and a stage direction: "(Frederic rushes to window and leaps out.)". The vocal lines are mostly rests, with the word "love!" appearing. The piano accompaniment is marked *ff* (fortissimo) and features a dramatic, chordal texture.



# No. 23. "No, I am brave!"

## Recitative, Solo, and Chorus

### Mabel, Sergeant, and Police

*Recit.*

Mabel (*almost fainting, feeling her pulse*)

No, I am brave! Oh, fam-i - ly de - scent, How great thy

charm, thy sway how ex-cel-lent! Come, one and all, un-daunt-ed men in blue,

**Moderato**

A cri - sis, now, af-fairs are com - ing to!

*(Enter Police from R. I. E., marching in single file.)*

**Sergeant**

Tho' in

bod-y and in mind We are tim-id-ly in-clined,

Chorus of Police

Ta-ran-ta-ra, ta-ran-ta-ra! Ta-ran-ta-

And an-y-thing but blind To the

ra! Ta-ran-ta-ra, ta-ran-ta-ra!

dan-ger that's be-hind, Yet, when the dan-ger's near,

Ta-ran-ta-ra! Ta-ran-ta-

We man-age to ap-pear As in-  
ra, ta-ran-ta-ra! Ta-ran-ta-ra!

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment consists of a grand staff with a treble and bass clef. The lyrics are: "We man-age to ap-pear As in-  
ra, ta-ran-ta-ra! Ta-ran-ta-ra!"

sen-si-ble to fear As an-y-bod-y here, as an-y-bod-y

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment consists of a grand staff with a treble and bass clef. The lyrics are: "sen-si-ble to fear As an-y-bod-y here, as an-y-bod-y"

here. Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta-  
Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment consists of a grand staff with a treble and bass clef. The lyrics are: "here. Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta-  
Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra,"

ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -  
ra, ra, ra, ra, ra, ra, ra, ra,

ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -  
ra, ra, ra, ra, ra, ra, ra, ra,

ra, ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ta-ran - ta - ra!  
ra, ra, ra, ta-ran - ta - ra, ra, ra, ta-ran - ta - ra!

**Mabel:**  
Sergeant, approach!  
Young Frederic was  
to have led you to  
death and glory.

No matter. He will  
not so lead you, for  
he has allied himself  
once more with his  
old associates.

You speak falsely;  
you know nothing  
about it. He has  
acted nobly.

(Dialogue goes on.) **Chorus of Police**

That is not a pleasant way of putting it. He has acted shamefully!

Dearly as I loved him before, his heroic sacrifice to his sense of duty has endeared him to me tenfold; but if it was *his* duty to constitute himself my foe, it is likewise *my* duty to regard him in that light. He has done his duty; I will do mine. Go ye and do yours. *(Exit Mabel R. I. E.)*

**Sergeant:**  
This is perplexing.

Still, as he is actuated by a sense of duty—

He has acted nobly! Right oh! We cannot understand it at all.

No matter. Our course is clear: we must do our best to capture these pirates alone. It is most distressing to us to be the agents whereby our erring fellow creatures are deprived of that liberty which is so dear to us all— but we should have thought of that before we joined the force.

It is too late now!

That makes a difference, of course. At the same time, we repeat, we cannot understand it at all. We should! It is!

*Attaca*

# No. 24. "When a felon's not engaged in his employment"

Solo and Chorus  
Sergeant and Police

Allegro moderato

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes.

Sergeant

Staff for the Sergeant's vocal line, starting with a rest followed by a series of eighth notes.

1. When a fel-on's not en-gaged in his em-ploy-ment Or ma-  
2. When the en-ter-pris-ing bur-glar's not a - bur-gling, When the

Chorus of Police

Staff for the Chorus of Police's vocal line, starting with a rest followed by a few notes.

his em-ploy-ment  
not a - bur-gling,

Piano accompaniment for the first vocal section, featuring chords in the right hand and a bass line in the left hand.

