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THE  
PIRATES  
OF  
PENZANCE

OR  
THE SLAVE OF DUTY

AN ENTIRELY ORIGINAL COMIC OPERA  
IN TWO ACTS.

Written by

W. S. GILBERT

Composed by

ARTHUR SULLIVAN.

A. W. TAMS  
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# THE 'PIRATES OF PENZANCE.

## DRAMATIS PERSONÆ.

RICHARD, a Pirate Chief . . . . .	_____
SAMUEL, his Lieutenant . . . . .	_____
FREDERIC, a Pirate Apprentice . . . . .	_____
MAJOR-GENERAL STANLEY, of the British Army . . . . .	_____
EDWARD, a Sergeant of Police . . . . .	_____
MABEL, General Stanley's Youngest Daughter . . . . .	_____
KATE, } General Stanley's Daughters. . . . .	} _____
EDITH, }	
[ISABEL, }	
RUTH, a Piratical "Maid-of-all-work". . . . .	_____
General Stanley's Daughters, Pirates, Policemen, etc. . . . .	_____

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# THE PIRATES OF PENZANCE <sup>3</sup>

OR

## THE SLAVE OF DUTY

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### OVERTURE.

*Allegro maestoso.*

PIANO

*p*

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system features a first ending marked with an '8' and a second ending marked with an '8', with dynamics of *mf*, *fz*, and *p*. The fourth system includes a triplet marked with a '3' and a dynamic of *f*. The fifth system concludes the page with a *mf* dynamic marking. The score is characterized by its rhythmic patterns and dynamic contrasts.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes. Dynamic markings include a forte (*f*) marking above the treble staff and a piano (*p*) marking above the bass staff.

The second system continues the piece with similar textures. The treble staff features chords and moving lines, while the bass staff maintains a steady accompaniment. There are no explicit dynamic markings in this system.

The third system shows a change in dynamics, with a piano (*p*) marking above the bass staff. The treble staff has more melodic movement, while the bass staff continues with chordal accompaniment.

The fourth system begins with a key signature change to one sharp (F#). The treble staff has a more active melodic line, and the bass staff continues with its accompaniment.

The fifth system includes a crescendo (*cresc.*) marking above the bass staff, indicating a gradual increase in volume. The treble staff features a melodic line with some rests.

The sixth system concludes with dynamic markings of *dim.* (diminuendo) above the bass staff and *pp* (pianissimo) above the treble staff. The treble staff has a melodic line with a slur, and the bass staff has a complex accompaniment.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte), *p* (piano), and *dim.* (diminuendo). There are also some slurs and accents over notes.

The second system continues the piece with more complex rhythmic patterns. The upper staff features chords with eighth notes, some marked with an *8va* (octave) sign. The lower staff has a steady accompaniment. Dynamic markings include *ff* (fortissimo) and *fz* (forzando).

The third system shows a transition in dynamics. The upper staff has chords and moving lines, with an *8va* sign. The lower staff features a triplet pattern in the bass line. Dynamic markings include *fz* and *p*.

The fourth system continues with the triplet pattern in the bass line. The upper staff has chords and some melodic movement. A *cresc.* (crescendo) marking is present in the lower staff.

The fifth system features a *fz* marking in the lower staff. The triplet pattern in the bass line continues. The upper staff has chords and some melodic lines.

The sixth system concludes the page with a *Cadenza* section. It begins with a *p* (piano) marking and a *rall.* (ritardando) marking. The upper staff has a melodic line with slurs and accents. The lower staff has chords and some melodic lines. The piece ends with a *rall.* marking and a final chord.

Andante.

The first system of the piece is in 3/4 time, featuring a piano (*p*) dynamic. The right hand plays a series of chords and dyads, while the left hand provides a steady eighth-note accompaniment.

The second system continues the Andante tempo. The right hand features more complex chordal textures and melodic lines, while the left hand maintains its accompaniment.

The third system includes a *Ped.* (pedal) marking in the left hand. The right hand continues with its melodic and harmonic development. A *rit.* (ritardando) marking appears in the right hand towards the end of the system.

The fourth system shows further development of the musical themes. The right hand has more active melodic lines, and the left hand accompaniment remains consistent.

The fifth system marks a change in tempo to *Allegro vivace*. The right hand begins with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic, followed by a *rit.* marking. The left hand accompaniment changes to a more rhythmic pattern. The system concludes with a *p* (piano) dynamic.

