

# 104 G. SCHIRMER EDITION OF NEW YORK CITY OPERA

# The PIRATES OF PENZANCE



or

**THE SLAVE OF DUTY**

NEW YORK CITY OPERA

Book by

**W. S. GILBERT**

Music by

**ARTHUR SULLIVAN**

Vocal Score \$1.50 650 1250

NEW YORK CITY OPERA

*The score contains all the dialogue*

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Ed. 1655

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or

## *The Slave of Duty*

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**W. S. GILBERT**

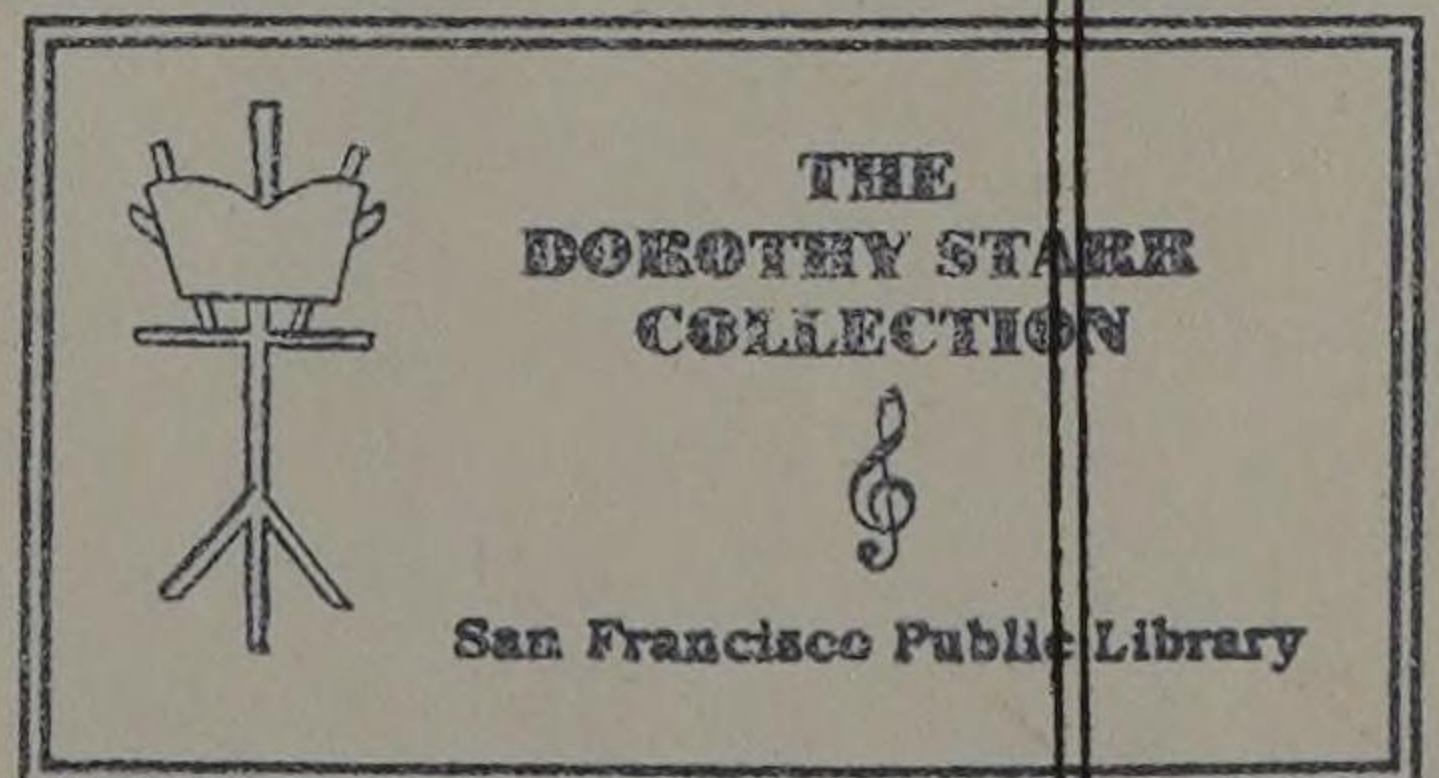
*Music by*

**ARTHUR SULLIVAN**

*Authentic Version Edited by*

**BRYCESON TREHARNE**

*This score contains all the dialogue*



**G. SCHIRMER** *New York/London*



## 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

First system of musical notation. The treble clef staff begins with a piano (*p*) marking. The bass clef staff features a rhythmic accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff maintains the rhythmic accompaniment.

Third system of musical notation. Features an 8-measure rest in the treble staff. Dynamics include *p*, *mf*, *fz*, and *p*.

Fourth system of musical notation. Features another 8-measure rest in the treble staff. Dynamics include *mf*, *fz*, *p*, *mf*, and *p*.

Fifth system of musical notation. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a '3' above it in the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a *mf* dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar textures and dynamics in both hands.

Third system of musical notation, introducing a *f* dynamic marking in the right hand and a *p* marking in the left hand. It features a triplet of eighth notes in the right hand.

Fourth system of musical notation, showing a change in the right-hand texture with more complex chordal structures.

Fifth system of musical notation, marked with a key signature change to two flats (B-flat major or D-flat minor). The right hand features a melodic line with some grace notes.

Sixth system of musical notation, starting with a *p* dynamic marking. The right hand has a melodic line with some accidentals, while the left hand continues with a rhythmic accompaniment.

First system of musical notation. The treble clef contains a melodic line with quarter and eighth notes. The bass clef features a complex accompaniment with many beamed eighth notes and chords. The key signature has one sharp (F#).

Second system of musical notation. Similar to the first system, with melodic development in the treble and rhythmic accompaniment in the bass. The key signature remains one sharp.

Third system of musical notation. Includes dynamic markings such as *cresc.* (crescendo) and *pp* (pianissimo). The bass line continues with rhythmic patterns, while the treble line has more melodic movement.

Fourth system of musical notation. Features a *pp* marking. The bass line shows a transition to a more regular eighth-note accompaniment. The treble line has a melodic phrase with a slur.

Fifth system of musical notation. The bass line continues with a steady eighth-note accompaniment. The treble line has a melodic line with slurs and ties. There are *v* (accents) in both staves.

Sixth system of musical notation. Includes dynamic markings *f* (forte), *p* (piano), and *dim.* (diminuendo). The bass line has a melodic line with a slur and an accent, followed by a final cadence. The treble line continues with melodic movement.

Musical notation for the first system. The right hand features a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo). There are accents (*>*) and a fortissimo accent (*fz*) over the final measure.

Musical notation for the second system. Similar to the first system, it features a melodic line in the right hand and a bass line in the left hand. Dynamics include *fz* (fortissimo accent). Accents (*>*) are present over several notes.

Musical notation for the third system. The right hand continues with a melodic line, while the left hand has a more complex bass line with some chords. Dynamics include *fz* (fortissimo accent). There are accents (*>*) and a fortissimo accent (*fz*) over the final measure.

Musical notation for the fourth system. The right hand has a melodic line with some chords. The left hand features a piano (*p*) section with triplets of eighth notes. Dynamics include *p* (piano).

Musical notation for the fifth system. The right hand has a melodic line. The left hand has a bass line with a crescendo (*cresc.*) marking. There is a key signature change from one sharp to one flat (*b*) in the final measure. Dynamics include *p* (piano).

Musical notation for the sixth system. The right hand has a melodic line. The left hand has a bass line with a piano (*p*) dynamic. There is a key signature change from one flat to two flats (*b b*) in the final measure.

First system of musical notation. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo marking *rall.* appears at the beginning and towards the end. A section labeled *Cadenza* is indicated in the middle. The music features flowing eighth and sixteenth notes in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation, starting with the tempo marking *Andante*. The key signature remains three flats and the time signature is 3/4. The music is characterized by a steady, slow pace with a focus on chordal textures and sustained notes in the right hand, and a rhythmic accompaniment in the left hand.

Third system of musical notation. The key signature is three flats and the time signature is 3/4. The right hand continues with sustained chords and melodic lines, while the left hand provides a consistent rhythmic accompaniment.

Fourth system of musical notation. The key signature is three flats and the time signature is 3/4. The music maintains the *Andante* tempo with a focus on harmonic development in both hands.

Fifth system of musical notation. The key signature is three flats and the time signature is 3/4. The tempo marking *rit.* (ritardando) appears in this system. The music shows a gradual slowing down of the pace.

Sixth system of musical notation. The key signature is three flats and the time signature is 3/4. The tempo marking *rit.* continues, and the dynamics include *dim.* (diminuendo) and *pp* (pianissimo). The system concludes with a final cadence.

Allegro vivace

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The first system shows the initial chords and a melodic line in the treble. The second and third systems continue the melodic and harmonic development. The fourth system introduces a fortissimo (*ff*) dynamic, marked by a change in the bass line. The fifth and sixth systems feature more complex harmonic textures with frequent chords and melodic runs. The seventh system concludes the piece with sustained chords and a final melodic flourish. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

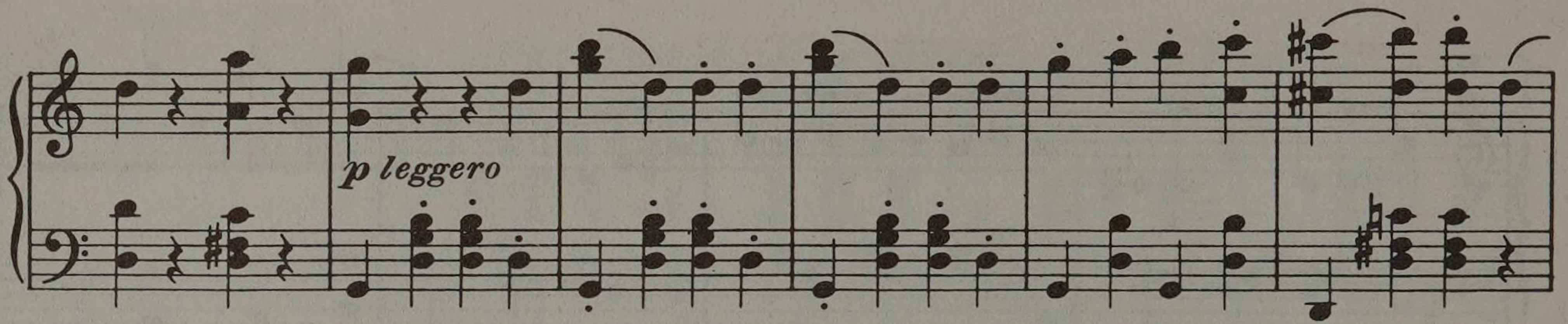
Second system of musical notation. The right hand continues with a melodic line, including slurs and ties. The left hand accompaniment remains consistent with the first system, featuring chords and a steady bass line.

Third system of musical notation. This system includes a dynamic marking of *p* (piano) in the right hand. The right hand has a melodic line with a fermata over a half note. The left hand continues with chords and a bass line.

Fourth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand accompaniment consists of chords and a bass line.

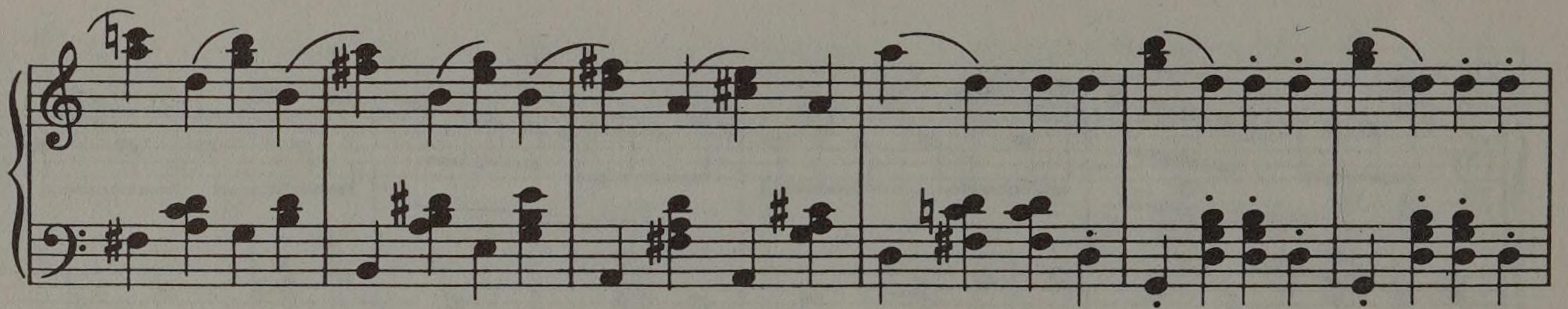
Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and a bass line.

Sixth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand accompaniment consists of chords and a bass line.

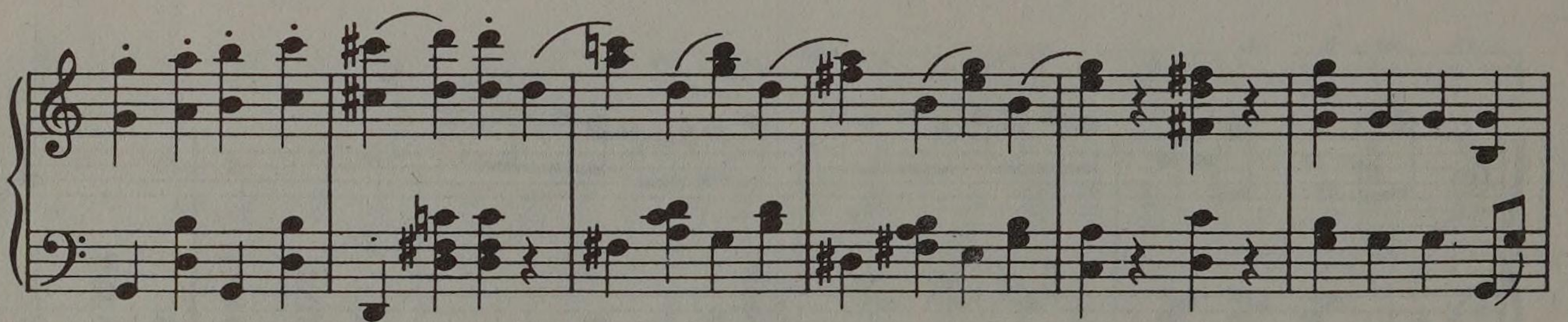


*p leggero*

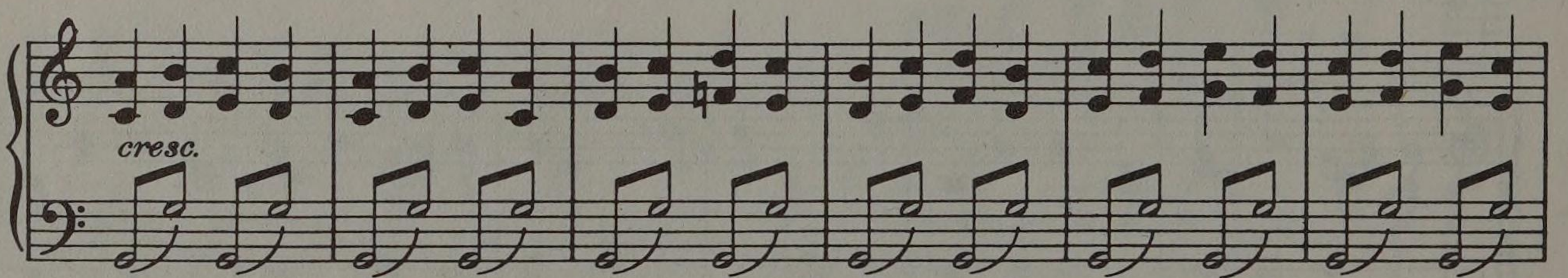
The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, some with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The dynamic marking *p* (piano) and *leggero* (light) is written above the first measure of the lower staff.



The second system continues the composition with similar melodic and harmonic textures. It features a continuation of the melodic line in the upper staff and the accompaniment in the lower staff, maintaining the *p* dynamic.

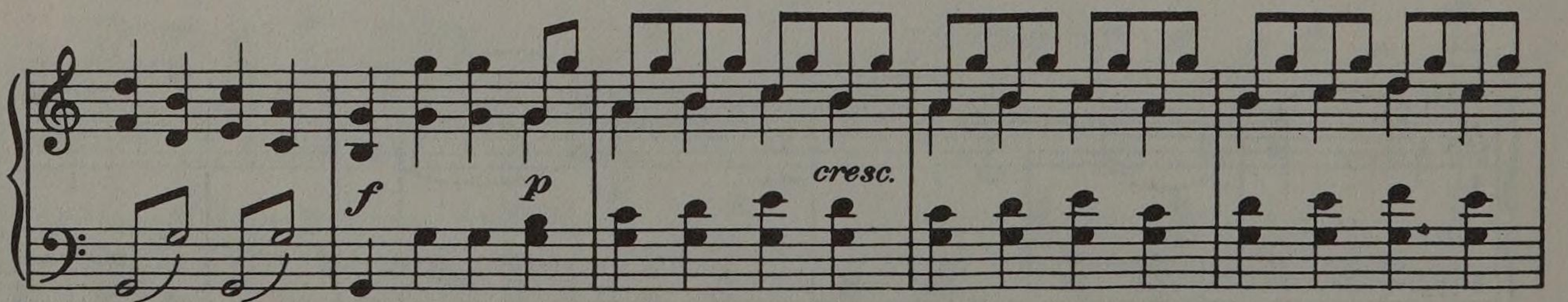


The third system shows further development of the musical themes. The melodic line in the upper staff includes some chromatic movement and slurs, while the lower staff provides a steady accompaniment.



*cresc.*

The fourth system is characterized by a more active accompaniment in the lower staff, consisting of a series of eighth notes. The upper staff continues with chords. A *cresc.* (crescendo) marking is placed above the first measure of the lower staff.



*f* *p* *cresc.*

The fifth system features a more complex texture. The upper staff has a rhythmic pattern of eighth notes, and the lower staff has a similar pattern. Dynamic markings *f* (forte), *p* (piano), and *cresc.* (crescendo) are placed above the lower staff.