Staff for the Sergeant's vocal line, continuing the melody.

tur - ing his fe - lo - nious lit - tle plans, His ca -  
cut - throat is - n't oc - cu - pied in crime, He —

Staff for the Chorus of Police's vocal line, continuing the melody.

lit - tle plans,  
- pied in crime,

Piano accompaniment for the second vocal section, featuring chords in the right hand and a bass line in the left hand.



pac - i - ty for in - no - cent en - joy - ment Is  
 loves to hear the lit - tle brook a - gur - gling, And

-cent en - joy - ment  
 brook a - gur - gling,

just as great as an - y hon - est man's. Our  
 lis - ten to the mer - ry vil - lage chime. When the

hon - est man's.  
 vil - lage chime.

feel - ings we with dif - fi - cul - ty smoth - er When con -  
 cos - ter's fin - ished jump - ing on his moth - er, He

-cul - ty smoth - er  
 on his moth - er,

stab - u - la - ry du - ty's to be done. } Ah, take  
 loves to lie a - bask - ing in the sun. }

to be done. }  
 in the sun. }

one con - sid - er - a - tion with an - oth - er, A po -  
 with an - oth - er,

lice - man's lot is not a hap - py one. When con -  
 Ah, when con -

stab - u - la - ry du - ty's to be done, to be done, A po -

stab - u - la - ry du - ty's to be done, to be done, A po -

The first system consists of two vocal staves in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal lines are in a minor key and feature a descending eighth-note pattern. The piano accompaniment provides harmonic support with chords and single notes.

lice - man's lot is 'not a hap - py one, hap - py one.

lice - man's lot is not a hap - py one, hap - py one.

The second system continues the vocal and piano parts. The vocal lines end with a double bar line and repeat dots. The piano accompaniment includes a *p* (piano) dynamic marking in the final measure.

The third system is primarily piano accompaniment in grand staff. It features a more active melodic line in the right hand, possibly serving as a bridge or ending for the piece. The left hand continues with a steady accompaniment.

# No. 25. "A rollicking band of pirates we"

Chorus and Solo  
Pirates, Sergeant, and Police

Allegretto

Chorus of Pirates (*behind the scenes*)

A rollicking band of pirates we, Who,

ti - red of toss - ing on the sea, Are try - ing their hand at a

Sergeant

bur-gla-ree, With weap-ons grim and gor - y. Hush, hush! I hear them on the

Pirates  
(*nearer*)

man - or poach-ing; With stealth-y steps the pi-rates are ap-proach-ing! We

are not com-ing for plate or gold; A sto - ry Gen-er - al

Stan - ley's told; We seek a pen - al - ty fif - ty - fold, For

Gen - er - al Stan - ley's sto - ry! **Chorus of Police**  
They seek a pen - al - ty

**Pirates (without)**  
Fif - ty - fold! We seek a pen - al - ty We  
Fif - ty - fold! They

seek a pen - al - ty fif - ty - fold, For Gen - er - al Stan - ley's

seek a pen - al - ty fif - ty - fold, For Gen - er - al Stan - ley's

sto - ry!

Sergeant

sto - ry! They come in force, With stealth-y stride;

*pp*

Chorus of Police *repeat this, and pp dim. till next Chorus.*

Our ob-vious course is now-- to hide. Ta-ran - ta-ra, ta-ran - ta - ra!

*(Police conceal themselves in aisle L. As they do so, the Pirates, with Ruth and Fred, are seen appearing at ruined window. They enter cautiously and come downstage on tiptoe. Sam, is laden with burglarious tools and pistols, etc.)*



# No. 26. "With cat-like tread, upon our prey we steal"

Chorus and Solo  
Pirates, Police, and Samuel

Allegro marziale

*f fz fz fz fz*

*f* Chorus of Pirates

With cat - like tread, Up - on our prey we steal; In

*fz fz p ff p ff*

si - lence dread, Our cau - tious way we feel. No sound at all! We

*p ff p ff p ff*

(A)

nev - er speak a word; A fly's foot-fall Would be dis - tinct - ly heard -

*p ff p ff*

Chorus of Police

Ta - ren - ta -

(A)

*p ff p p*

So stealth-i -

ra, ta-ra - ta - ra!