The sixth system continues the *Allegro vivace* tempo. The right hand features a more active melodic line, and the left hand accompaniment is rhythmic and steady.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with some rests and a dynamic marking of *ff* (fortissimo) appearing in the fourth measure. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a more active melodic line with sixteenth-note patterns. The bass staff maintains a consistent accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some slurs and ties. The bass staff continues with its accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a prominent slur over the final two measures. The bass staff provides accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur over the final two measures. The bass staff concludes the system with a final chord.

First system of musical notation. Treble clef with a fermata over the first measure. Bass clef with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Second system of musical notation. Treble clef with a fermata over the first measure. Bass clef. The music continues with eighth and sixteenth notes in the treble and chords in the bass.

Third system of musical notation. Treble clef with a fermata over the first measure. Bass clef with a *p leggiero* dynamic marking. The music features eighth and sixteenth notes in the treble and chords in the bass.

Fourth system of musical notation. Treble clef with a fermata over the first measure. Bass clef. The music continues with eighth and sixteenth notes in the treble and chords in the bass.

Fifth system of musical notation. Treble clef with a fermata over the first measure. Bass clef. The music continues with eighth and sixteenth notes in the treble and chords in the bass.

Sixth system of musical notation. Treble clef with a fermata over the first measure. Bass clef with a *cresc.* dynamic marking. The music continues with eighth and sixteenth notes in the treble and chords in the bass.



First system of musical notation. The right hand (treble clef) plays a series of chords and eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *al*, *f*, *p*, and *cresc.*

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand features block chords. Dynamics include *al* and *f*.

Third system of musical notation. The right hand has a more active melodic line with eighth notes. The left hand plays block chords. Dynamics include *ff*.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand plays block chords. Dynamics include *pp*.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand plays block chords. Dynamics include *mf*. An 8-measure repeat sign is present above the system.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand plays block chords. An 8-measure repeat sign is present above the system.

8

*ff*

8

*p*

*f*

*da qui stringendo il tempo*

*f*

*ff*

Più vivace

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The bass staff starts with a bass clef and contains a sequence of chords and single notes, including some with dynamic markings like *f*.

The second system continues the piece. The treble staff features a melodic line with some slurs. The bass staff has a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is placed in the bass staff.

The third system shows a continuation of the accompaniment in the bass staff with various chordal textures and some accidentals. The treble staff has some sustained notes and rests.

The fourth system is characterized by a dense texture in the bass staff with many chords. The treble staff has a more active melodic line. A dynamic marking of *sempre ff* is present in the bass staff.

The fifth system continues with a similar dense accompaniment in the bass staff. The treble staff has a melodic line with some slurs. A dynamic marking of *sf* (sforzando) is present in the bass staff.

The sixth system concludes the piece. It features a *rall.* (rallentando) marking in the bass staff. The treble staff has a melodic line with a fermata over the final notes. The bass staff ends with a final chord. The system concludes with a double bar line and repeat signs.

SCENE — A rocky sea-shore on the coast of Cornwall. 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. In the distance is a calm sea, on which a schooner is lying at anchor.

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.

OPENING CHORUS OF PIRATES, & SOLO — Samuel.

No 1.

Moderato maestoso.

PIANO

*p cresc.* *ff*

8

*p*

*cresc.*

A CHORUS. TENORS. *f*

Pour, O King, the pi - rate

BASSES. *f*

Pour, O King, the pi - rate

A *f*

sher-ry, Fill, O King, the pi - rate glass! \_\_\_\_\_

sher-ry, Fill, O King, the pi - rate glass! \_\_\_\_\_

And, O King, to make us mer-ry, Let the pi-rate bum-per pass! \_\_\_\_\_

And, O King, to make us mer-ry, Let the pi-rate bum-per pass! \_\_\_\_\_

**B**

**B** SAMUEL.

For to-day our Pi - rate 'Pren-tice ri - ses from in -

**B**

*p*

den - ture 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;

CHORUS

Which we're bent on sig - na - liz - ing With un - u - sual re - vel-ry! Here's good luck to

Fred-ric's ven- tures, Fred-ric's out of his in-den- tures. SAM. Pour, O King, the pi- rate

Fred-ric's ven- tures, Fred-ric's out of his in-den- tures. Pour, O King, the pi- rate

sher- ry, Fill, O King, the pi- rate glass! And, O King, to make us mer- ry, Let the

sher- ry, Fill, O King, the pi- rate glass! And, O King, to make us mer- ry, Let the

pi- rate bum- per pass!

pi- rate bum- per pass!