The sixth system concludes the page with a final system of music, maintaining the rhythmic and harmonic patterns established in the previous systems.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a slur over the final two measures. The bass clef staff contains a harmonic accompaniment of chords. Dynamic 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 continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a dynamic marking of *pp* (pianissimo).

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *mf* (mezzo-forte) and a slur. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff has a slur. The bass clef staff continues the harmonic accompaniment.

First system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Features an 8-measure rest in the treble staff and various chordal textures.

Second system of musical notation. Treble clef, bass clef. Features an 8-measure rest in the treble staff and various chordal textures.

Third system of musical notation. Treble clef, bass clef. Features an 8-measure rest in the treble staff and various chordal textures.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *p*. Features various chordal textures and melodic lines.

Fifth system of musical notation. Treble clef, bass clef. Features various chordal textures and melodic lines.

Sixth system of musical notation. Treble clef, bass clef. Features various chordal textures and melodic lines.

da qui stringendo il tempo

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, while the bass staff provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is placed in the bass staff.

The second system continues the musical piece. The treble staff features more complex chordal textures and some sixteenth-note passages. The bass staff maintains a consistent rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

The third system shows further development of the musical themes. The treble staff has dense chordal blocks, and the bass staff continues with its accompaniment. The overall texture is rich and rhythmic.

The fourth system includes detailed fingering instructions for the right hand, with numbers 1, 2, 3, and 5 written above the notes. The treble staff has a more melodic line, while the bass staff continues with chords and single notes.

Più vivace

The fifth system marks a change in tempo to *Più vivace*. The treble staff has a more active, melodic line. The bass staff has a dynamic marking of *ff* and a *Ped.* (pedal) marking. A star symbol (\*) is placed below the bass staff.

The sixth system concludes the page with sustained chords in the treble staff and a rhythmic accompaniment in the bass staff. The overall mood is energetic and rhythmic.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and single notes, with a key signature change from one flat to two flats. The notation includes various rhythmic values and articulation marks.

Second system of musical notation. The right hand has a melodic line with slurs and accents, while the left hand plays chords. The dynamic marking *sf sempre ff* is present in the middle of the system.

Third system of musical notation. The right hand features a rapid sixteenth-note passage, and the left hand plays chords. The dynamic marking *sf* is present in the middle of the system.

Fourth system of musical notation, continuing the rapid sixteenth-note passage in the right hand and chords in the left hand.

Fifth system of musical notation, concluding the piece. It includes a *rail.* (rallentando) marking and a final chord. The notation ends with a fermata and a double bar line.

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 is marked 'Moderato maestoso' and features a piano introduction with a 'p cresc.' dynamic in the bass and a 'ff' dynamic in the treble. The second system includes an 8-measure rest in the treble. The third system is marked 'p' and features a 'p.' (pizzicato) instruction. The fourth system is marked 'cresc.' and features a 'p.' instruction. The fifth system is marked 'f' and includes a circled letter 'A' at the beginning. The score is in a key signature of two flats and a 6/8 time signature.

Chorus  
TENORS *f*

Musical notation for Tenors, first system. Treble clef, key signature of two flats (B-flat, E-flat), common time. The melody begins 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 notation for Basses, first system. Bass clef, key signature of two flats, common time. The melody begins with a quarter rest, followed by a series of quarter and eighth notes.

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

Piano accompaniment, first system. Grand staff with treble and bass clefs, key signature of two flats, common time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for Tenors, second system. Treble clef, key signature of two flats, common time. The melody continues with a long note followed by a quarter rest, then resumes with eighth and quarter notes.

And, to make us more than

Musical notation for Basses, second system. Bass clef, key signature of two flats, common time. The melody continues with a long note followed by a quarter rest, then resumes with quarter and eighth notes.

And, to make us more than

Piano accompaniment, second system. Grand staff with treble and bass clefs, key signature of two flats, common time. The accompaniment continues with similar rhythmic patterns and harmonic support for the vocal lines.

Musical notation for Tenors, third system. Treble clef, key signature of two flats, common time. The melody concludes with a long note and a quarter rest.

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

Musical notation for Basses, third system. Bass clef, key signature of two flats, common time. The melody concludes with a long note and a quarter rest.

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

Piano accompaniment, third system. Grand staff with treble and bass clefs, key signature of two flats, common time. The accompaniment concludes with a final chord and a key signature change to one flat (B-flat, E-flat).

(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.



**(C)** *ff*  
 Pour, O pour the pi - rate sher - ry; Fill, O fill the pi - rate  
 Sam. with 1st Bass

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

**(C)** *ff*  
 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

8-----

pass.

pass.

8-----

(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

First system of piano introduction in 6/8 time, marked *f*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

## Pirate King

§

Vocal line for the Pirate King, starting with a repeat sign and a fermata on the first measure.

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

Piano accompaniment for the first vocal line, marked *p*. It consists of a steady eighth-note accompaniment in both hands.

Vocal line for the second part of the chorus, featuring a melodic line with a sharp sign in the key signature.

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

Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment with some harmonic changes.

(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

*rall.*

*p*

King! ————— And it is, it is a

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

King! ————— And it

Chorus *f*

You are! Hur - rah for our Pi - rate King! —

*f*

*p*



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

*f* It is! Hur-

*f*

(Pause 2nd verse only)

Hur-rah for the Pi-rate King!—

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

(Re-ent R. and R. U. E., all except Frederic. Enter Ruth. Frederic comes down C., 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!

*ff* *mf*

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

Detailed description: This system contains the first musical phrase. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are 'face is lined, your hair is grey. It's grad - u - al - ly'. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line.

Ⓟ Fred.

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

Detailed description: This system contains the second musical phrase. The vocal line starts with a rest followed by the lyrics 'got so. Faith - less wo - man to de - ceive me, I who'. A circled 'B' is above the first measure. The piano accompaniment continues with the same rhythmic pattern as the first system, with a piano dynamic marking 'p' in the second measure.

Ruth

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

Detailed description: This system contains the third musical phrase. The vocal line has the lyrics 'trust - ed so! Mas - ter, mas - ter, do not leave me, Hear me, ere you'. The piano accompaniment features a more complex rhythmic pattern with many beamed eighth notes in both hands.

Fred.

Ruth

Fred.

Ruth

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

Detailed description: This system contains the final musical phrase. The vocal line has the lyrics 'go! Faith - less wo - man! Mas - ter, mas - ter! Faith - less wo - man! Mas - ter,'. The piano accompaniment continues with the complex beamed eighth-note pattern from the third system.

(C)

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

(C)

*p* *cresc.* *f*

go! Mas-ter, mas-ter, do not leave me, Hear me, ere  
so! Faith-less wo-man to de-ceive me, I who trust-

*p* *cresc.* *f*

you go!  
ed so!

*ff*

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*

*Recit. Fred.*

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

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

*f*


(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.

# No. 5. "Climbing over rocky mountain"

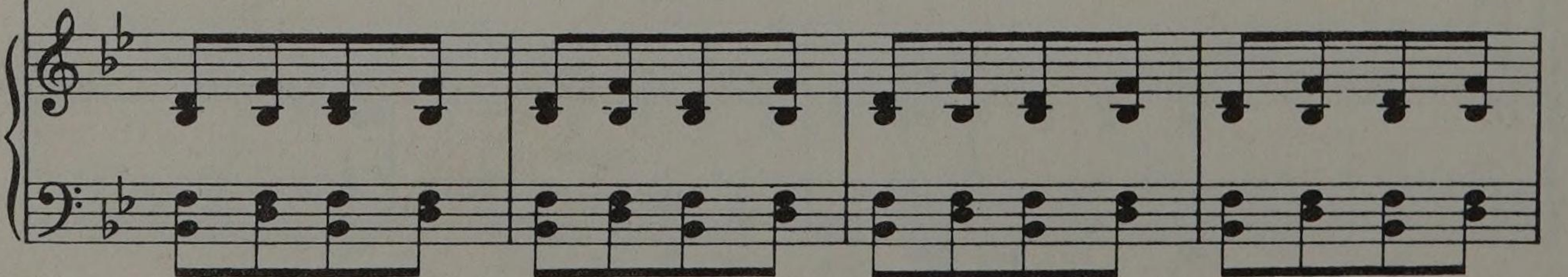
Chorus and Solos  
Girls, Edith, and Kate

Allegro grazioso



*Stage Pt Center*  
*hop*  
**Chorus of Girls**

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





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

*up*  
Till\_ the\_ bright sea - shore they gain; C *to opening position*

*sketch as beginning*  
Scal-ing rough and rug-ged pass-es, Climb the har - dy\_ lit - tle lass-es,

*cresc. arms* Till\_ the\_ bright sea - shore they gain! D *arms up flapper*

*cresc. f p*

*flapper*

(E)

Piano introduction musical notation with treble and bass staves. It includes dynamic markings *f* and *p*, and a circled letter **(E)** above the staff.

Edith *Water dance*

First system of vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "Let us gai - ly tread the - mea - sure, Make the". The piano accompaniment consists of two staves.

Second system of vocal and piano accompaniment. The vocal line continues with lyrics: "most of fleet - ing - lei - sure, Hail it as - a -". The piano accompaniment continues with two staves.

Third system of vocal and piano accompaniment. The vocal line continues with lyrics: "true al - ly, Though it per - ish - by - and -". The piano accompaniment continues with two staves.

(F)

Fourth system of vocal and piano accompaniment. The vocal line starts with the word "by." followed by a rest. The piano accompaniment continues with two staves.

Chorus

Fifth system of vocal and piano accompaniment. The vocal line has lyrics: "Hail it as a true al - ly, - Though it per - ish by - and - by." The piano accompaniment continues with two staves.

(F)

Sixth system of vocal and piano accompaniment. The piano accompaniment continues with two staves, ending with a fermata.



(Dance)

*sweep to stage left*

die, Greet them gai-ly as they fly.

This system features a vocal line in a soprano register and a piano accompaniment with chords and a bass line. The key signature has two flats and the time signature is 7/8.

(H) Kate

Far a - way from toil and care,

This system continues the piano accompaniment with a consistent harmonic pattern. A dynamic marking of *p* is present.

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

The piano accompaniment continues with a steady rhythm of chords.

*move Center behind Sandy*

(J)

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

The piano accompaniment continues with a consistent harmonic pattern.

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

The piano accompaniment continues with a consistent harmonic pattern.

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.

*f*

(L) *f* Tutti  
 Let us gai - ly tread the — mea - sure, Make the



leg

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*

*Led.* \*

**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

Chorus of Girls

(All hopping on one foot.)

*Allegro*

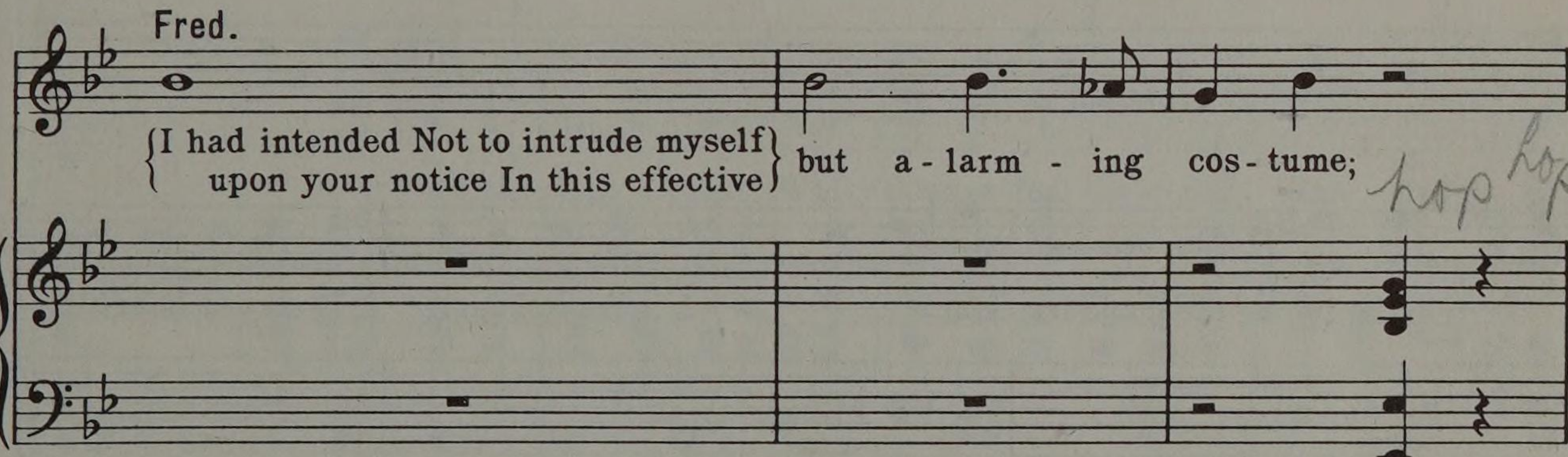
*Recit. Fred.*

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



*Fred.*

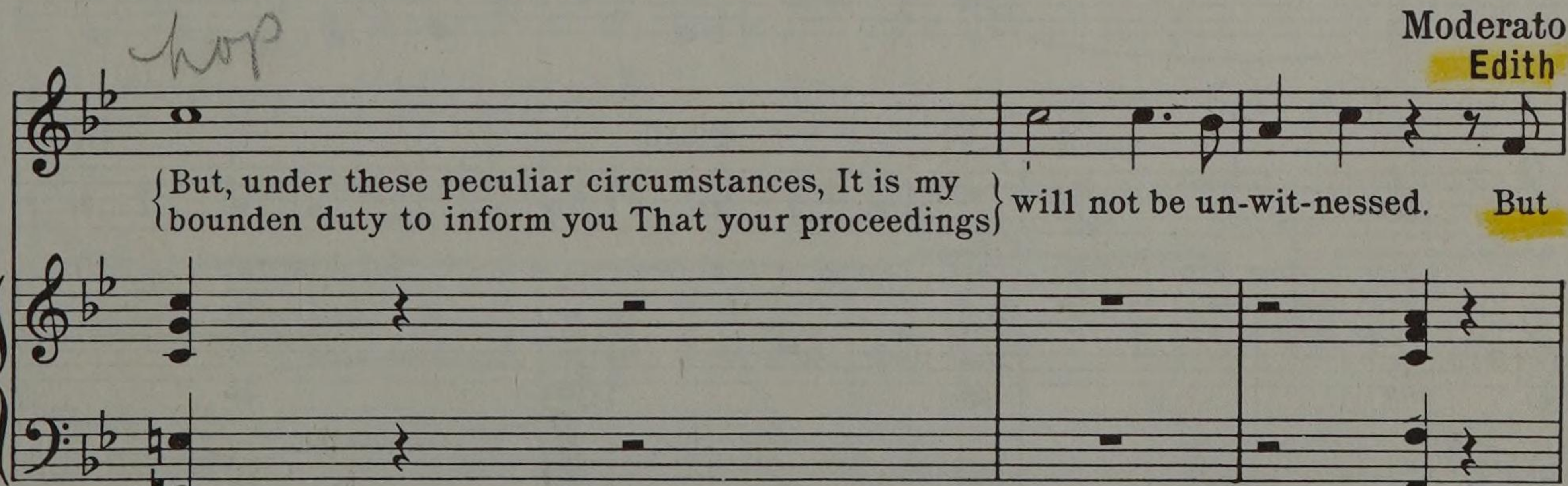
{ I had intended Not to intrude myself } but a-larm - ing cos-tume; *hop hop*  
{ upon your notice In this effective }



*Moderato*

**Edith**

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



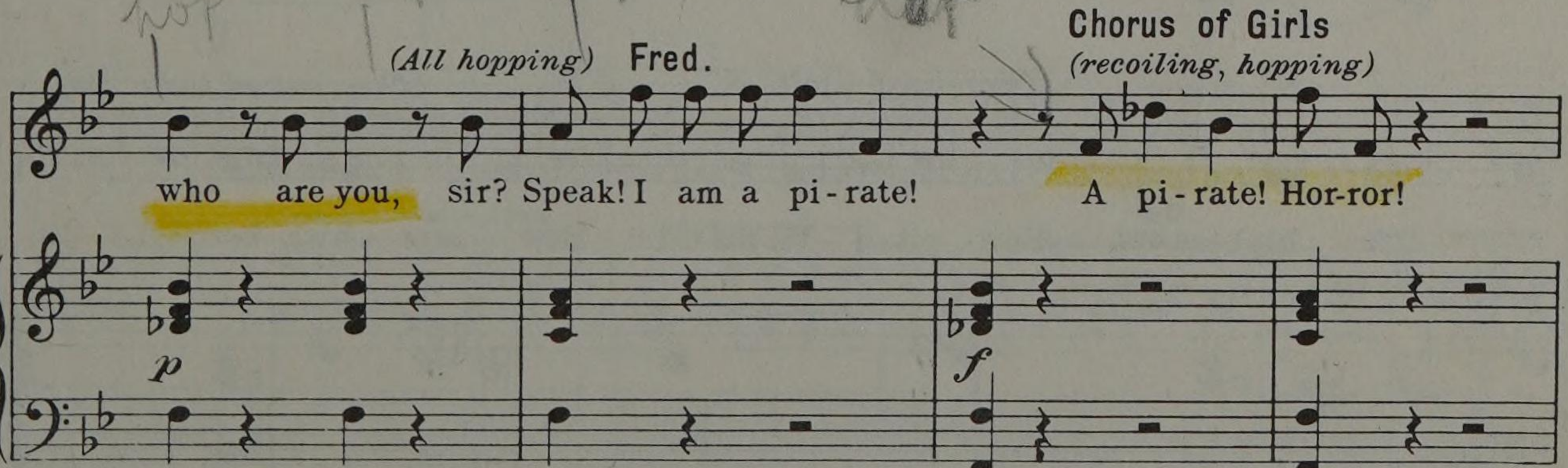
*hop hop hop*  
(All hopping) *hop* **Fred.**

**Chorus of Girls**

(recoiling, hopping)

*hop*  
who are you, sir? Speak! I am a pi-rate!