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics "So stealth-i -". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the first system continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. A fermata is placed over the final chord of the system.

ly the pi-rate creeps, While all the house-hold sound-ly sleeps.

The second system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line contains the lyrics "ly the pi-rate creeps, While all the house-hold sound-ly sleeps." The piano accompaniment continues with the same rhythmic pattern as the first system.

The piano accompaniment for the second system continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The right hand features some chords with accents.

Come, friends, who plough the sea,

*pp*

Ra, ra, ra, ra, ra, ra, ra, ra,

The third system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line contains the lyrics "Come, friends, who plough the sea,". The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic marking *pp* (pianissimo) is indicated.

The piano accompaniment for the third system continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic marking *pp* (pianissimo) is indicated.

Truce to nav - i - ga - tion; Take an - oth - er sta - tion; Let's va - ry

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

pi - ra - cee With a lit - tle bur - gla - reel

ra, ra, ra, ra, ra, ra, ra, ra, ra!

**(B)** Come, friends, who plough the sea, Truce to nav - i - ga - tion;

Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

**(B)**

*p*

*cresc.*

Take an-oth - er sta - tion; Let's va - ry pi - ra - cee

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

*cresc.*

© Samuel (*distributing im-*

With a lit - tle bur - gla - reel Here's your —

ra, Ta-ran - ta - ra, ra, ra!

*plements to various members of the gang)*

crow - bar and — your — cen - tre-bit, Your

life - - pre - ser - ver - you may want to hit!

Your si - lent match - es, your dark lan - tern

seize, — Take your file — and your

(D) (Enter King, Fred., and Ruth.)  
skel - e - ton - ic keys. Pirates  
Police With cat-like tread, in si - lence

(D) Ta - ran - ta - ra, ta - ran - ta - ra -

dread, With cat - like tread, Up -

ra!



on our prey we steal; In si - lence dread, Our cau-tious way we feel.

The first system features a vocal line in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The lyrics are "on our prey we steal; In si - lence dread, Our cau-tious way we feel." The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic range from *p* to *ff*.

No sound at all! We nev - er speak a word; A fly's foot-fall Would be dis-

The second system continues the vocal line with the lyrics "No sound at all! We nev - er speak a word; A fly's foot-fall Would be dis-". The piano accompaniment maintains the same dynamic range and rhythmic pattern.

tinct - ly heard! Come, friends, who plough the sea,

*pp* Police

Ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,

The third system begins with the lyrics "tinct - ly heard! Come, friends, who plough the sea,". It includes a section for "Police" marked *pp*. The piano accompaniment features a *dim.* (diminuendo) marking. The system concludes with the rhythmic phrase "Ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,".

Truce to nav - i - ga - tion; Take an-oth - er sta - tion; Let's va - ry

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

The fourth system continues with the lyrics "Truce to nav - i - ga - tion; Take an-oth - er sta - tion; Let's va - ry" and the rhythmic phrase "ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,". The piano accompaniment includes a *cresc.* (crescendo) marking.



pi - ra - cee With a lit - tle bur - gla - ree! With cat-like tread,  
 ra, ra, ra, ra, ra! Ta-ran - ta - ra, ra, ra, ta - ran - ta - ra,

Up - on our prey we steal;  
 ta - ran - ta - ra, ra, ra,

In si-lence dread Our cau-tious way we  
 ta - ran - ta - ra, ta - ran - ta - ra, ra,

feel.  
 ra!