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

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

ALL. Hurrah!

FREDERIC. 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 for ever.

ALL. Leave us?

FRED. For ever!

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 honor bound by it.

SAMUEL. An error? What error?

FRED. I may not tell you. It would reflect upon my well-loved Ruth.

(RUTH comes down C.)

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

## SONG — Ruth.

## No 2.

RUTH.

1. When  
2. I  
3. I

Allegro pesante.

PIANO

Fred - 'ric was a — lit - tle lad He proved so brave and da - ring, His  
was a stu - pid\_ nur - s'ry maid, On break - ers al - ways steer - ing; And I  
soon found out be - yond all doubt, The scope of this dis - as - ter; But I

fa - ther thought he'd 'pren - tice him To\_ some ca - reer sea - far - ing. I\_  
did not catch the word a - right, Thro' be - ing hard of hear - ing. Mis -  
hadn't the face to re - turn to my place, And break it to my mas - ter. A\_



was, a - las! his nur - s'ry maid, And so it fell to my lot fo  
tak - ing my in - struc - tions, which With - in my brain did gy - rate, I  
nur - s'ry maid is not a - fraid Of what you peo - ple call work, So I

take and bind the pro-mis-ing boy Ap - pren - tice to a pi - lot; A  
took and bound this pro-mis-ing boy Ap - pren - tice to a Pi - rate! A  
made up my mind to go as a kind Of pi - ra - ti - 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 — is to make, And — doom him to a vile lot, I  
that is how you — d 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!  
wouldn't have found had he been bound Ap - pren - tice to a pi - lot!



RUTH. (*Kneeling at his feet.*) Oh pardon, Frederic! pardon!

FRED. Rise, sweet one, I have long pardoned you.

(RUTH rises.)

RUTH. The two words were so much alike!

FRED. 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.

SAMUEL. 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 'em 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 o'clock 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.

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? Then I will not be so selfish as to take her from you — justice to her and in consideration for you I will leave her — d. (*Hands RUTH to KING.*)

KING. No, Frederic, that is not to 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 deprive 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 FREDERIC.*)

FRED. You're very good, I'm sure.

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.

SONG—Pirate King & Chorus.

No 3.

Allegro moderato.

PIANO. *f*

KING.

1. Oh,  
2. When I

bet - ter far to live and die Un - der the brave black flag I fly, Than play a sanc - ti -  
sal - ly forth to seek my prey, I help my-self in a roy - al way; I sink a few more

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

A-way to the cheat-ing world go you, Where.  
 But ma-ny a king on a first class throne, If he

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and eighth-note patterns.

pi - rates all are well to do, But I'll be true to the song I sing, And live and die a  
 wants to call his crown his own, Must man-age some-how to get through More dir - ty work than

*cresc.* *rall.*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *cresc.* (crescendo) and *rall.* (rallentando). The vocal line continues with the lyrics.

**B** *a tempo*  
 Pi - rate King, } For I am a Pi - rate King! \_\_\_\_\_ And it  
 ever I do. }

**B** *p*

The third system introduces a section marked **B** and *a tempo*. The vocal line has a long note with a fermata. The piano accompaniment features a section marked **B** and *p* (piano). The lyrics are split across two lines.

is, it is a glo-rious thing to be a Pi - rate King! \_\_\_\_\_ For I am a Pi - rate

The fourth system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line concludes with the lyrics.

King! \_\_\_\_\_ And it is, it is a glo - rious thing to

**CHORUS**  
 You are! Hur-rah for the Pi - rate King! \_\_\_\_\_

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a long note for 'King!' followed by the lyrics 'And it is, it is a glo - rious thing to'. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section.

*(Pause 2<sup>d</sup> verse only.)*

be a Pi - rate King! Hur rah for the Pi - rate

It is! Hur-rah for our Pi - rate King! Hur rah for the Pi - rate

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'be a Pi - rate King! Hur rah for the Pi - rate' and 'It is! Hur-rah for our Pi - rate King! Hur rah for the Pi - rate'. The piano accompaniment features a forte (*f*) dynamic.

King! \_\_\_\_\_

King! \_\_\_\_\_

The third system shows the vocal line with 'King! \_\_\_\_\_' and the piano accompaniment with a forte (*f*) dynamic.