*hop*  
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 -

*to audience*  
**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 beau - ty! How pit - i - ful his tale! How rare his beau - ty!

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

## Solos and Chorus

Frederic, Mabel, and Girls

*behind Frederick on Rock*

Andante

Fred.

Oh,

Musical notation for the first system, including vocal line and piano accompaniment. The piano part includes dynamic markings like *p*, *ff*, and *f*.

is there not one maid-en breast Which does not feel the mor-al beau - ty Of

Musical notation for the second system, including vocal line and piano accompaniment.

mak - ing worldly in-ter-est Sub - or - di-nate to sense of du - ty?

Musical notation for the third system, including vocal line and piano accompaniment.

(B) Who would not give up will-ing-ly All mat - ri - mo - nial am - bi - tion, To

Musical notation for the fourth system, including vocal line and piano accompaniment.

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

si - tion, From his — po - si - tion, To res - cue such an

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

2.00

(D)

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

Fred.

Oh, is there not one maid-en here Whose

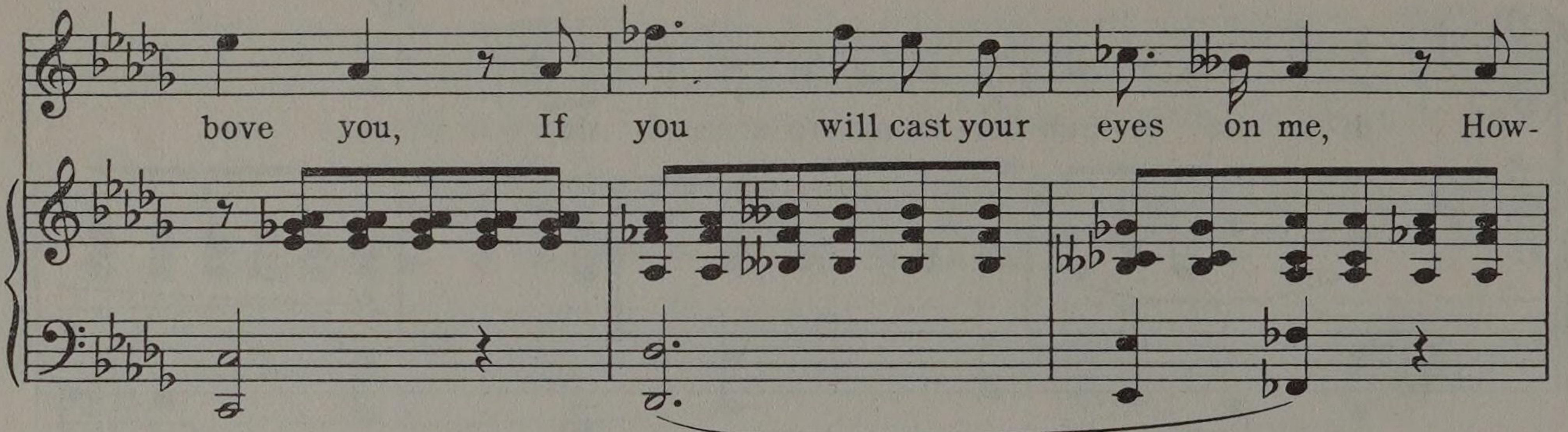
*out at auditions*

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

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

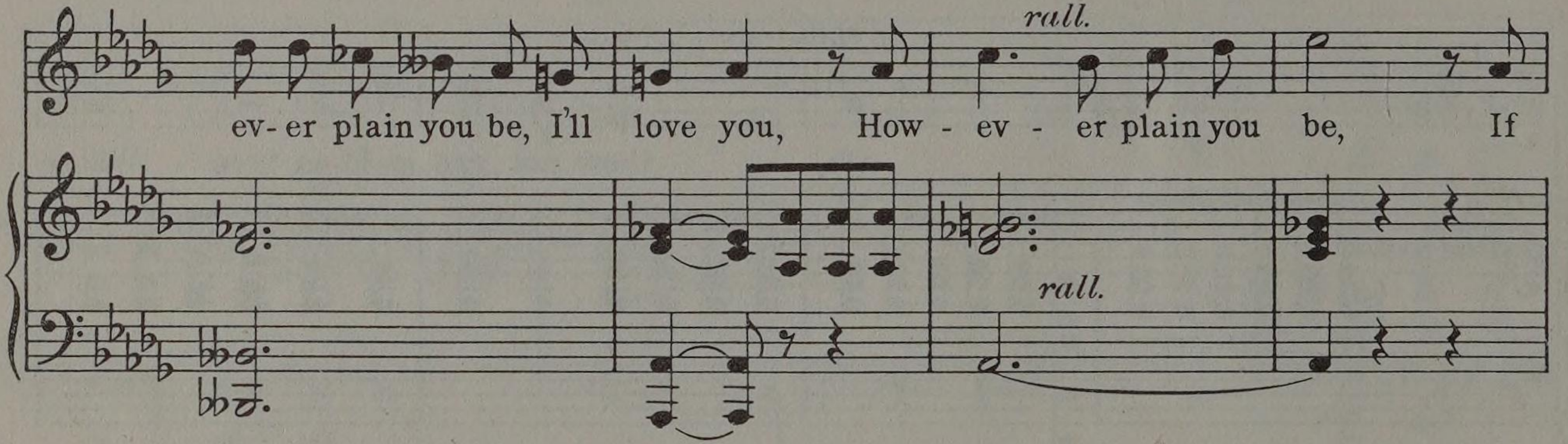
such an one, If such there be, I swear, by heav-en's arch a -

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



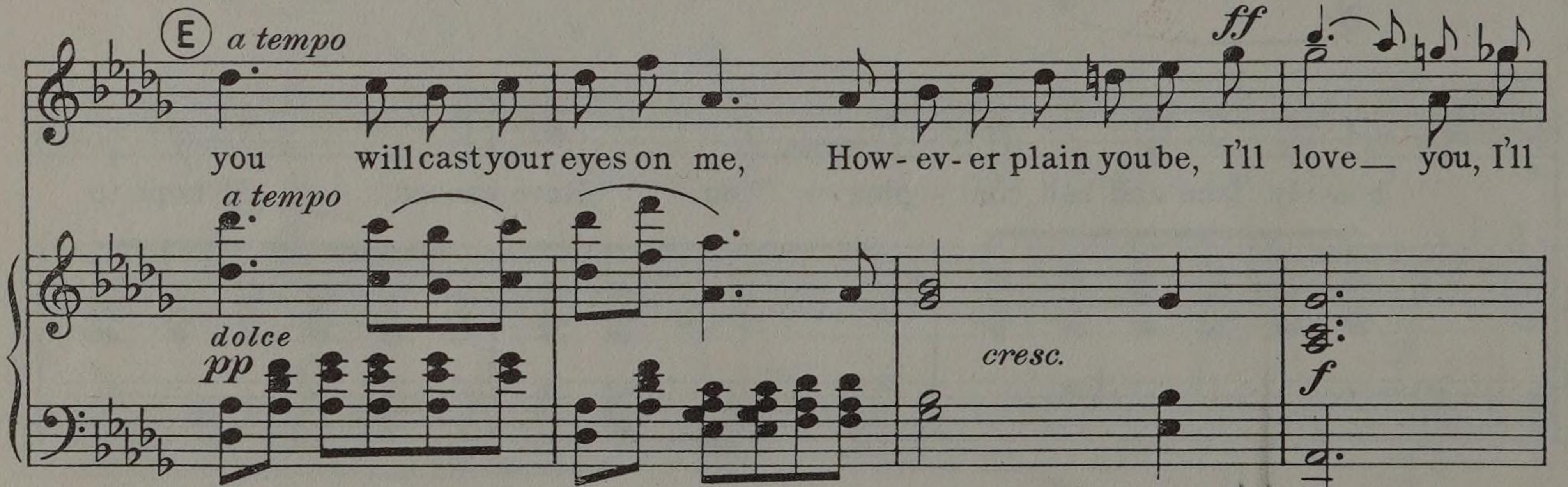
ev-er plain you be, I'll love you, How - ev - er plain you be, If

*rall.*



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

*a tempo*  
*dolce pp* *cresc.* *f*

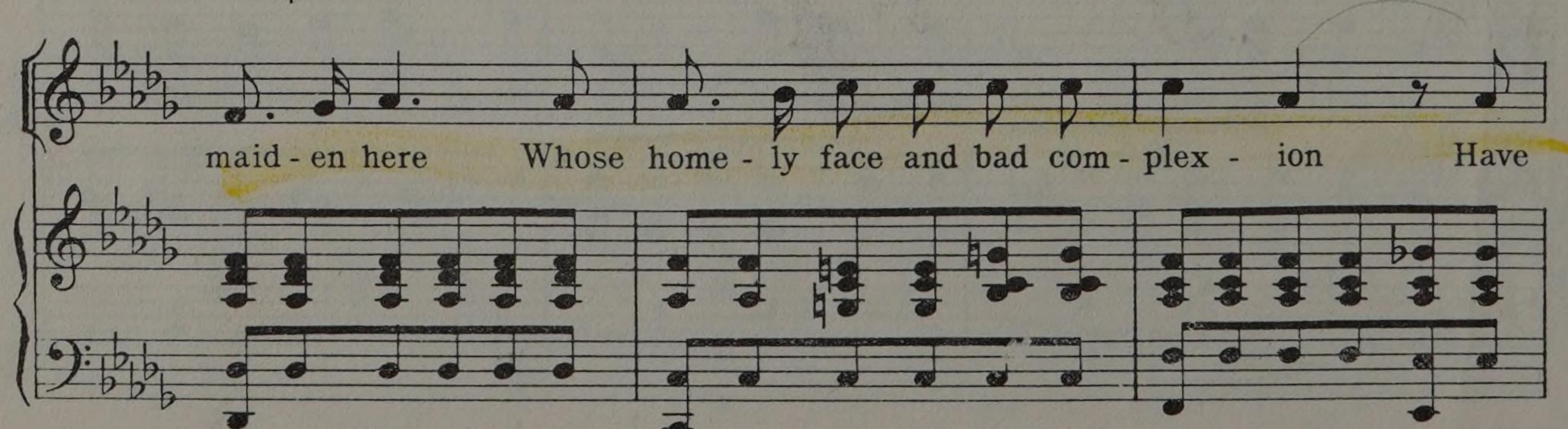


love — you, I'll love, — I'll love — you! **Chorus** A - las, there's not one

*fz* *dim.* *p*



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





*dim.*

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

(F)

Fred. (in despair)      Chorus

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

(Mabel enters through arch R.C.) Mabel

Fred.      Chorus      Chorus

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

Mabel

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

*rall.*

*put on Rock*

Moderato

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

all be deaf to pit - y's name? <sup>(G)</sup> *Chorus (aside)* *pp* 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 danger low'rs; Take an - y heart- but ours!

Mabel

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

**f** Chorus

Take heart, no danger low'rs; Take an - y

Mabel

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

(C)

heart- take mine! Ah! Ah! Ah!

*cresc.*

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

*p a tempo*

This system contains the first vocal and piano staves. The vocal line starts with a fermata on 'one!' followed by 'Ah, ah!' and 'Ah, ah, ah!'. The piano accompaniment begins with a *p* dynamic and features a melodic line in the right hand and a more rhythmic bass line. The key signature has three flats and the time signature is common time.

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

one! Take heart, Take

This system continues the vocal and piano parts. The vocal line includes 'one!', 'Take heart, Take', and 'Fair days will shine, Take'. The piano accompaniment features a prominent melodic line with fingering numbers (2, 3, 1, 2, 3, 1, b2, 4) and an octave sign (8) in the right hand. The bass line continues with a steady accompaniment.

heart! —

heart!

*pp*

This system shows the final vocal phrase 'heart!' and the piano accompaniment. The piano part features a *pp* dynamic and a complex melodic line in the right hand with an octave sign (8) and a dotted line indicating a continuation. The bass line consists of simple chords and single notes.

**(F)**

This system contains the piano accompaniment for the final section, marked with a circled **(F)**. It features a melodic line in the right hand and a bass line in the left hand, continuing the harmonic and rhythmic patterns from the previous system.

— Take — mine! Take — heart! —

Chorus

Take an - y heart - but ours!

*p* *pp*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in grand staff. Dynamics include *p* and *pp*. An 8-measure rest is indicated above the piano part.

Take heart!

8

This system continues the vocal and piano parts. The vocal line has a yellow highlight under 'Take heart!'. The piano part includes an 8-measure rest and continues with arpeggiated chords in the right hand and block chords in the left hand.

Take heart! Take

Take heart!

8

This system concludes the vocal and piano parts. The vocal line has yellow highlights under 'Take heart!' and 'Take'. The piano part includes an 8-measure rest and ends with a final chord in the right hand.

**G** *a tempo*



mine!  
*f*  
Take heart, no dan-ger low'rs; Take an - y heart- but

**G**  
*f a tempo*

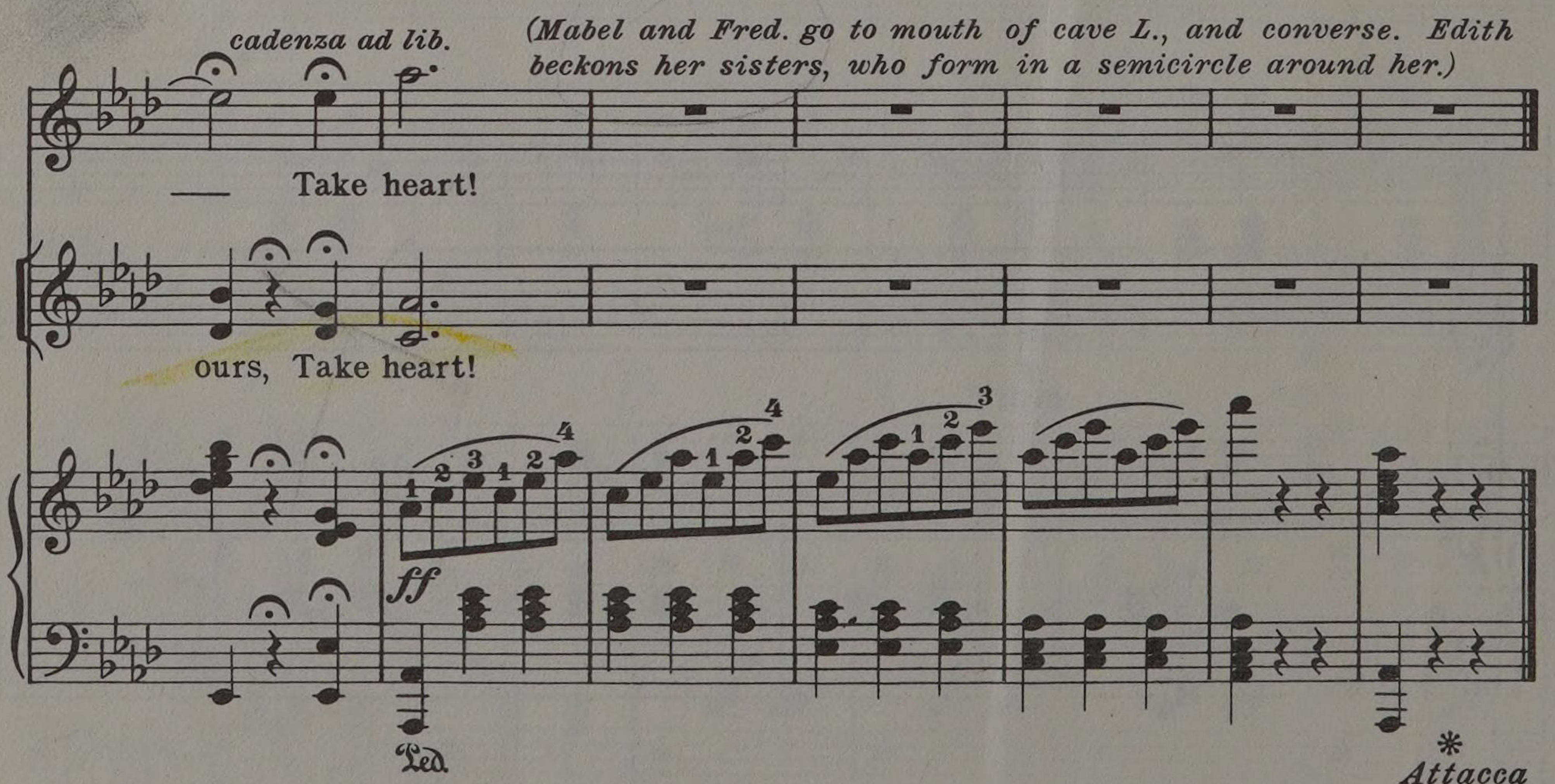
Mabel



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*

*Ped.*

\* *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. Let her 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 X*  
 (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

How beau-ti-ful-ly

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The vocal line begins with a rest, followed by the lyrics 'How beau-ti-ful-ly'. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section later in the system.

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

The second system continues the vocal line with the lyrics 'blue the sky, The glass is ris-ing ver-y high, Con-tin-ue fine I'. The piano accompaniment consists of chords and single notes in both hands.

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

The third system continues the vocal line with the lyrics 'hope it may, And yet it rained but yes-ter-day. To-mor-row it may'. The piano accompaniment continues with harmonic support.

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

The fourth system concludes the vocal line with the lyrics 'pour a-gain (I hear the coun-try wants some rain) Yet peo-ple say, I'. The piano accompaniment continues to the end of the system.

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 beauty?

(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.)*

glad-ness. Chorus

How beau-ti-ful-ly blue the sky, The

The first system of music includes a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and transitions to piano (*p*) for the chorus. The vocal line begins with the word 'glad-ness.' and then enters the chorus with the lyrics '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

The second system continues the vocal line with lyrics 'glass is ris-ing ver-y high, Con-tin-ue fine I hope it may, And' and the piano accompaniment.

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

The third system continues the vocal line with lyrics 'yet it rained but yes-ter-day. To-mor-row it may pour a-gain (I' and the piano accompaniment.