# No. 27. "Hush, hush! not a word"

Recitative, Chorus, and Solo

Frederic, Pirates, Police, and Major-General

*Recit.*  
Fred. *(looks through keyhole L.)*

Hush, hush! not a word; I see a light in-side! The

Pirates *(Pirates conceal themselves.)*

Ma-jor-Gen'ral comes, so quick-ly hide! Yes, yes, the Ma-jor-Gen'ral

*(Exeunt King, Fred., Sam., and Ruth.)* *Major (entering in dressing gown, carrying a light)*

Police

comes! Yes, yes, the Ma-jor-Gen'ral comes! Yes, yes, the Ma-jor-Gen'ral

**Moderato**

comes! Tor-ment-ed with the an-guish dread Of false-hood un-a-toned, I

lay up - on my sleep-less bed, And tossed and turned and groaned. The

man who finds his con-science ache No peace at all en - joys; And

Chorus of Pirates & Police *p*

as I lay in bed a - wake, I thought I heard a noise. He

*ff* *Recit. Major*  
 thought he heard a noise— Ha, ha! No, all is still In dale, on hill; My mind is set at

ease— So still the scene, It must have been The sigh-ing of the

# No. 28. "Sighing softly to the river"

## Ballad and Finale of Act II

### Major-General and Ensemble

Allegro grazioso

breeze.

*p*

*mf*

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegro grazioso'. The key signature has one flat (B-flat). The piano part begins with a piano (*p*) dynamic and includes a section marked *mf*. The word 'breeze.' is written below the vocal line.

This system contains the second system of music. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The piano part includes a section with triplets and a dynamic marking of *mf*.

Major

1. Sigh - ing soft - ly to the riv - er  
2. Yet, the breeze is but a rov - er,

*dim.*

*pp*

This system contains the third system of music. It features a vocal line on a single staff with two lines of lyrics. The piano accompaniment is on a grand staff. The dynamics include *dim.* and *pp*.

Comes the lov - ing breeze, Set - ting na - ture  
 When he wings a - way. Brook and pop - lar

all a - quiv - er, Rus - tling through the trees.  
 mourn a lov - er, Sigh - ing, "Well - a - day!"

*pp* Pirates  
 Through the  
 "Well - a -  
 Police  
 Through the  
 "Well - a -

(A)  
 And the brook, in rip - pling mea - sure,  
 Ah, the do - ing and un - do - ing

trees.  
 day!"

trees.  
 day!"

(A)

Laughs for ver - y love, \_\_\_\_\_ While the pop - lars,  
 That the rogue could tell! \_\_\_\_\_ When the breeze is

in their plea - sure, Wave their arms a - bove. \_\_\_\_\_  
 out a - woo - ing, Who can woo so well? \_\_\_\_\_

Yes, the Shock - ing

Yes, the Shock - ing

trees, for ver - y love, Wave their leaf - y arms a -  
 tales the rogue could tell, No - bod - y can woo so

trees, for ver - y love, Wave their leaf - y arms a -  
 tales the rogue could tell, No - bod - y can woo so



(B)

Major with 1st Tenor

bove. well. Riv - er, riv - er, lit - tle  
 Pret - ty brook, thy dream is

bove. well. Riv - er, riv - er, lit - tle  
 Pret - ty brook, thy dream is

(B)

riv - er, May thy lov - ing pros - per ev - er! Heav - en  
 o - ver, For thy love is but a rov - er; Sad the

riv - er, May thy lov - ing pros - per ev - er! Heav - en  
 o - ver, For thy love is but a rov - er; Sad the

speed thee, pop - lar tree, May thy woo - ing hap - py  
 lot of pop - lar trees, Court - ed by a fick - le

speed thee, pop - lar tree, May thy woo - ing hap - py  
 lot of pop - lar trees, Court - ed by a fick - le

*f* be, Heav - en speed thee, pop - lar tree, *p* May thy  
 breeze, Sad the lot of pop - lar trees, Court - ed

*f* be, Heav - en speed thee, pop - lar tree, *p* May thy  
 breeze, Sad the lot of pop - lar trees, Court - ed

1. woo - ing hap - py be!