(After Song, the KING, SAMUEL, and all the Pirates, except FREDERIC and RUTH, go off R. and R.U. E. 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 now. 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 woman, are you beautiful?

RUTH. (Bashfully) I have been told so, dear master.

FRED. Ah, but lately?

RUTH. Oh no; years and years ago.

FRED. But what do you think 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 extreme distance, "Climbing over rocky mountains," etc. See entrance of girls.)

FRED. 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. RECITATIVE & DUET— Ruth & Frederic.

Allegro vivace.

FREDERIC.

Oh, false one! you have deceived me!

PIANO.

RUTH. FRED. A a tempo

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

A a tempo

RUTH. FRED.

fair as gold! And mas-ter, am I not so? And now I see you're.

RUTH FRED.

plain and old! I'm sure I'm not a jot so! Up - on my in - no -

The first system of the musical score. It consists of three staves. The top staff is for the vocal line of Ruth, with lyrics 'plain and old! I'm sure I'm not a jot so!'. The second staff is for the vocal line of Fred, with lyrics 'Up - on my in - no -'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in the right and left hands.

RUTH FRED.

cence you play. I'm not the one to plot so. Your face is lined, your

The second system of the musical score. It consists of three staves. The top staff is for the vocal line of Ruth, with lyrics 'cence you play. I'm not the one to plot so.'. The second staff is for the vocal line of Fred, with lyrics 'Your face is lined, your'. The bottom two staves are for the piano accompaniment.

RUTH B FRED.

hair is grey. It's grad - u - al - ly got so. Faith - less wo - man

The third system of the musical score. It consists of three staves. The top staff is for the vocal line of Ruth, with lyrics 'hair is grey. It's grad - u - al - ly got so.'. The second staff is for the vocal line of Fred, with lyrics 'Faith - less wo - man'. The bottom two staves are for the piano accompaniment. A section marked 'B' begins in the second staff of the piano part, with a dynamic marking of 'p' (piano).

RUTH

to de-ceive me, I who trust - ed so. Mas - ter, mas - ter,

The fourth system of the musical score. It consists of two staves. The top staff is for the vocal line of Ruth, with lyrics 'to de-ceive me, I who trust - ed so. Mas - ter, mas - ter,'. The bottom staff is for the piano accompaniment.

FRED.

RUTH.

do not leave me. Hear me ere I go! Faith - less wo - man! Mas - ter,

mas-ter, mas - ter, mas-ter, do not leave me, do not leave me, Hear me Faith - less wo - man, faith - less wo-man to de - ceive me, I who

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

I go! - ed so!



Andante **RUTH**

My love with-out re-flect - ing, Oh, do not be re - ject - ing! Take a mai - den

ten - der, Her af - fec - tion raw and green, — At ve - ry high - est ra - ting, Has

been ac - cu - mu - la - ting sum - mers se - ven - teen, — sum - mers se - ven -

**RUTH**  
teen. — 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;

What is such a dow - er to the dow - er I have here! — My love un - a -

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

ba - - ting Has been ac - cu - mu - la - - ting for - ty - se - ven year! —

If, as you are sta - ting, It's been ac - cu - mu - ia - ting for - ty - se - ven

*Allegro vivace.*

for - ty - se - ven year!

*rall.*

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

*Allegro vivace.*

*rall.* *p* *cresc.* *f*

*cresc.* *f*

Mas - ter, mas - ter, do not leave me, Hear me ere I  
*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!

*Recit. FRED.*

What shall I do? Be-

*ff*

fore these gen-tle maid-ens I dare not show in this a-larm-ing cos-tume! No,

*f*

no, I must re-main in close con-ceal-ment, Un - til I can ap-pear in de-cent cloth - ing.

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

### № 5. CHORUS OF GIRLS.

Allegro grazioso.

PIANO.

First system of piano introduction. Treble clef, 2/4 time. Dynamics: *p* (piano), *leggiero* (light). Features a melodic line with eighth notes and a bass line with chords. A fermata with the number '8' is placed over the first measure of the second system.

Second system of piano introduction. Treble clef, 2/4 time. Dynamics: *cresc.* (crescendo), *mf stacc.* (mezzo-forte staccato). Features a melodic line with eighth notes and a bass line with chords. A fermata with the number '8' is placed over the first measure of the second system. A section marker 'A' is placed above the final measure.