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

The fourth system continues the vocal line with lyrics 'hear the coun-try wants some rain) Yet peo-ple say, I know not why, That' and the piano accompaniment.

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

The fifth system concludes the vocal line with lyrics 'we shall have a warm Ju-ly, To-mor-row it may pour a-gain (I' and the piano accompaniment.

(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 (F)  
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

*p*



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

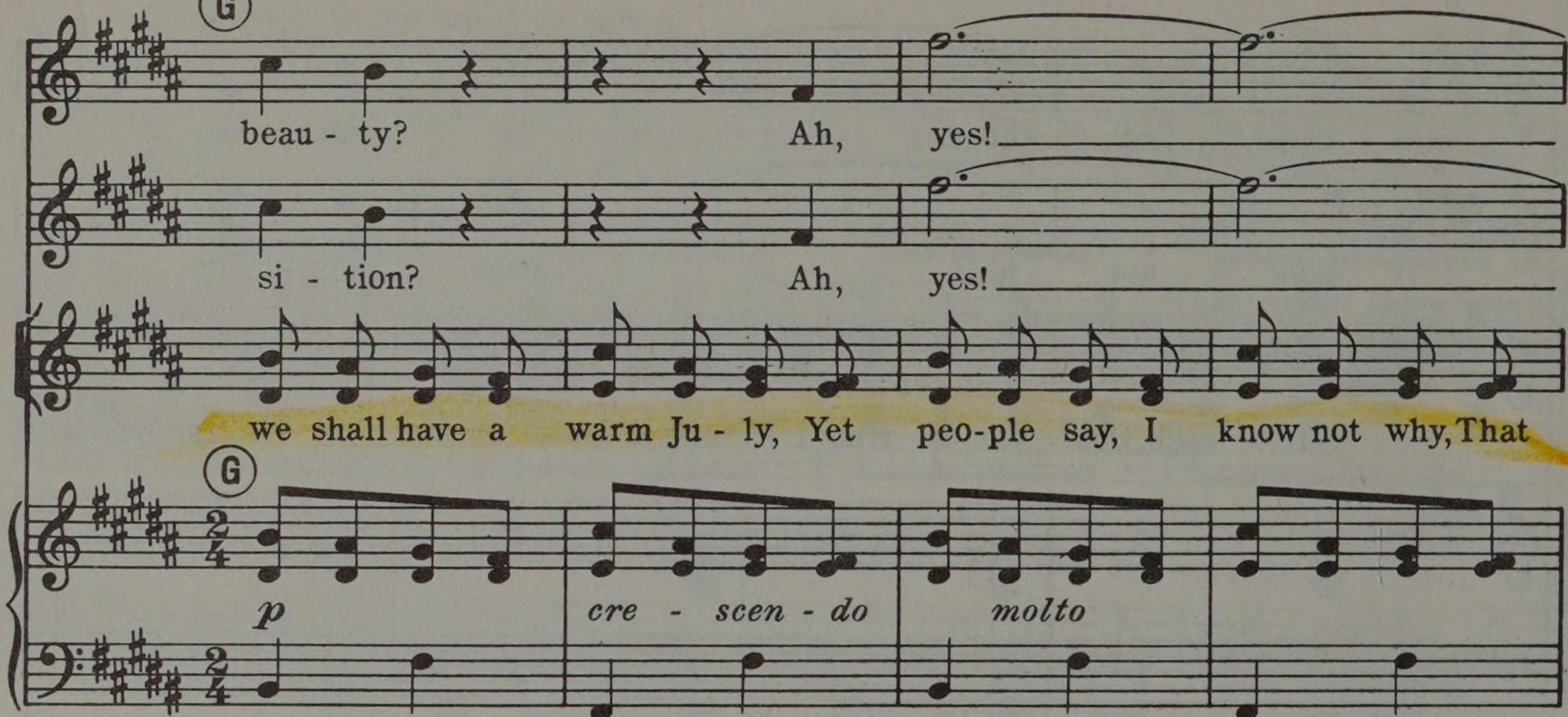
Ⓞ

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*

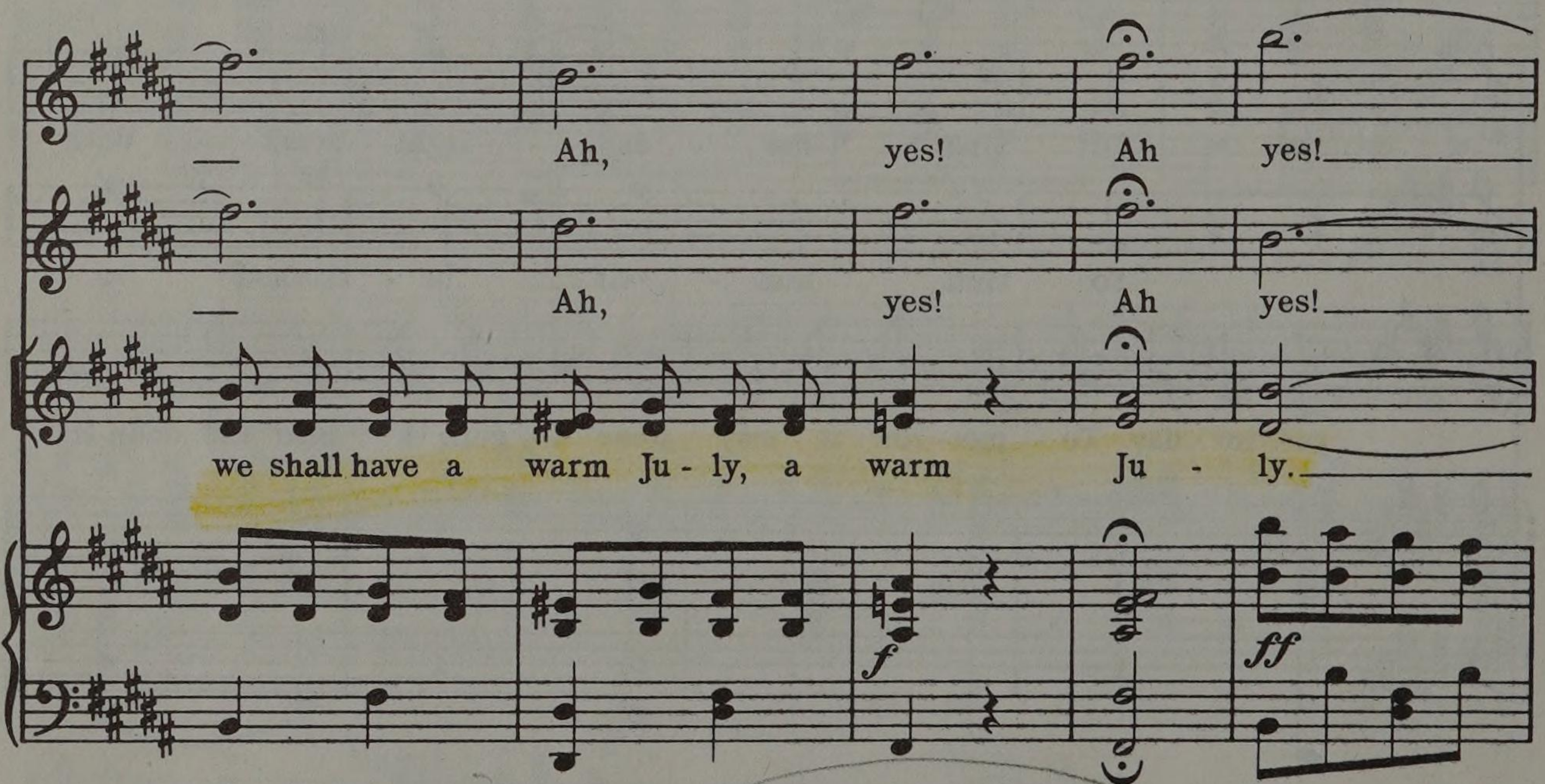


Ah, yes! Ah yes!\_

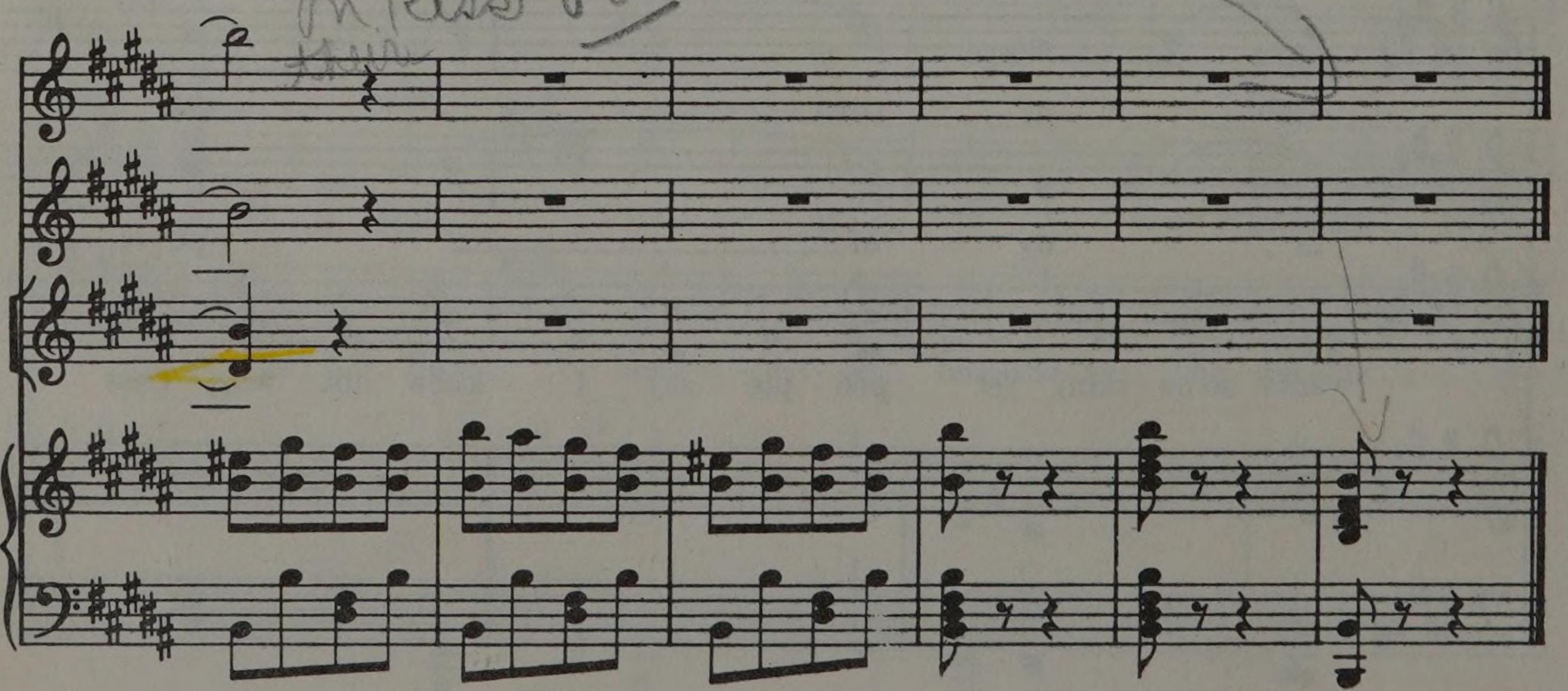
Ah, yes! Ah yes!\_

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

*f* *ff*



on Bass 00



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!

(Fred. and Mabel retire.)

Chorus of Girls

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 - (They shriek.)

*tip toe forward*

*front*

Vivace

Girls Pirates Girls Pirates

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

*ff*

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*



*bow*

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

*fourth  
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.

of di - vini - ty.

of di - vini - ty.

*a tempo f*

*Attacca*

# 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 - al! We'd bet - ter pause, or dan-ger may be - fall; Their

*(The Major-General has entered unnoticed, on*

**Girls**

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

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

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



*long*

**Tutti**

*war*

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 bass clef and a piano accompaniment in grand staff. The piano part consists of chords with a rhythmic pattern of eighth notes. Dynamics include *p* and *f*.

**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 piano part features a *p* dynamic marking.

**Tutti**

*war*

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 piano part features a *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 piano part features a *hold* instruction.

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

## Solo and Chorus

### Major-General, Girls, and Pirates

*part*  
*st*  
*verse*  
*x*  
*W.G.*  
*Kate*  
*Keethy*

Allegro vivace

*ff*

Handwritten annotations above the staff: *3 4* and *3 1 2 1*

Handwritten annotations above the staff: *3 1 2 1*, *2*, and *3 4*

*his line*  
*run up*  
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

*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**

*f* 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 on  
whistle  
+ talk*

Major

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

1 3 1 4  
2 3 1 4 1

*pp*

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.

**Chorus**  
*f*  
In  
*f*  
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.

*slower*

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 prog - ress 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

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

*fz*

2 3 1 2 3 1 3 1 4

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

*pp*

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

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

Chorus

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

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line consists of eighth notes with lyrics: "am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al." The piano accompaniment provides a harmonic foundation with chords and single notes. A "Chorus" label is at the top right, and a "But" label with a dynamic marking *f* is at the bottom right.

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

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "still, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, He". The piano accompaniment continues with chords and single notes. The lyrics are repeated on the second line of the system.

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.

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al." The piano accompaniment continues with chords and single notes. The lyrics are repeated on the second line of the system. A dynamic marking *ff* is visible at the end of the piano part.

The fourth system shows the piano accompaniment with detailed fingerings for the right hand: 3 4, 3 1 2, 3 4, 1 3 2. There are handwritten notes in the right margin: "nine scats" and "write 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-

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a recitative section for the Major-General, marked 'Recit. Major-General'. The piano accompaniment starts with a 'Moderato' tempo and a dynamic marking of 'f' (forte). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "go your cru-el em-ploy, Have pit-y on my lone-ly state, I am an or-phan". The piano accompaniment features a dynamic marking of 'p' (piano). The musical notation includes various note values, rests, and accidentals.

Sam. & King Major Sam. & King Major

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!

The third system introduces a chorus of pirates. The vocal line is divided into two parts: 'Sam. & King' and 'Major'. The lyrics are: "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!". The piano accompaniment continues with the same key signature and time signature. The system concludes with a double bar line.

Andante moderato

Pirates

Major

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

*p*

Pirates

Major

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

*knelt*

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

Pirates  
(sobbing)

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

*mf* *dim.* *p*

Sam., King, & Pirates

(A)

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

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

Sam.  
& King

*p*

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

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

Pirates

Allegro vivace

Major (*aside*)

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

does - n't 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-n't, 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

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

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

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

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

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

Major

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

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

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

(C)

reg-u-lar ter-ri-ble sto - ry, It's 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

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

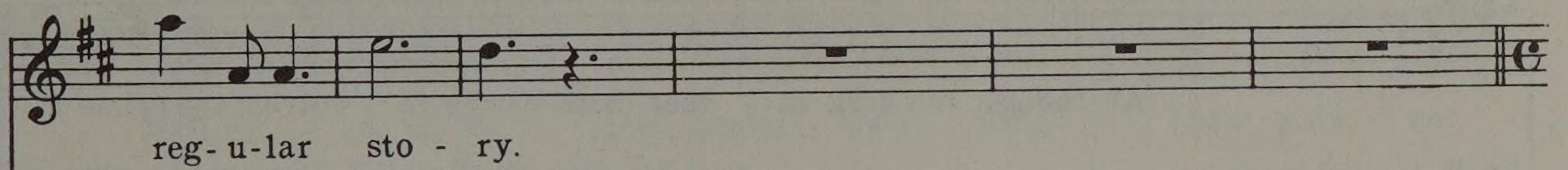
call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a

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

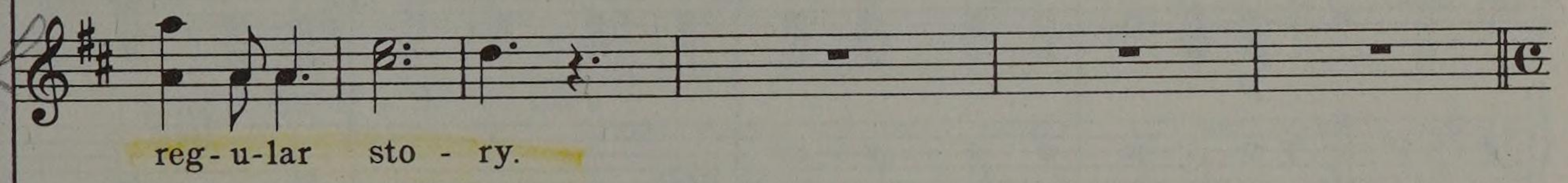
call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a

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

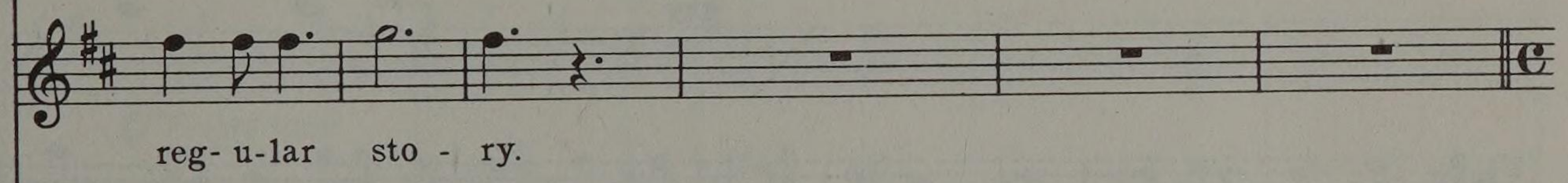
call it an in-no-cent fic - tion, But it comes in the same cat - e - go-ry As tell-ing a



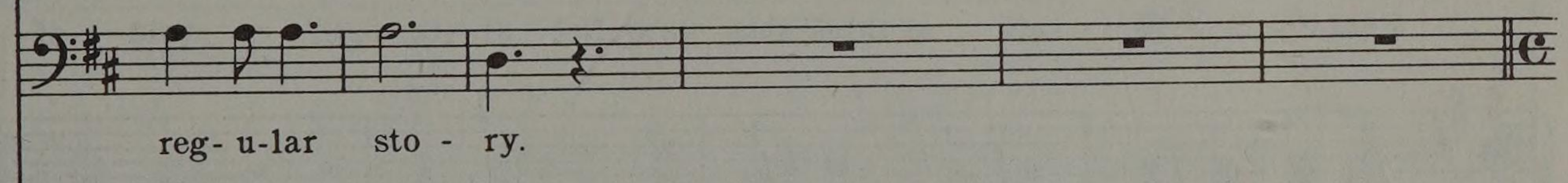
reg- u- lar sto - ry.