1. woo - ing hap - py be!

2. by a fick - le breeze! *pp*

2. by a fick - le breeze! *pp*

*Red.* \* *Red.* \*

(Enter the Major-General's daughters, led by Mabel, all in white peignoirs and nightcaps, and carrying lighted candles.)

Ⓒ Allegro vivace

Chorus of Girls  
*f* SOPRANOS

Now what is this, and what is that, and

why does fa-ther leave his rest At such a time of night as this, so

ver-y in-com-plete-ly dressed? Dear fa-ther is, and al-ways was, the

most me-thod-i-cal of men; It's his in-va-ri-a-ble rule to

go to bed at half-past ten. What strange oc - cur - rence can it be that

calls dear fa - ther from his rest At such a time of night as this, so

ver - y in - com - plete - ly dressed? So

ver - y in - com - plete - ly dressed, at such a time of

(Enter King, Sam., and Fred.)

King: Forward, my men, and seize that general there! His life is over.

night!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *ff* and *fz*.

(They seize the Major-General.)

Girls  
The

The second system of music includes a vocal line and piano accompaniment. The vocal line has a whole rest followed by a half note. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *fz*.

pi - rates! the pi - rates! Oh, de - spair!

The third system of music features a vocal line and piano accompaniment. The vocal line contains the lyrics "pi - rates! the pi - rates! Oh, de - spair!". The piano accompaniment includes dynamic markings like *fz*.

Pirates (springing up)

Yes, we're the pi - rates; so de - spair!

The fourth system of music includes a vocal line and piano accompaniment. The vocal line begins with the instruction "Pirates (springing up)" and contains the lyrics "Yes, we're the pi - rates; so de - spair!". The piano accompaniment includes dynamic markings like *fz*.

(E)

Piano introduction for section E, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble staff includes fingerings: 4, 2, 1, 2, 1, 5, 3, 1, 4, 3, 1.

Major

Musical score for Major, including vocal line and piano accompaniment. The piano part starts with a forte (*ff*) dynamic and transitions to piano (*p*) for the vocal entry.

Fred - er-ic here! Oh,

Musical score for the vocal line: joy! Oh, rap-ture! Sum-mon your men and ef-fect their cap-ture!

Mabel

Fred.

Musical score for Mabel and Fred, including vocal lines and piano accompaniment.

Fred - er - ic, save us! Beau - ti - ful Ma - bel, I would if I could, but I

Pirates

(F)

Musical score for Pirates, including vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic and a final fortissimo (*ff*) section.

am not a - ble. He's tell - ing the truth, he is not a - ble.



King  
With base de- ceit You

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 7/8. The lyrics 'King' and 'With base de- ceit You' are positioned above the vocal line. The piano accompaniment includes a 'p' dynamic marking.

worked up-on our feel-ings; Re-venge is sweet, And fla-vours all our deal- ings!

The second system continues the vocal line and piano accompaniment. The lyrics 'worked up-on our feel-ings; Re-venge is sweet, And fla-vours all our deal- ings!' are placed below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

With cour-age rare And res-o - lution man-ly, For death pre-pare, Un-

The third system shows the vocal line and piano accompaniment. The lyrics 'With cour-age rare And res-o - lution man-ly, For death pre-pare, Un-' are written below the vocal line. The piano accompaniment continues with harmonic support.

(They bind the Major to broken pillar C.)

Ⓞ Mabel (wildly)

Chorus of Girls

hap- py Gen-'ral Stan - ley! Is he to die, un-shriv-en, un-an-nealed? — Oh,

The fourth system contains the vocal line and piano accompaniment. The lyrics 'hap- py Gen-'ral Stan - ley! Is he to die, un-shriv-en, un-an-nealed? — Oh,' are placed below the vocal line. The piano accompaniment features a 'p' dynamic marking and includes some triplets.