CHORUS.

Climb - ing o - ver rock - y moun - tain, Skip - ping ri - vu - let and foun - tain, Pass - ing where the wil - lows

First system of the chorus. Treble clef, 2/4 time. Lyrics: "Climb - ing o - ver rock - y moun - tain, Skip - ping ri - vu - let and foun - tain, Pass - ing where the wil - lows". Accompanied by piano chords in the bass line.

qui - - ver, Pass - ing where the wil - lows qui - ver By the ev - er roll - ing riv - er,

Second system of the chorus. Treble clef, 2/4 time. Lyrics: "qui - - ver, Pass - ing where the wil - lows qui - ver By the ev - er roll - ing riv - er,". Accompanied by piano chords in the bass line.

Swol - len with the sum - mer rain, the sum - mer rain. Thread - ing long and leaf - y maz - es

Third system of the chorus. Treble clef, 2/4 time. Lyrics: "Swol - len with the sum - mer rain, the sum - mer rain. Thread - ing long and leaf - y maz - es". A section marker 'B' is placed above the final measure. Accompanied by piano chords in the bass line.

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

Scal-ing rough and rug-ged pass-es, Climb the har-dy lit-tle las-sies, Till the - bright sea -

shore they gain; Scal-ing rough and rug-ged pass-es, Climb the har-dy lit-tle las-sies,

Till the - bright sea - shore they gain.

*f*

## EDITH

**E**

Let us gai - ly tread the meas - ure, Make the

most of fleet - ing pleas - ure; Hail it as a true al - ly,

## CHORUS

**F**

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

## EDITH

per - ish bye and bye. Ev - 'ry mo - ment brings a treas - ure Of its

own es es - pe - cial pleas - ure, Though the mo - ments quick - ly die,

Greet them gai - ly as they fly, Greet them gai - ly as they

fly!

**G**

CHORUS

Though the mo - ments quick - ly die, Greet them gai - ly as they fly!

**G**

*f* *p*

**H**

SOLO KATE

Far a - way from toil and care, Rev - el -

**H**

*p*

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

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

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

Queens and make de - crees, They may hon - or them who

please.

**CHORUS**

We'll be Queens and make de - crees, They may hon - or them who please,

**ff**



Piano introduction. Treble clef staff is mostly empty. Bass clef staff features a rhythmic accompaniment of eighth notes, followed by a section of sustained chords marked with a forte (*f*) dynamic.

**L** TUTTI

Vocal line: *f* Let us gai - ly tread the — meas - ure, Make the most of  
 Piano accompaniment: Treble clef staff has a melodic line with slurs. Bass clef staff has a rhythmic accompaniment of eighth notes, marked with a fortissimo (*ff*) dynamic.

Vocal line: fleet - ing lei - sure, Hail it as a true al - ly, Though it  
 Piano accompaniment: Treble clef staff has a melodic line with slurs. Bass clef staff has a rhythmic accompaniment of eighth notes.

Vocal line: per - ish bye - and - bye, Hail it as a true al - ly,  
 Piano accompaniment: Treble clef staff has a melodic line with slurs. Bass clef staff has a rhythmic accompaniment of eighth notes.

Though it per - ish - - bye - and - bye. Let us gai - ly tread the meas - ure,

M

8

M

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled '8' spans the first two measures of the piano part. The tempo marking 'M' (Moderato) appears above the vocal line in the second measure.

Make the most of fleet - ing lei - sure, Hail it as a true al - ly, a true

Red.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns. A 'Red.' (ritardando) marking is placed below the piano part at the end of the system.

al - - - ly.

ff

\* Red. \*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long note for the word 'al-ly'. The piano accompaniment features a dynamic marking of 'ff' (fortissimo) in the middle. A second ending bracket labeled '\* Red. \*' is located below the piano part.

Detailed description: This system contains the seventh and eighth lines of music, which are primarily piano accompaniment. The vocal line is mostly silent, with a few notes at the very end of the system.

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.*)

RECITATIVE— Edith, Kate, Frederic, & Chorus.

No 6.

Recit. FRED. CHORUS OF GIRLS. FRED.