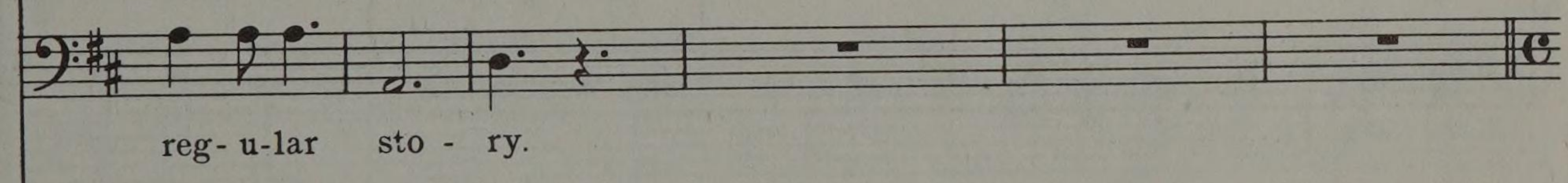
reg- u- lar sto - ry.



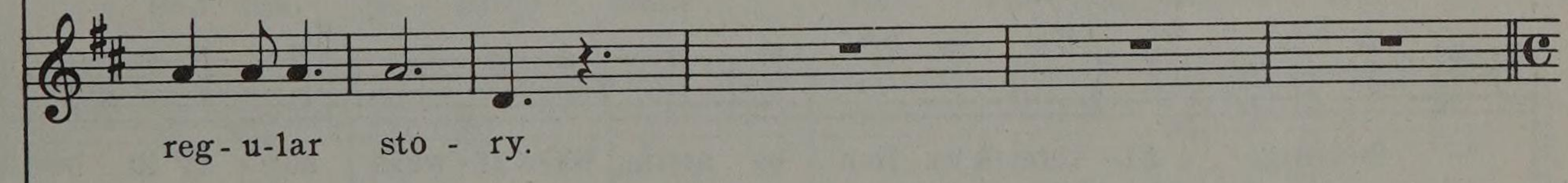
reg- u- lar sto - ry.



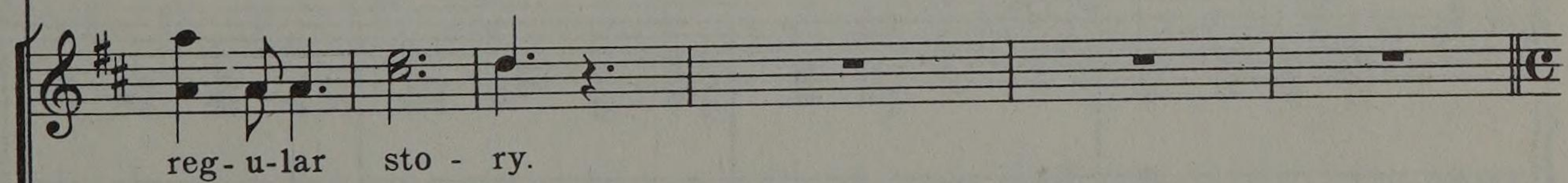
reg- u- lar sto - ry.



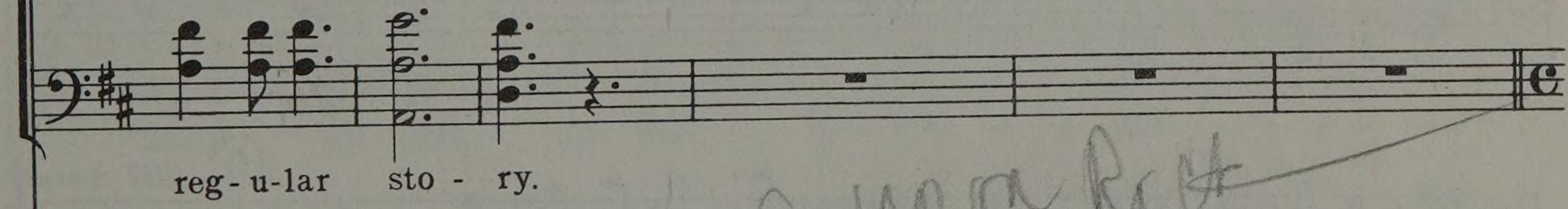
reg- u- lar sto - ry.



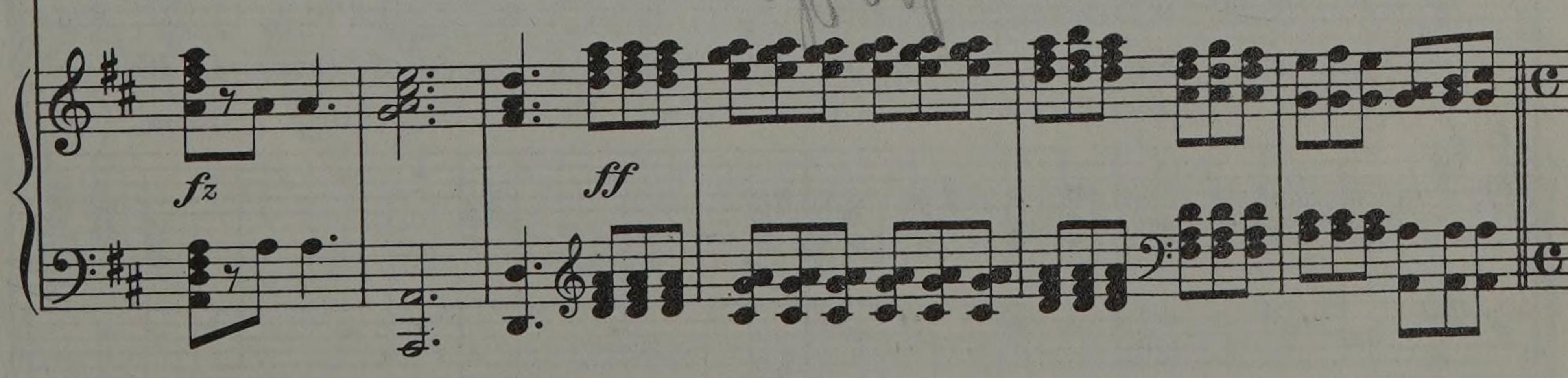
reg- u- lar sto - ry.



reg- u- lar sto - ry.



reg- u- lar sto - ry.



*fz* *ff*

*go up on Ract*

Moderato

King

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

*p*

*vallo*

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

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

gin it; For what, we ask, is life Without a touch of Poetry in it?

**(D)** *(All kneel)*

*fz*



Chorus Mabel & Edith with Sop.  
SOPRANOS Kate with Alto

*ff*

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

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

*ff* Voices only

*up arm*

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 -

*down* *up arm* *slow up* *down* (All rise)

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 - raterules pro-

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

**Allegro non troppo**

Sam.

For he is an or - phan boy!

you.

**SOPRANOS & ALTOS**

**Chorus**

**TENORS & BASSES**

He is! Hur-rah for the or - phan

He is! Hur-rah for the or - phan

**Allegro non troppo**

*p* *f*

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*

(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-

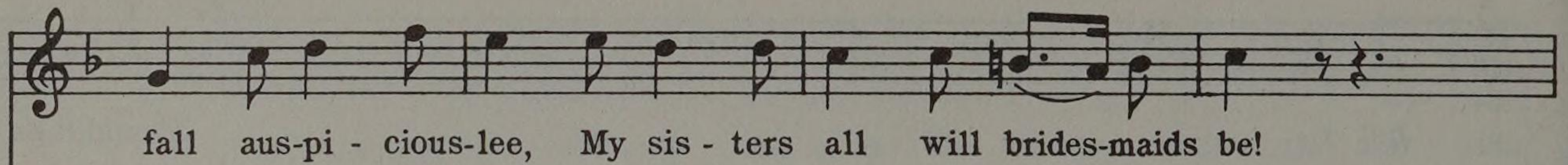
be! Should it be-

be! Should it be-

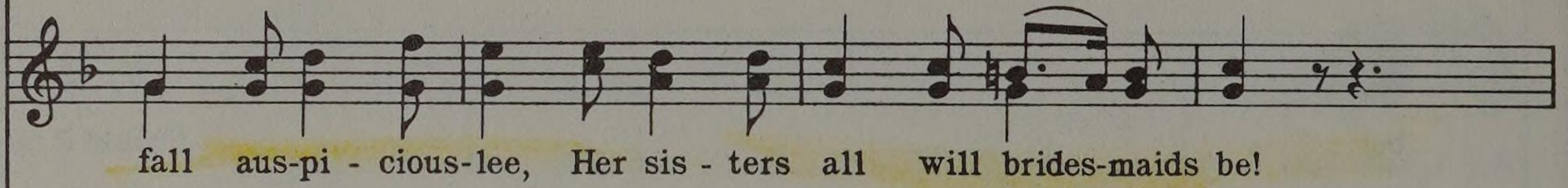
*f*  
Oh, hap-py day, with joy - ous glee They will a - way and mar-ried be!

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

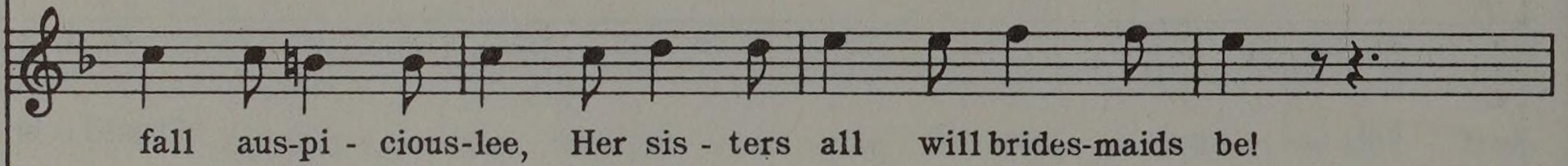
*f* *p*



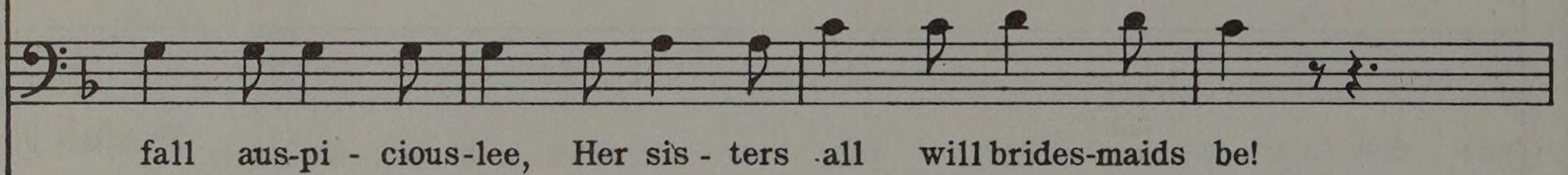
fall aus-pi - cious-lee, My sis - ters all will brides-maids be!



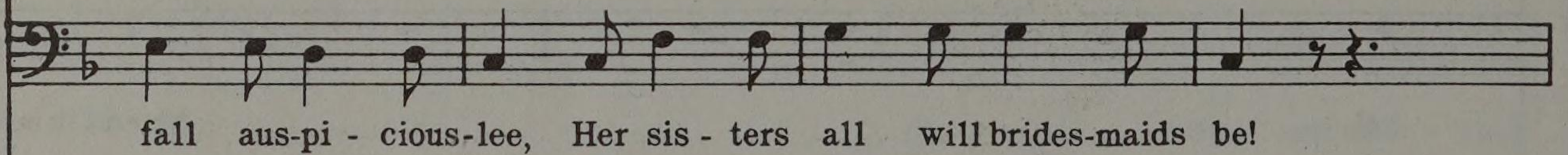
fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



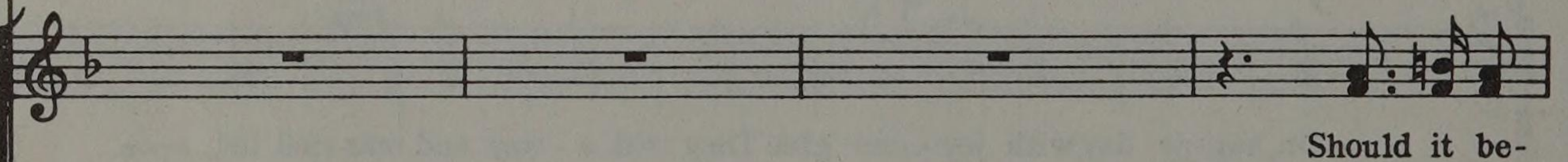
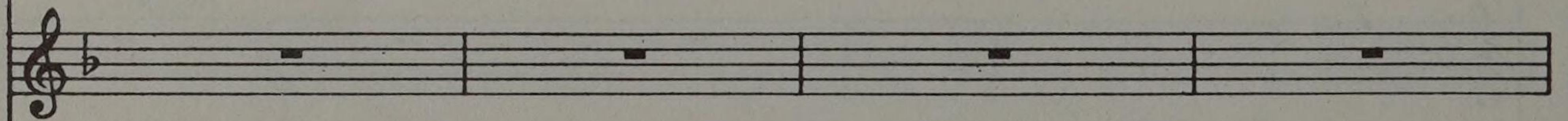
fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



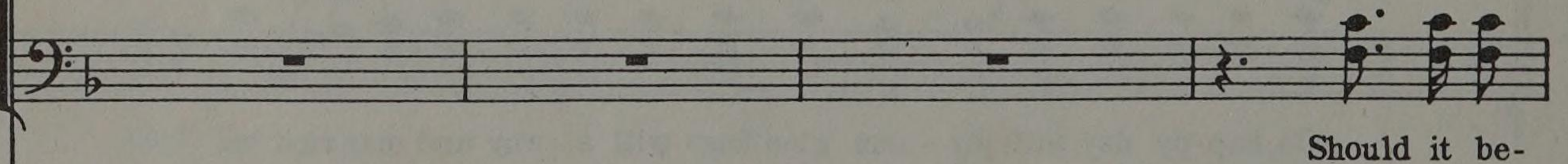
fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



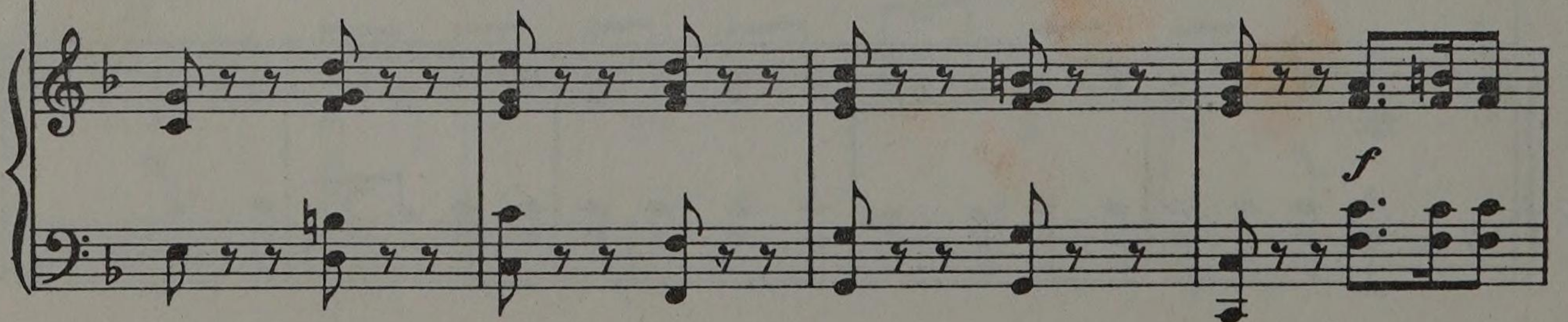
fall aus-pi - cious-lee, Her sis - ters all will brides-maids be!