Mabel Girls

spare him! Will no one in his cause a weap - on wield? Oh,

Police (*springing up*) Girls

spare him! Yes, we are here, though hith - er - to con - cealed! Oh,

Police Girls

rap - ture! So to Con - stab - u - la - ry, pi - rates yield! Oh,

*(A struggle ensues between Pirates and Police, Ruth tackling the Sergeant. Eventually the Police are overcome and fall prostrate, the Pirates standing over them with drawn swords.)*

rap - ture!

(H) Allegro moderato

Pirates *ff*

Musical notation for the Pirates part, featuring a treble clef, 3/4 time signature, and a key signature of one flat. The melody includes a triplet of eighth notes.

We tri - umph now, for well\_ we trow Your\_

Police *ff*

Musical notation for the Police part, featuring a bass clef, 3/4 time signature, and a key signature of one flat. The melody includes a triplet of eighth notes.

You tri - umph now, for well we trow Our

(H) Allegro moderato

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and a key signature of one flat. Dynamics include *f* and *mf*. Triplet markings are present.

mor-tal ca-reer's cut\_ short; No pi-rate band will take its stand At the

mor-tal ca-reer's cut\_ short; No pi-rate band will take its stand At the

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and a key signature of one flat. Triplet markings are present.

Cen - - - - - tral Crim - i - nal Court!

Cen - - - - - tral Crim - i - nal Court!

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and a key signature of one flat. Triplet markings and a fermata are present.

J

Moderato

Sergeant

To gain a brief ad-van-tage you've con-

trived, But your proud tri-umph will not be long-lived.

King

Sergeant

Don't say you're or-phans, for we know that game. On your al-le-giance we've a

K

strong - er claim. We charge you yield, we charge you

Slower

King (*baffled*)

Police

yield, in Queen Vic-to-ria's name! You do? We

*(Pirates kneel; Police stand over them triumphantly.)*

do! We charge you yield, in Queen Vic - to - ria's name!

Ⓛ *L'istesso tempo*  
King

We yield at once, with hum - bled mien, Be - cause, with all our

Police

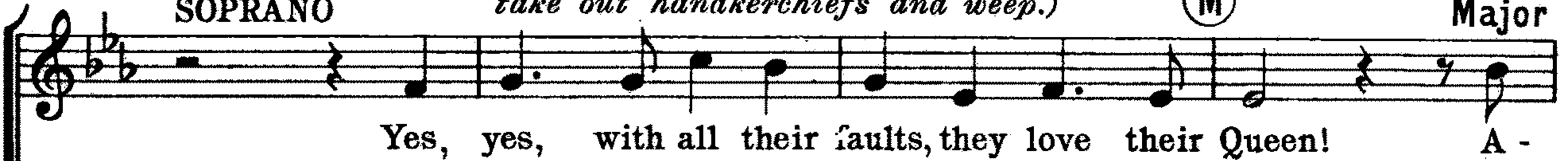
faults, we love our Queen. Yes, yes, with all their faults, they love their

(Police, holding Pirates by the collar, take out handkerchiefs and weep.)

(M)

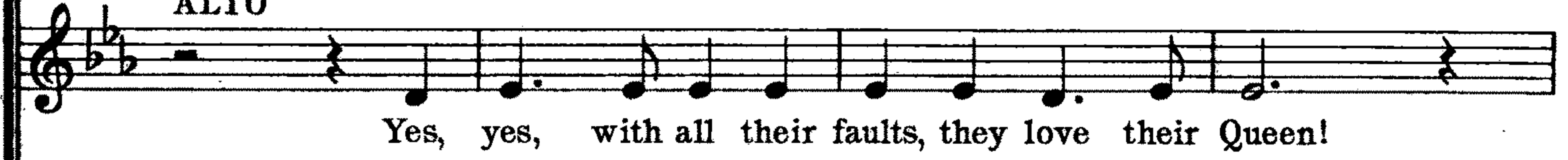
Recit. Major

SOPRANO



Yes, yes, with all their faults, they love their Queen! A -

ALTO



Yes, yes, with all their faults, they love their Queen!