Allegro. Stop, la-dies, pray! A man! { I had intended not to intrude myself upon your notice in this effective

PIANO. *ff* *f*

*a tempo* Moderato. EDITH.

but a-larm-ing cos-tume, { But under these peculiar circumstances, it is my bounden duty to inform you that your proceedings } Will not be un-wit-nessed. But

FRED. CHORUS OF GIRLS. Recit. FRED. *a tempo*

who are you, Sir? speak! I am a Pi-rate. A Pi-rate! hor-ror! La-dies, do not shun me! This

*p* *f*

Andante moderato.

*A*

ev-ning I re-nounce my vile pro - fes - sion; And, to that end, O pure and peer-less

*p*

maid - ens, O blush-ing buds of ev-er-bloom-ing beau-ty, I, sore of heart,

EDITH. KATE.

I, sore of heart, Im-plore your kind as - sist-ance. How pi - ti - ful his tale! How

CHORUS OF GIRLS.

rare his beau-ty! How pi - ti - ful his tale! How rare his beau - ty!

# ARIA— Frederic & Chorus of Girls.

## NO 7.

FRED.

Andante. Oh, is there not one maid-en breast Which

PIANO.

does not feel the mor-al beau - ty Of mak - ing world-ly in-ter-est Sub - or-di-nate to sense of

du - ty? Who would not give up will - ing-ly All ma - tri-mo-nial am - bi - tion To

res - cue such an one as I From his un-for - tu-nate po - si-tion! From this po -

*rall.*

*rall.*

The musical score is written for voice and piano. The voice part is in a 3/4 time signature with a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment features a complex texture with chords and arpeggios. Dynamics include piano (p), fortissimo (ff), and a final section marked 'rall.' (rallentando). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are interspersed between the vocal lines.

*a tempo*

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

*pp dolce* *cresc.* *dim.*

## CHORUS OF GIRLS

tion! A - las, there's not one maid - en breast Which seems to feel the mor - al beau - ty Of

*p*

mak - ing world - ly in - ter - est Sub - or - di - nate to sense of du - ty.

*f*

## FRED.

Oh, is there not one maid - en here Whose home - ly face and bad com - plex - ion Have

*p*

caus'd 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 heaven's arch a - bove you, If you will cast your eyes on me, How-

ev-er plain you be, P'll love you! How - ev - er plain you be, If you will cast your

*rall.* **E a tempo**

*pp dolce*

eyes on me, How-ev-er plain you be, P'll love you, P'll love — you, P'll love, — P'll love

*ff or* *cresc.* *f*

**CHORUS OF GIRLS**

you! A-las! there's not one maid - en here Whose home - ly face and bad com-plex-ion Have

*dim.* *p*

caus'd all hope to dis-ap-pear of ev-er win-ning man's af - fec - tion. Not one? No, no, not.

**F** **F** **CHORUS**

*dim.* *p*

FRED. CHORUS OF GIRLS. MABEL. CHORUS. MABEL.

one! Not one? No, no! Yes, one! 'Tis Ma - bel! Yes! 'tis

Moderato.

Ma - - - - - bell! Oh, sis - ters, deaf to pi - ty's

rall. Moderato.

*f* *p*

name, for shame! It's true that he has gone a - stray, but, pray, Is that a rea - son good and

CHORUS.

true why you should all be deaf to pi - ty's name? The ques - tion is, had he not been a thing of

*fz*

MABEL.

beau - ty, Would she be sway'd by quite as keen a sense of du - ty? For shame! for shame! for shame!

*fz*

Attacca.



AIR— Mabel & CHORUS.

No 8.

Tempo di Valse.

MABEL.

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

PIANO. *p*

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

*A*

can help thee find True peace of mind, why, take it, it — is thine.

*f*

**B** CHORUS OF GIRLS.

Take heart, no dan-ger lowers; Take a - ny heart but ours.

**B**

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine!

*p* *f*

CHORUS.

Take heart, no dan-ger lowers; Take— a - ny heart but ours.

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine! Ah!

*p* *C*

Ah! Ah! Ah!

*cresc.*

**D**

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

**D**

*p*

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

**E**

one Ah, ah! — Ah, ah, ah!

**CHORUS**

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

**E**

*p*

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

one! Take heart, Take

*8.*

heart! \_\_\_\_\_

heart!

*mp*

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a series of quarter notes on a single pitch, followed by a rest. The lyrics "heart!" are written below the staff. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *mp* is placed above the first measure.