Should it be-



Should it be-



*f*

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

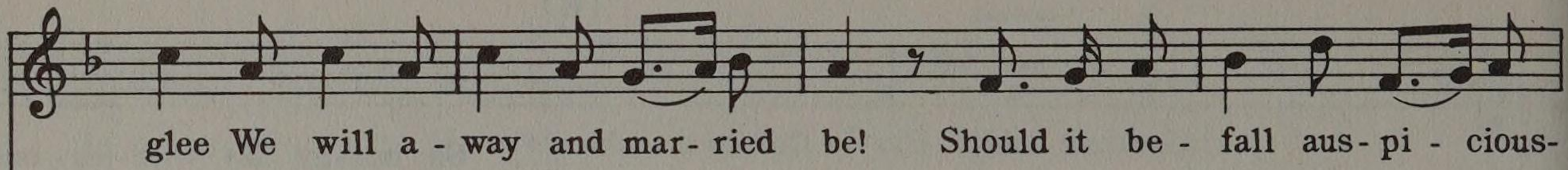
Oh, hap-py day, with joy - ous

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

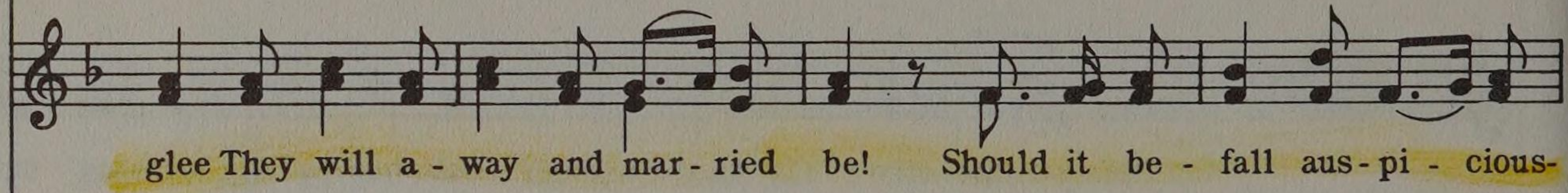
fall aus-pi-cious-lee, Her sis-ters all will bridesmaids be! Oh, hap-py day, with joy - ous

G

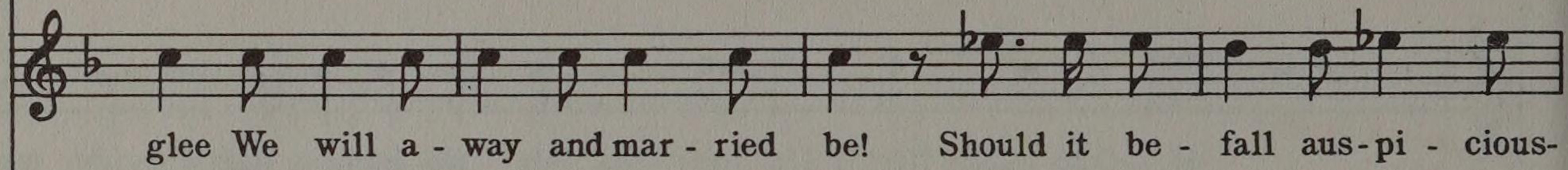
*f*



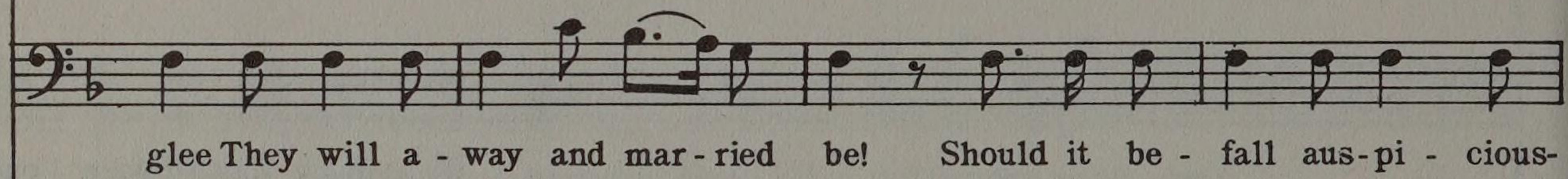
glee We will a - way and mar - ried be! Should it be - fall aus - pi - cious-



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



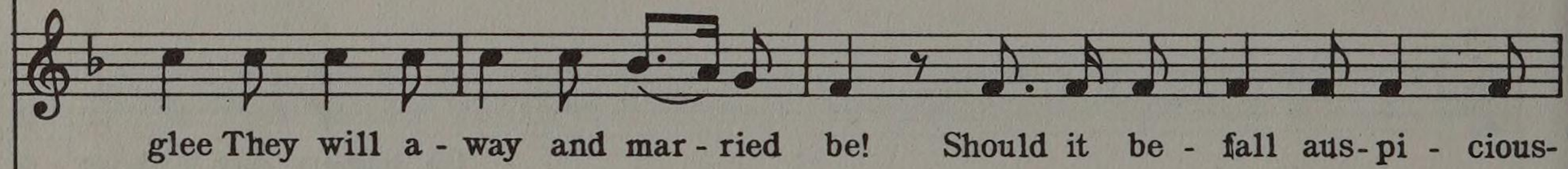
glee We will a - way and mar - ried be! Should it be - fall aus - pi - cious-



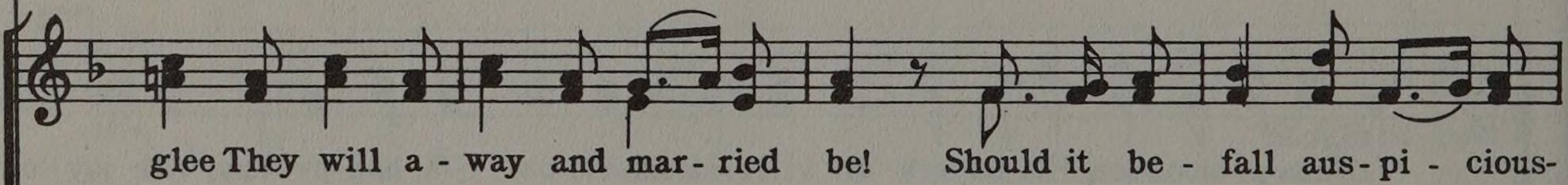
glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious-



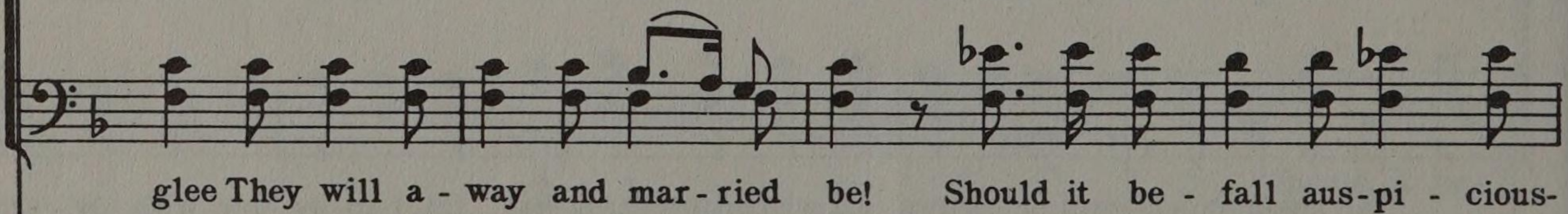
glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious-



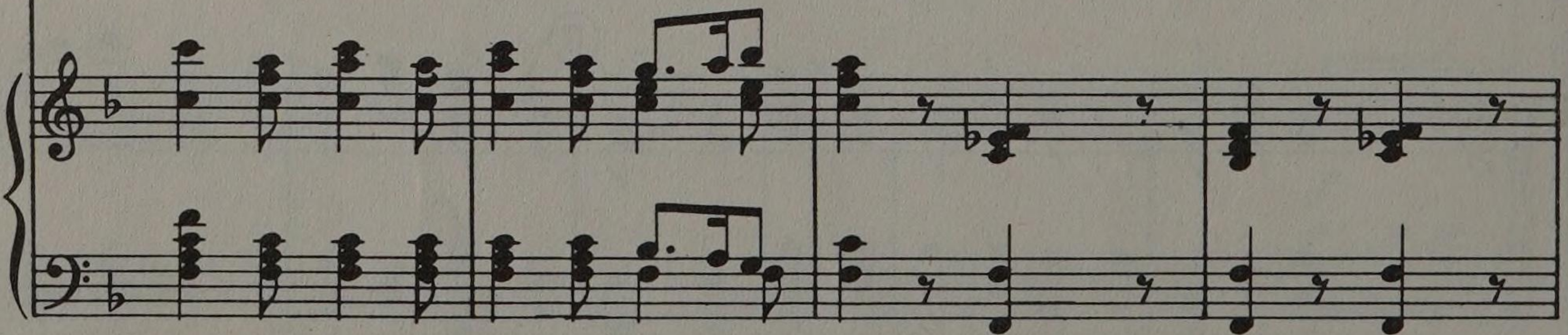
glee They will a - way and mar - ried be! Should it be - fall aus - pi - cious-



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-



Piano accompaniment for the song, featuring chords in the right hand and a bass line in the left hand.



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 Part Key*

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-

*p fz f fz p fz*

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

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

*f fz p*

Pirates

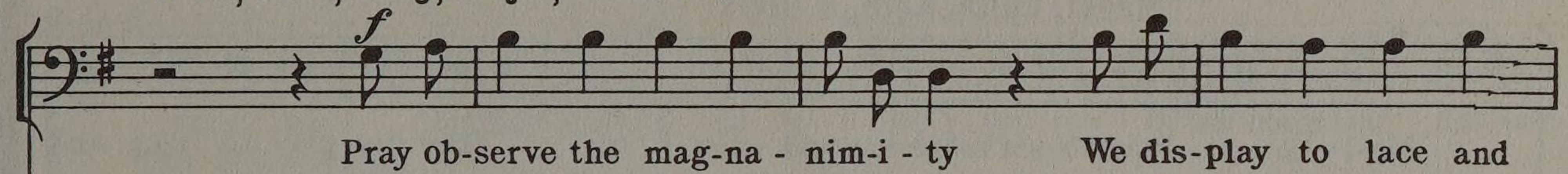
We wish you'd leave him!

*ff*

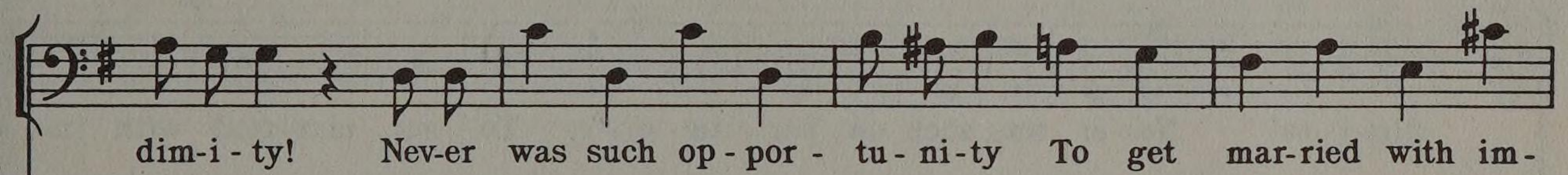
ⓐ *Allegro risoluto*

*f*

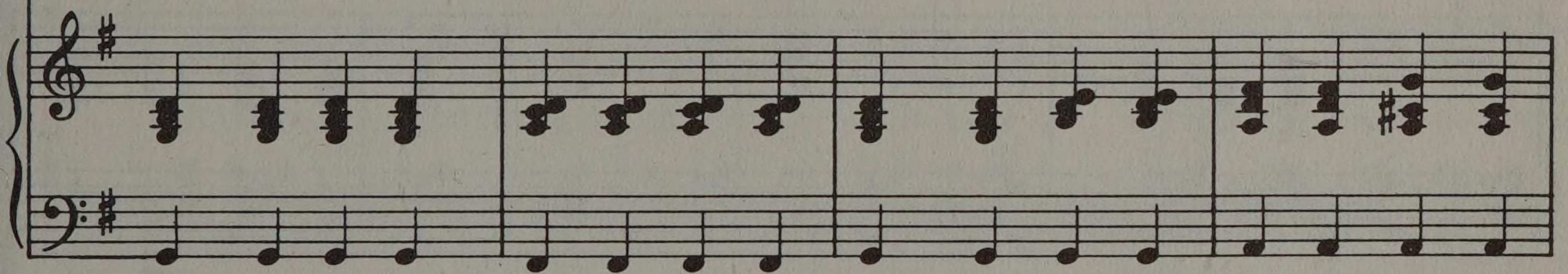
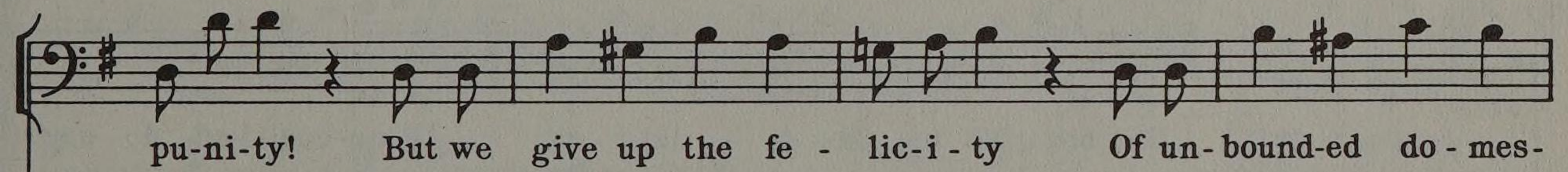
## Fred., Sam., King, Major, &amp; Pirates



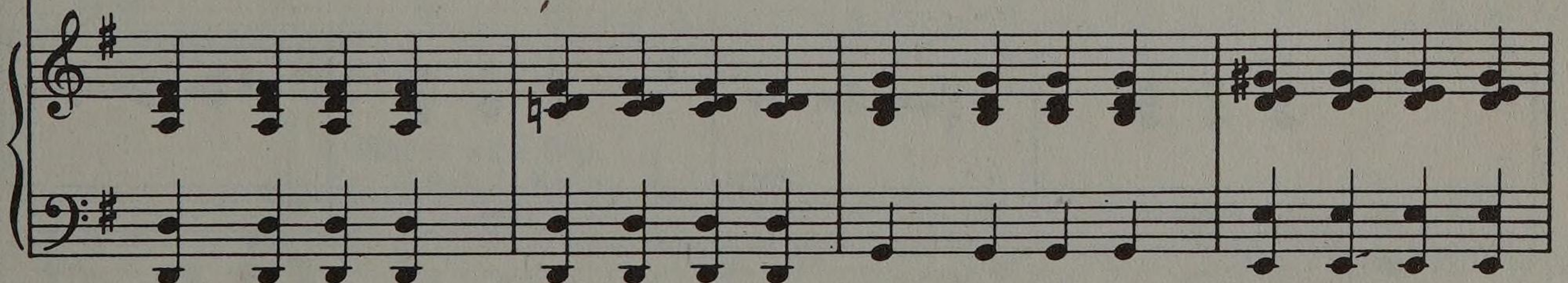
Pray ob-serve the mag-na - nim-i - ty      We dis-play to lace and

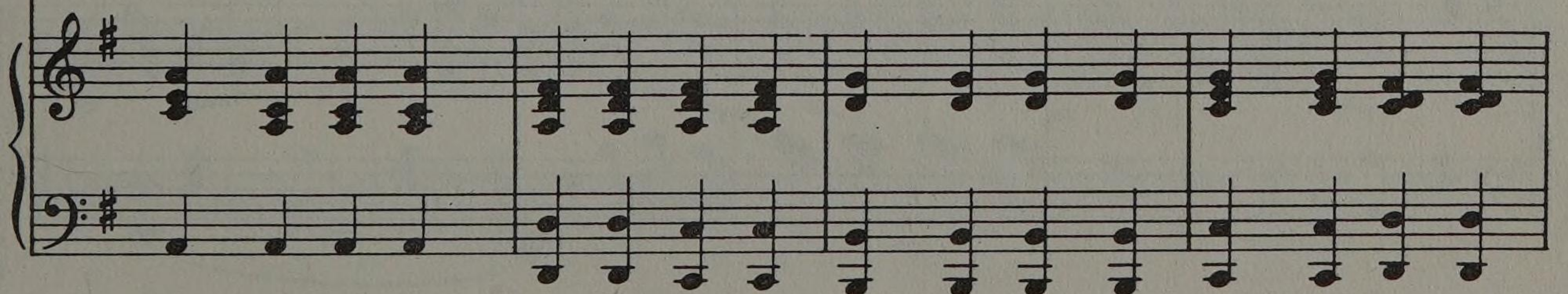
dim-i - ty!      Nev-er was such op - por - tu - ni - ty      To get mar-ried with im -

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 key signature has 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 part includes a dynamic marking of *mf*.

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 part continues with similar accompaniment.

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 part continues with similar accompaniment.

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

The fourth system of music concludes 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 part continues with similar accompaniment.

mut Ken + go Rt.

side stage song

(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) *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.*





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 -

*arms  
upcross*

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

Tempo primo

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

*(Girls and Major-General go up rocks L.,*

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 features five systems of music. Each system consists of a grand staff with a treble and bass clef. 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 and includes the tempo marking *Allegro con tenerezza*. The score contains various musical notations such as slurs, ties, and fingerings. The final system includes a circled letter 'A' above a specific measure and a *tr* (trill) marking above another. The piece concludes with a final cadence in the bass clef.

Musical notation for the piano introduction, consisting of two staves. The right hand features a melodic line with a trill and a grace note, while the left hand provides a harmonic accompaniment. The piece concludes with a *mf* dynamic marking.

Musical notation for the piano introduction, continuing from the previous system. The right hand includes a complex passage with fingerings (2, 5, 2, 1, 3, 4, 5, 1, 2, 1) and a *dim.* (diminuendo) marking.

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

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

Musical notation for the first line of the chorus, including the vocal line and piano accompaniment. The piano part begins with a *p* (piano) dynamic marking.

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

Musical notation for the second line of the chorus, including the vocal line and piano accompaniment.

unis.

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

Musical notation for the third line of the chorus, including the vocal line and piano accompaniment. The vocal line is marked *unis.* (unison).

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**

*f* *dim.*

*Red.* \*

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

*p*

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! —

Led. \* Led. \*

(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,

*pp*  
*p*

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 a vocal line and piano accompaniment. The vocal line is written in a bass clef and features a rhythmic pattern of eighth notes with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

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 continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system, with the piano accompaniment providing harmonic support through chords and moving lines.

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 concludes the page. The vocal line and piano accompaniment continue their respective parts, with the piano accompaniment ending on a final chord. The lyrics are split across two lines in this system.

Mabel (from *L.*, addressing Sergeant)

(C)

ra! Go, ye he - roes,

ra!

(C)

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

Ye shall live in song and sto - ry. Go to im - mor - tal - 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

*f*

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 - ra!

*mf* *dim.* *p*

ten-tions are well meant,                      Such ex-pres-sions don't ap-pear

Ta-ran-ta - ra!    Ta-ran-ta-

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "ten-tions are well meant,                      Such ex-pres-sions don't ap-pear". Below the vocal staves, the lyrics "Ta-ran-ta - ra!" and "Ta-ran-ta-" are written.

Cal-cu-lat-ed men to cheer                      Who are

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

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "Cal-cu-lat-ed men to cheer                      Who are". Below the vocal staves, the lyrics "ra, ta-ran-ta-ra!" and "Ta-ran - ta - ra!" are written.

going to meet their fate      In a high - ly ner - vous state.

Ta-ran - ta-

The third system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "going to meet their fate      In a high - ly ner - vous state.". Below the vocal staves, the lyrics "Ta-ran - ta-" are written.