TENOR



Yes, yes, with all our faults, we love our Queen!

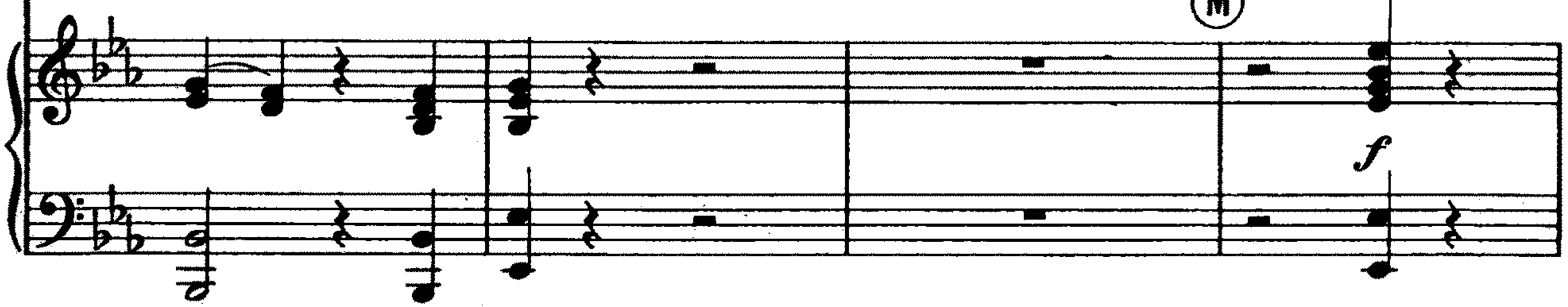
Police

BASS



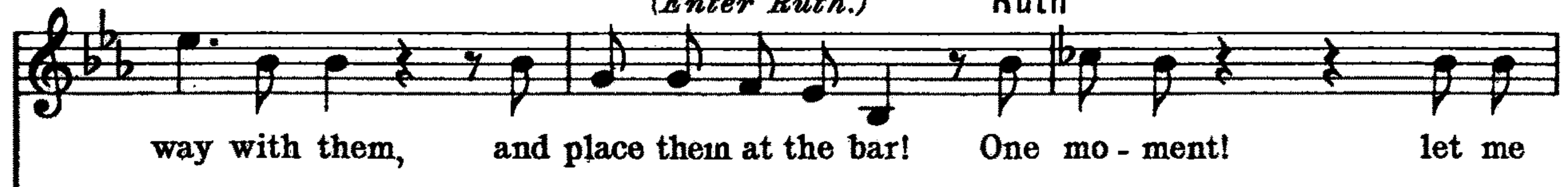
Queen! Yes, yes, with all our faults, we love our Queen!

(M)

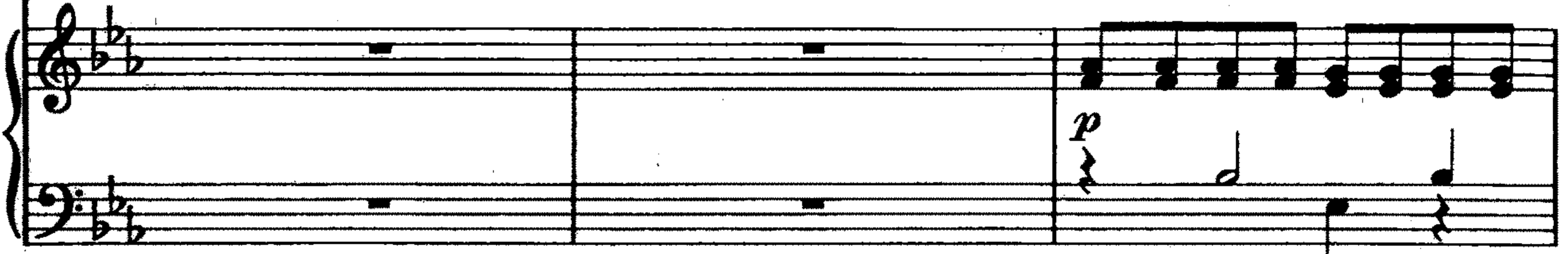


(Enter Ruth.)

Ruth



way with them, and place them at the bar! One mo - ment! let me



*a tempo*



tell you who they are: They are no mem-bers of the com-mon throng; They are





Un poco più animato  
Chorus of Girls

all no-ble-men, who have gone\_ wrong. They are all no-ble-men,

who have gone\_ wrong. Major

*P* No

*ff*

Moderato

Eng - lish-man un-moved that state-ment hears, Be - cause, with all our

*p*

(All kneel.) Recit.

faults, we — love our House — of Peers. I pray you par-don me,

ex - Pi-rate King! Peers will be peers, and youth will have its fling! Re-

sume your ranks and leg - is - la - tive du - ties, And take my daugh - ters,

**Finale**  
Tempo di Valse

*(All rise. Each Pirate takes a Girl.)*

**Mabel**

all of whom are beau-ties! Poor

wan - d'ring ones! ———— Though ye have sure - ly stray'd,

Take heart of grace, Your steps re - trace, Poor

wan - d'ring ones! *rall.* Poor *a tempo* wan - d'ring ones!

If such poor love as ours Can help you

find True peace of mind - Why, take - it, it - is

Mabel

yours! Ah, ah, — ah, ah, ah! Ah, ah,

Edith

Poor wan - d'ring one! Poor

Kate & Ruth

Poor wan - d'ring one! Poor

*p* Fred.

Poor wan - d'ring one! Poor

King

Poor wan - d'ring one! Poor

Sam.

Poor wan - d'ring one! Poor

Chorus SOPRANOS

*p* Poor wan - d'ring one! Poor wan - d'ring one!

TENORS & BASSES

*p* Poor wan - d'ring one! Poor wan - d'ring one!

*p*

— ah, ah, ah! *f* Fair days will shine; Take heart—  
 wan - d'ring one! *f* Fair days will shine; Take heart—  
 wan - d'ring one! *f* Take heart, take heart,  
 wan - d'ring one! *f* Take heart, take heart,  
 wan - d'ring one! *f* Take heart, take heart,  
 wan - d'ring one! *f* Take heart, take heart,  
 Take heart, take heart,  
 Take heart, take heart,

Piano introduction for the first system, consisting of two staves of treble and bass clef with chords and melodic lines.

— take — mine! Take — heart—

take — mine! Take heart—

Take an - y heart— take ours!

Take an - y heart— take ours!

Take an - y heart— take ours!

Take an - y heart— take ours!

Take an - y heart— take ours!

Take an - y heart— take ours!

Piano accompaniment for the final system, including a fermata over the final chord.



The musical score consists of several parts:

- Two vocal staves (top):** Each contains a melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of three flats.
- Five vocal staves (middle):** Each contains a single note (a half note) on the first beat of each measure, with the lyrics "Take heart-" written below. Each staff begins with a dynamic marking of *p* (piano).
- Piano accompaniment (bottom):** A grand staff with treble and bass clefs. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and single notes.

Q

Take mine!

Take mine!

take

ours!

Take

*f*

take

ours!

Take

*f*

take

ours!

Take

*f*

take

ours!

Take

*f*

take

ours!

Take

*f*

take

ours!

Take

*f*

G



Mabel  
Take heart — Take ours!

Edith  
Take heart — Take ours!

Kate & Ruth  
Take heart — Take ours!

King  
Take heart — Take ours!

Fred. with Tenor  
*ff* Take heart — Take ours!

Sam. with Bass  
Take heart — Take ours!

*a tempo*

*ff* *sempre ff*

8

Fed.

\*  
End of Opera