Still, to us it's ev - i - dent These at-

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

The fourth system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "Still, to us it's ev - i - dent These at-". Below the vocal staves, the lyrics "ra, ta-ran-ta-ra, ta-ran-ta - ra!" are written.

ten - tions are well meant.

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

(E)

Edith (from R., addressing Sergeant)

ra!

Go, and do your

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

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

*cresc.*

Go to glo - ry and the grave!

**f** 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

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  
unis. & Chorus of Police

yes, well meant;

ah, yes, well meant!

When the

*p*

*p*

*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

The first system of the musical score. It features two vocal staves at the top, both with lyrics. The lyrics are "Ye shall live in song and sto - ry." The second staff has a yellow highlight under "Ye shall live in song and sto - ry." Below the vocal staves is a piano accompaniment consisting of a treble and bass clef staff. The piano part includes chords and a rhythmic pattern of eighth notes.

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

The second system of the musical score. It features two vocal staves with lyrics. The lyrics are "Go to im - mor - tal - i - ty! Go to" and "live in sto - ry. Go to". The second staff has a yellow highlight under "Go to im - mor - tal - i - ty! Go to". Below the vocal staves is a piano accompaniment consisting of a treble and bass clef staff. The piano part includes chords and a rhythmic pattern of eighth notes.

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 accompaniment is in grand staff. The lyrics are: "death, and go to slaugh - ter;" on the first line, "death, and go to slaugh - ter; Die, and" on the second line, "death, and go to slaugh - ter; Die, and" on the third line, and "threat-ened with *é-meutes*, Ta-ran - ta - ra, ta-ran - ta - ra! And your" on the fourth line. There is a triplet of eighth notes in the first vocal staff.

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 accompaniment is in grand staff. The lyrics are: "Die, and ev - 'ry Cor - nish daugh - ter With her" on the first line, "ev - 'ry Cor - nish daugh - ter With her" on the second line, "ev - 'ry Cor - nish daugh - ter With her" on the third line, and "heart is in your boots, Ta-ran - ta - ra! There is" on the fourth line. There is a triplet of eighth notes in the first vocal staff.

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*

Edith *ff*

Chorus of Girls *ff*

Sergeant *ff*

Chorus of Police *ff*

Yes, for - ward on the

Yes, for - ward on the

Yes, for - ward on the

Yes, for - ward on the

Yes, for - ward on the

Yes, for - ward on the

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

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, we go!  
 go, we 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!  
 go!

## 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-

*ff*

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

*fz* *p*

pil-lage, Of which, at a sense of du-ty's stern dic-ta-tion,

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

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

Moderato

Ruth

Who calls?

And

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

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

Moderato

*tr*  
*p*

*(covering him with pistol)*

I, your lit-tle Ruth!

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

*tr*

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. The music is marked *f* (forte). It features a rhythmic pattern of eighth notes in the right hand and chords 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 first two verses. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The music is marked *p* (piano). A section marked (A) begins with a repeat sign.

spir-its faint, Ac-cord-ing to our cus-tom old, With quips and quib-bles 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. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

*p*

*f* par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

2. that

*f* par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

2. that

*f* par - a - dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this par - a -

2. that

1. dox! 2.

1. dox! 2.

1. dox! 2. We

*f*

© 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*

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

*a tempo*

o-ver! Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

(D)

*f* *dim.* *p*

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

*dim.* *p*

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*

*f a tempo*

Ruth

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

Fred.

five! King Ha, ha, ha, ha, ha, ha, ha,

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

*f*

*p*  
 ha! A par - a - dox, a par - a - dox, A most in - ge - nious

*p*  
 ha! A par - a - dox, a par - a - dox, A most in - ge - nious

*p*  
 ha! A par - a - dox, a par - a - dox, A most in - ge - nious

*dim.* *p*

*f*  
 par - a - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A par - a -

*f*  
 par - a - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A par - a -

*f*  
 par - a - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A par - a -

**(G)** *f*

dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A cu-rious par - a -

**(G)** *f*

dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge - nious

dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge - nious

dox, Ha, 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 welter in sor - row. In their na-tures they

wise? —

The one soft spot —

cher - ish - *p*  
To -  
And all - who plot *p*  
To -  
To a-buse it shall per - ish! *p*  
To -

*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-

©

*f*

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 trai - tor

to - night the trai - tor

to - night the trai - tor

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "to - night the trai - tor". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

dies! to - night! a - - -

dies! to - night! a - - -

dies! to - night! a - - -

The second system continues the vocal melody with the lyrics "dies! to - night! a - - -". The piano accompaniment includes a series of chords in the right hand and a melodic line in the left hand, with some rests indicated by '7' symbols.

*(Exeunt King and Ruth. Fréd. throws himself on a stone L.C. in blank despair. Enter Mabel.)*

way!

way!

way!

*ff*

The third system shows the vocal parts with the lyrics "way!". The piano accompaniment is marked *ff* (fortissimo) and features a complex, rhythmic texture with many chords and moving lines in both hands.

## 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!

# No. 22. "Stay, Frederic, stay!"

Duet

Mabel and Frederic

Allegro agitato

*f* Mabel

Stay, Fred - 'ric, stay! They

*ff* *f*

have no le - gal claim; No shad - ow of a shame Will fall up -

*p*

on thy name. Stay, Fred - 'ric, stay! Nay, Ma - bel,

*f* Fred.

*f* *fz*

nay! To - night I quit these walls. The thought my soul ap -

*p*

palls; But when stern Du - ty calls, I must o - bey.

Stay, Fred - 'ric, stay! They have no claim -  
Nay, Ma - bel, nay! But Du - ty's

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.



(B) 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

Fa - la, la - la, Fa - la!

la, la-la! He loves thee - he is gone. Fa - la, la - la, Fa - la!"

*rall.*

*cresc.*

*rall. e dim.*

*p*

Ⓒ *Recit. Fred.*

In 1940 I of age shall be; I'll then return, and claim you - I de-clare it! It

Mabel

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!

*fz*

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 the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music is in a minor key (one flat) and 4/4 time. The vocal lines begin with a rest followed by a quarter note, then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. A dynamic marking of *f* (forte) is placed 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 the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal lines have a similar rhythmic pattern to the first system. The piano accompaniment includes a treble line with chords and a bass line with eighth notes. A dynamic marking of *f* is present in the first system and continues into this system.

wed, and e - ven af - ter! He will be faith-ful to his

She will be faith-ful to her

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The vocal lines conclude with a final note and a rest. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

sooth, and af - - - ter, e-ven af - -  
 sooth, Till\_ we are wed, and e-ven af - - - ter, e-ven af - -

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*

(Frederic rushes to window and leaps out.)

love!  
 love!

*ff*

# 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

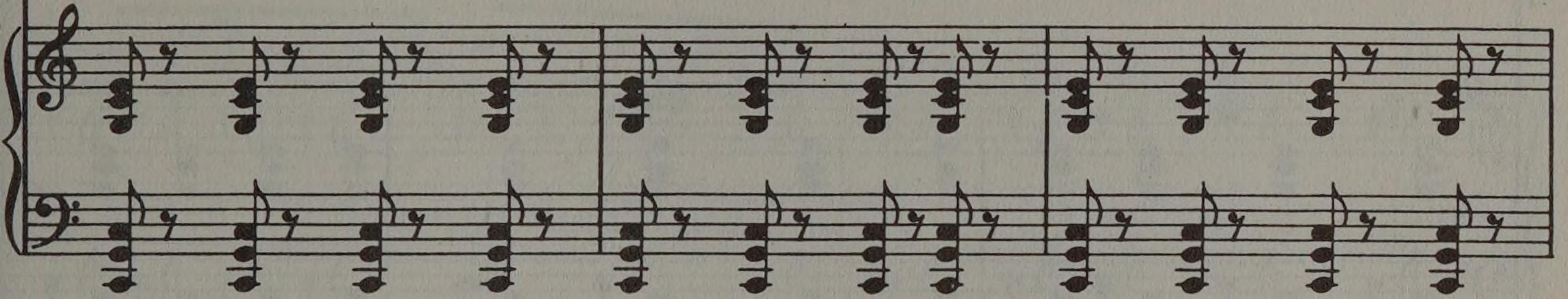


bod-y and in mind We are tim-id-ly in-clined,

Chorus of Police

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

Ta-ran-ta-

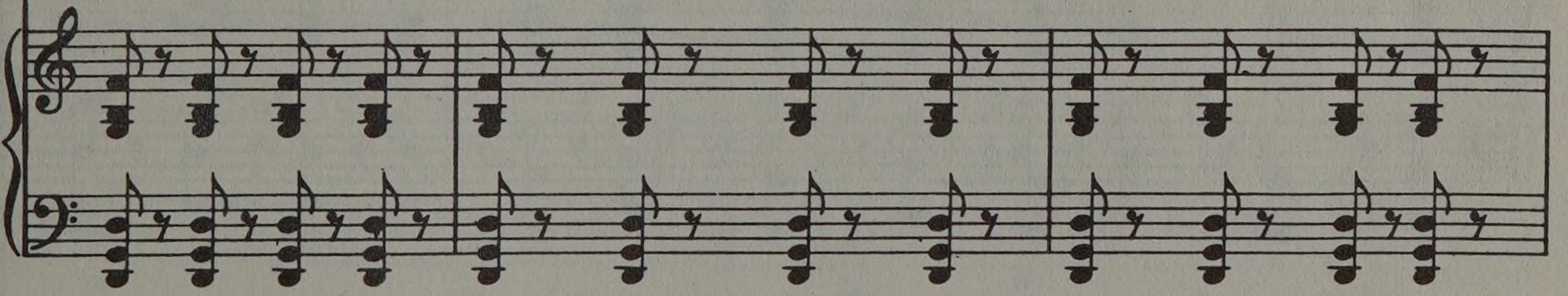


And an-y-thing but blind

To the

ra!

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

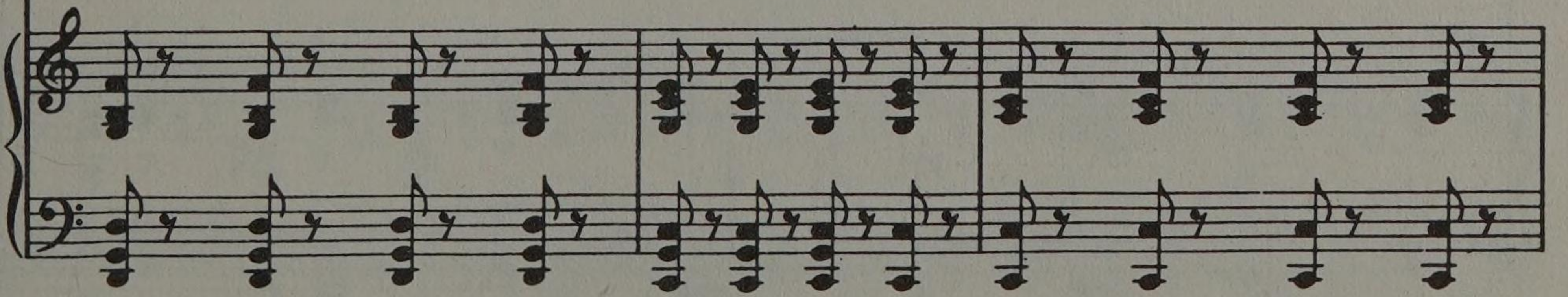


dan-ger that's be-hind,

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!

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,

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 the right hand in treble clef and the left hand in bass clef.

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 the right hand in treble clef and the left hand in bass clef.

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!

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 the right hand in treble clef and the left hand in bass clef.

**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!

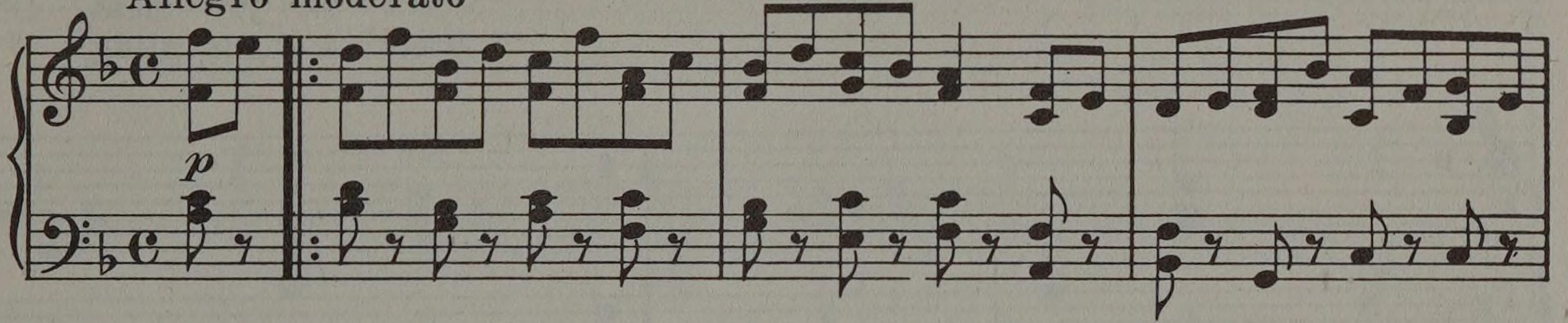
That makes a difference, of course. At the same time, we repeat, we cannot understand it at all. We should! It is!

*Attacca*

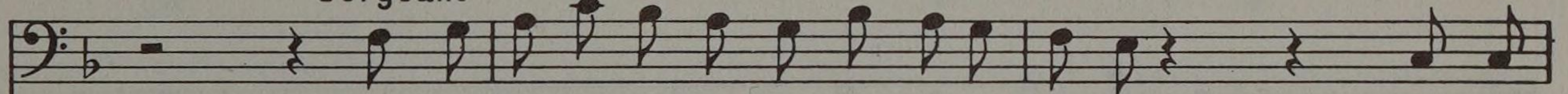
# No. 24. "When a felon's not engaged in his employment"

Solo and Chorus  
Sergeant and Police

Allegro moderato

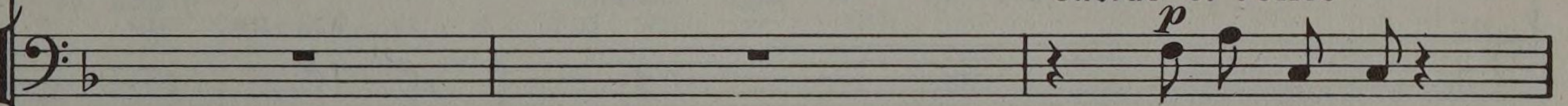


Sergeant

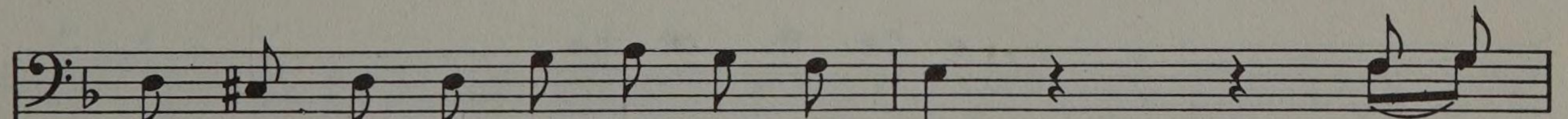
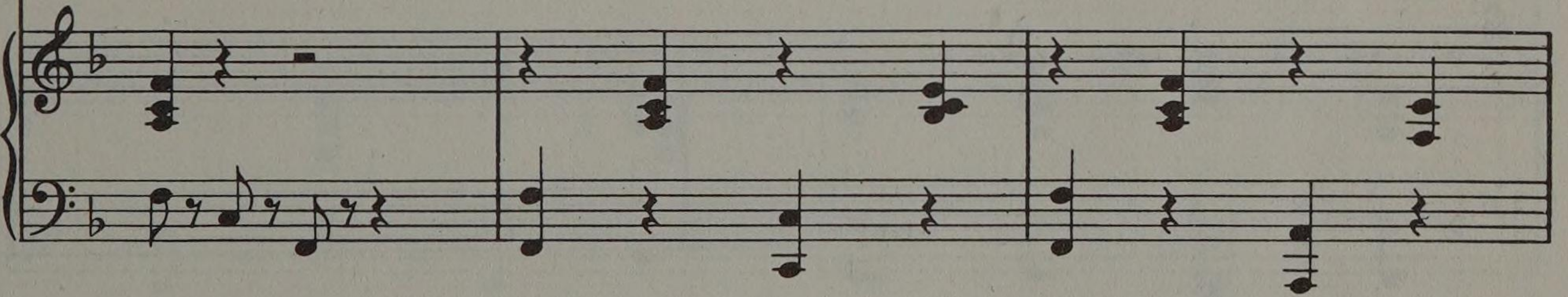


1. When a fel-on's not engaged in his em-ploy-ment Or ma-  
2. When the en-ter-pris-ing bur-glar's not a - bur-gling, When the

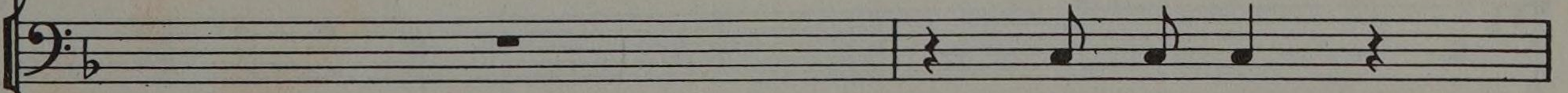
Chorus of Police



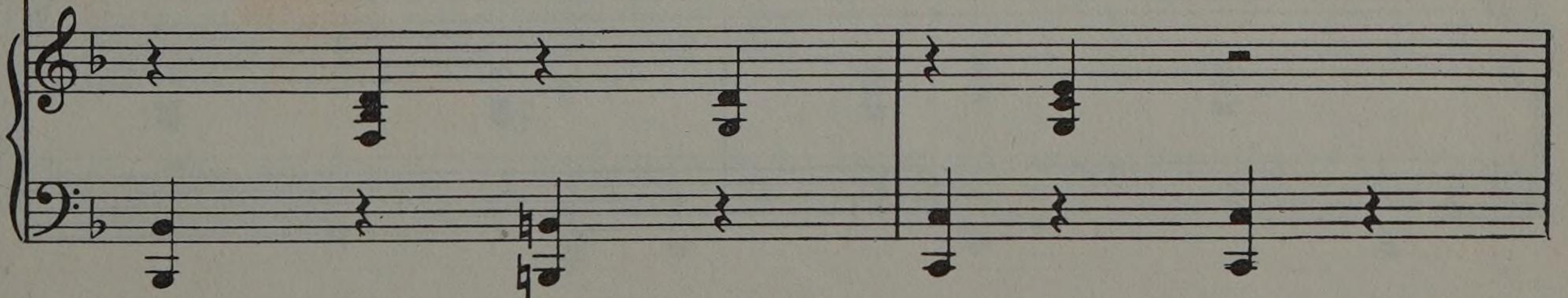
his em-ploy-ment  
not a - bur-gling,



tur - ing his fe - lo - nious lit - tle plans, His ca -  
cut - throat is - n't oc - cu - pied in crime, He\_\_



lit - tle plans,  
- pied in crime,



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 -

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.



# 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!

sto - ry! **Sergeant**  
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

Piano introduction in D major, 2/4 time. The music features a rhythmic pattern of eighth notes and quarter notes. Dynamics include *f* and *fz* (forzando).

*f* Chorus of Pirates

With cat - like tread, Up - on our prey we steal; In

The first part of the Chorus of Pirates includes piano accompaniment with dynamics *fz*, *p*, and *ff*.

si - lence dread, Our cau-tious way we feel. No sound at all! We

The second part of the Chorus of Pirates includes piano accompaniment with dynamics *p* and *ff*.

nev - er speak a word; A fly's foot-fall Would be dis-tinct - ly heard-

Chorus of Police

The Chorus of Police begins with a piano accompaniment marked *pp* (pianissimo). A circled 'A' indicates a first ending.

Ta-ran-ta-

The Chorus of Police concludes with a piano accompaniment marked *p*. A circled 'A' indicates a first ending.

So stealth-i -

ra, ta-ra - ta - ra!

ly the pi - rate creeps, While all the house-hold sound-ly sleeps.

Come, friends, who plough the sea,

*pp*

Ra, ra, ra, ra, ra, ra, ra, ra,

*pp*

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-*

*f* With a lit - tle bur - gla - ree! Here's your —

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

**©**

*f* *p*

*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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Your si - lent match - es, your dark lan - tern". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the bass line.

seize, — Take your file — and your

The second system continues the vocal line and piano accompaniment. The lyrics are "seize, — Take your file — and your". The piano accompaniment continues with the same rhythmic pattern, maintaining the piano (*p*) dynamic.

(D) (Enter King, Fred., and Ruth.)  
skel - e - ton - ic keys.

Pirates  
Police With cat-like tread, in si - lence

The third system introduces a new section marked with a circled 'D' and the instruction "(Enter King, Fred., and Ruth.)". The lyrics are "skel - e - ton - ic keys." followed by "Pirates" and "Police With cat-like tread, in si - lence". The piano accompaniment features a change in dynamics to forte (*f*) and includes a trill (*tr*) in the vocal line.

(D) Ta - ran - ta - ra, ta - ran - ta - ra - -

The fourth system continues the "Ta - ran - ta - ra, ta - ran - ta - ra - -" section. The piano accompaniment features a strong rhythmic accompaniment with a forte (*f*) dynamic.

dread, With cat - like tread, Up -

The fifth system continues the vocal line with the lyrics "dread, With cat - like tread, Up -". The piano accompaniment remains at a forte (*f*) dynamic.

ra!

The sixth system concludes the vocal line with the exclamation "ra!". The piano accompaniment features a dynamic range from piano (*p*) to fortissimo (*ff*).



on our prey we steal; In si - lence dread, Our cau-tious way we feel.

No sound at all! We nev - er speak a word; A fly's foot-fall Would be dis-

tinct - ly heard! Come, friends, who plough the sea,  
*pp* Police  
 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,

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,

(E) *ff*

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!

*ff*

# 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.)

Police

Major (entering in dressing gown, carrying a light)

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* thought he heard a noise- Ha, ha! *Recit. Major* 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*

Major

1. Sigh - ing soft - ly to the riv - er  
 2. Yet, the breeze is but a rov - er,

*dim.*

*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

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

*p*

bove. Riv - er, riv - er, lit - tle  
well. Pret - ty brook, thy dream is

bove. Riv - er, riv - er, lit - tle  
well. 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!

woo - ing hap - py be!

2. by a fick - le breeze!

by a fick - le breeze!

*pp*

*pp*

*ped.* \* *ped.* \*

(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 occurrence can it be that

calls dear father 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!

(They seize the Major-General.)

Girls

The

pi - rates! the pi - rates! Oh, de - spair!

Pirates (springing up)

Yes, we're the pi - rates; so de - spair!

(E)

Piano introduction for section E. The right hand features a melodic line with slurs and fingerings (4, 2, 1, 2, 1, 5, 3, 1, 4, 3, 1). The left hand provides a simple accompaniment.

Major

Musical score for the character Major. The vocal line begins with the lyrics "Fred - er-ic here! Oh,". The piano accompaniment starts with a forte (*ff*) dynamic and transitions to piano (*p*) during the vocal entry.

Musical score for the lyrics "joy! Oh, rap - ture! Sum-mon your men and ef - fect their cap - ture!". The piano accompaniment features a rhythmic pattern of eighth notes.

Mabel

Fred.

Musical score for Mabel and Fred. Mabel's vocal line includes the lyrics "Fred - er - ic, save us! Beau - ti - ful Ma - bel, I would if I could, but I". The piano accompaniment supports the dialogue.

Pirates

(F)

Musical score for the Pirates. The vocal line includes the lyrics "am not a - ble. He's tell - ing the truth, he\_ is not a - ble.". The piano accompaniment features a dynamic shift from *f* to *ff*.

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 vocal line begins with a rest followed by the lyrics 'King', 'With base de- ceit', and 'You'. The piano accompaniment consists of chords and moving lines in both hands.

worked up- on our feel- ings;      Re- venge is sweet,      And fla- vours all our deal- ings!

The second system continues the vocal line with the lyrics 'worked up- on our feel- ings;', 'Re- venge is sweet,', and 'And fla- vours all our deal- ings!'. The piano accompaniment continues with similar harmonic support.

With cour- age rare      And res- o - lution man- ly,      For death pre- pare,      Un-

The third system continues the vocal line with the lyrics 'With cour- age rare', 'And res- o - lution man- ly,', 'For death pre- pare,', and 'Un-'. The piano accompaniment continues with similar harmonic support.

*(They bind the Major to broken pillar C.)*

**G** 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 continues the vocal line with the lyrics 'hap- py Gen- 'ral Stan - ley!', 'Is he to die,', 'un- shriv- en, un- an- nealed?', and 'Oh,'. The piano accompaniment continues with similar harmonic support.

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,

*cresc.*

*(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!

*ff*

(H) Allegro moderato  
Pirates *ff*

We tri - umph now, for well we trow Your —

Police *ff*

You tri - umph now, for well we trow Our

(H) Allegro moderato

*f* *mf*

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

Cen - - - - - tral Crim - i - nal Court!

Cen - - - - - tral Crim - i - nal Court!



ⓐ 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

Ⓚ

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. No

**(P)** **Major**

Moderato

Eng - lish-man un - moved that state - ment hears, Be - cause, with all our

(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

your's! 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,



— take — mine! Take — heart—

*ah* take — mine! Take heart—

Take an - y heart— take ours!

Take an - y heart— take ours!

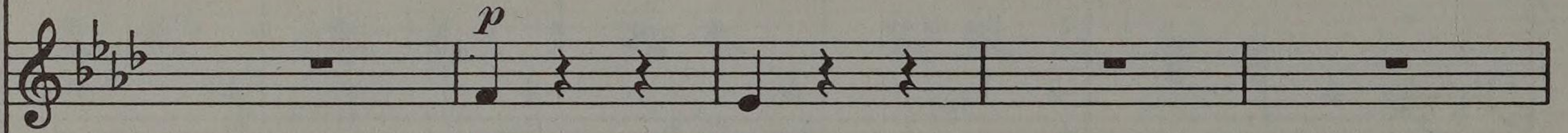
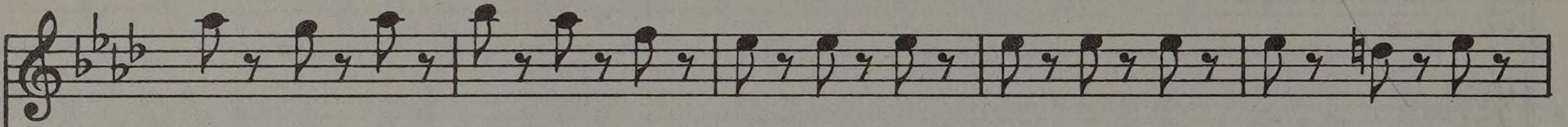
Take an - y heart— take ours!

Take an - y heart— take ours!

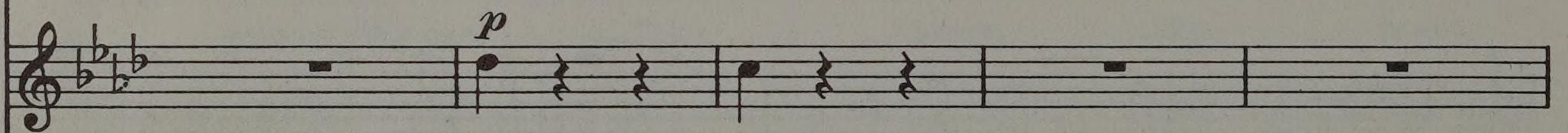
Take an - y heart— take ours!

Take an - y heart— take ours!

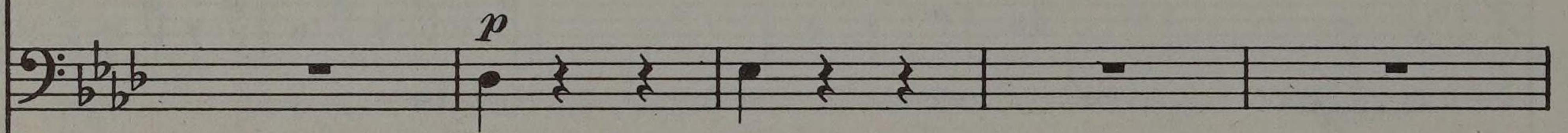
*f* *p*



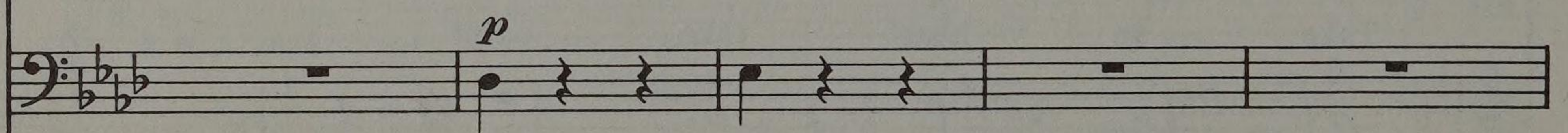
Take heart -



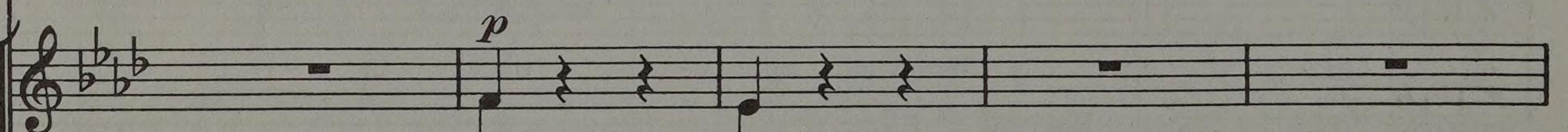
Take heart -



Take heart -



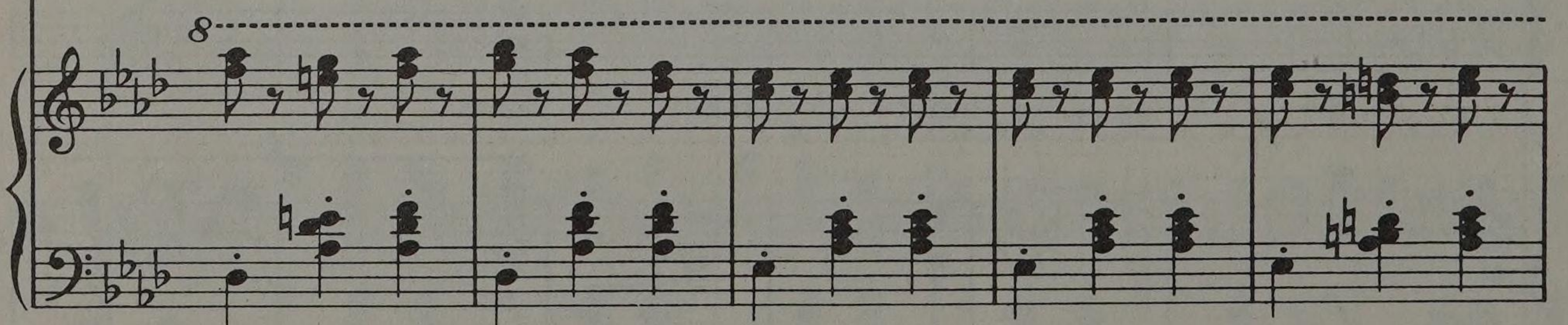
Take heart -



Take heart -



Take heart -



Take mine!

Take mine!

take ours!

Take

take ours!

Take

take ours!

Take

take ours!

Take

take ours!

Take

take ours!

Take

(Mabel and Edith tacet)

Edith with Sop.

heart, fair days will shine, Take heart, fair days will shine, Take heart, fair days will shine, Take heart, fair days will shine

Mabel & Edith with Sop.  
Kate with Alto

shine, Take heart, shine, Take heart, shine, Take heart, shine, Take heart

King & Sam. with Bass

Take heart, Take heart, Take heart, Take heart

Mabel  
 Take heart — Take — ours!

Edith  
 Take heart — Take — ours!

Kate & Ruth  
 Take heart — Take — ours!

King  
 Take heart — Take — ours!

Take heart — Take — ours!

Fred. with Tenor  
*ff*  
 Take heart — Take — ours!

Sam. with Bass  
 Take heart — Take — ours!

*a tempo*

*ff* *sempre ff*

*Red.* \*

End of Opera





G. SCHIRMER'S  
CLOTH BOUND VOCAL SCORES OF  
STANDARD OPERAS

BEETHOVEN.	Fidelio ( <i>German and English</i> )
BELLINI.	La Sonnambula ( <i>Italian and English</i> )
BELLINI.	Norma ( <i>Italian</i> )
BIZET.	Carmen ( <i>French and English</i> )
CHARPENTIER.	Louise ( <i>French and English</i> )
DONIZETTI.	L'Elisir d'Amore ( <i>Italian and English</i> )
DONIZETTI.	Lucia di Lammermoor ( <i>Italian and English</i> )
FLOTOW.	Martha ( <i>German and English</i> )
GLUCK.	Orpheus and Euridice ( <i>French and English</i> )
GOUNOD.	Faust ( <i>French and English</i> )
GOUNOD.	Roméo et Juliette ( <i>French and English</i> )
HERBERT.	Natoma ( <i>English</i> )
HUMPERDINCK.	Hansel and Gretel ( <i>English</i> )
LEONCAVALLO.	Pagliacci ( <i>Italian and English</i> )
MASCAGNI.	Cavalleria Rusticana ( <i>Italian and English</i> )
MASSENET.	Manon ( <i>French and English</i> )
MOZART.	Cosí fan Tutte ( <i>Italian and English</i> )
MOZART.	Don Giovanni ( <i>Italian and English</i> )
MOZART.	Le Nozze di Figaro ( <i>Italian and English</i> )
MOZART.	Die Zauberflöte ( <i>German and English</i> )
NICOLAI.	The Merry Wives of Windsor ( <i>English</i> )
OFFENBACH.	Les Contes d'Hoffmann ( <i>French and English</i> )
PONCHIELLI.	La Gioconda ( <i>Italian</i> )
PUCCINI.	La Bohème ( <i>Italian and English</i> )
PUCCINI.	Madama Butterfly ( <i>Italian and English</i> )
PUCCINI.	Tosca ( <i>Italian and English</i> )
ROSSINI.	Il Barbiere di Siviglia ( <i>Italian and English</i> )
SAINT-SAENS.	Samson et Dalila ( <i>French and English</i> )
SMETANA.	The Bartered Bride ( <i>English</i> )
TCHAIKOVSKY.	Eugene Onégin ( <i>English</i> )
TCHAIKOVSKY.	The Queen of Spades (Pique-Dame) ( <i>English</i> )
THOMAS.	Mignon ( <i>French and English</i> )
VERDI.	Aida ( <i>Italian and English</i> )
VERDI.	Un Ballo in Maschera ( <i>Italian and English</i> )
VERDI.	Otello ( <i>Italian and English</i> )
VERDI.	Rigoletto ( <i>Italian and English</i> )
VERDI.	La Traviata ( <i>Italian and English</i> )
VERDI.	Il Trovatore ( <i>Italian and English</i> )
WAGNER.	Der Fliegende Holländer ( <i>German and English</i> )
WAGNER.	Götterdämmerung ( <i>German and English</i> )
WAGNER.	Lohengrin ( <i>German and English</i> )
WAGNER.	Die Meistersinger von Nürnberg ( <i>German and English</i> )
WAGNER.	Parsifal ( <i>German and English</i> )
WAGNER.	Das Rheingold ( <i>German and English</i> )
WAGNER.	Siegfried ( <i>German and English</i> )
WAGNER.	Tannhäuser ( <i>German and English</i> )
WAGNER.	Tristan und Isolde ( <i>German and English</i> )
WAGNER.	Die Walküre ( <i>German and English</i> )
WEBER.	Der Freischütz ( <i>German and English</i> )