**F**

Detailed description: This system contains the third system of music. The top staff is a vocal line with a treble clef. It begins with a series of quarter notes on a single pitch, followed by a rest. The dynamic marking **F** is placed above the first measure. The second staff is a piano accompaniment with a grand staff. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

**CHORUS** Take — mine! Take — heart \_\_\_\_\_

Take a - ny heart but ours!

*p* *pp*

Detailed description: This system contains the fourth system of music. The top staff is a vocal line with a treble clef. It begins with a series of quarter notes on a single pitch, followed by a rest. The lyrics "Take — mine! Take — heart \_\_\_\_\_" are written below the staff. The second staff is a piano accompaniment with a grand staff. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *p* is placed above the first measure, and *pp* is placed above the fifth measure. The word **CHORUS** is written above the first measure.

Take heart! Take

Detailed description: This system contains the fifth system of music. The top staff is a vocal line with a treble clef. It begins with a series of quarter notes on a single pitch, followed by a rest. The lyrics "Take heart! Take" are written below the staff. The second staff is a piano accompaniment with a grand staff. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

heart! Take mine! heart! Take heart!

*G*

*f*

*G*

*f*

Detailed description: This system contains the first two systems of music. The top system is a vocal line with lyrics 'heart! Take mine! heart! Take heart!'. It features a fermata over the word 'mine!' and a dynamic marking of *f*. The piano accompaniment consists of two staves with chords and moving lines. A chord symbol *G* is placed above the piano part. The key signature has two flats and the time signature is 4/4.

no dan-ger lowers; Take a ny heart but ours

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'no dan-ger lowers; Take a ny heart but ours'. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.

Ah! ah!

Take heart, take heart, Take a - ny heart but

*tr*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line includes the exclamation 'Ah! ah!' and the lyrics 'Take heart, take heart, Take a - ny heart but'. The piano accompaniment features a trill marked with *tr*. The key signature and time signature remain the same.

*cadenza ad lib.*

Take heart.

ours, Take heart.

*ff*

*Red.*

Detailed description: This system contains the seventh and eighth systems of music. It begins with the instruction '*cadenza ad lib.*'. The vocal line has the lyrics 'Take heart.' and 'ours, Take heart.'. The piano accompaniment features a fortissimo section marked *ff* and ends with a red double bar line and the word '*Red.*'. The key signature and time signature remain the same.

(MABEL and FRED go to mouth of cave L., and converse. KATE beckons her sisters, who form in a semicircle around her.)

## No 9. Edith, Kate, & Chorus of Girls.

*Allegretto.* EDITH.

What ought we to do? gen-tle sis-ters, say! Pro-pri-e-ty, we know,

PIANO. *p.* *staccato.*

says we ought to stay, While sym-pa-thy exclaims, "Free them from your teth-er; Play at oth-er games,

KATE.

Leave them here to-ge-th-er." Her case may a-ny day Be yours, my dear, or mine;

*sempre staccato.*

Let her make her hay While the sun doth shine. Let us com-pro-mise, Our hearts are not of leath-er;

CHORUS

Let us shut our eyes, And talk a-bout the weather. Yes, yes, let's talk a-bout the weather.

*pp*

*pp*

*Attacca.*

(EDITH, KATE and girls retire up, and sit two and two, facing each other, in a line across the stage.)

(Chattering Chorus during which FRED and MABEL fondle.)

### No 10. DUET— Mabel & Frederic, & Chorus of Girls.

Allegro vivace.

CHORUS

PIANO. *f* *p*

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic and a series of chords. The piano part transitions to a piano (*p*) dynamic in the second measure.

glass is ris - ing ver - y high, Con - tin - ue fine I hope it may, And yet it rain'd but yes - ter - day; To -

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment consists of a steady rhythm of chords in the right hand and a bass line in the left hand.

mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with a steady rhythm of chords.

we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with a steady rhythm of chords.

peo - ple say, I know not why, That we shall, have a warm Ju - ly. To - mor - row it may

Detailed description: This system contains the ninth and tenth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with a steady rhythm of chords. There are 'A' markings above the vocal line in the eighth and ninth measures.

MABEL.

Did ev - er maid - en wake From dream of home - - - ly

CHORUS. *dim.* **ppp**

pour a-gain (I hear the country wants some rain), Yet people say, I know not why, That we shall have a warm Ju-ly.

du-ty To find her day-light break With such ex-ceed - - - ing beau-ty!

**B**

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

**B**

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

FRED. **C**

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

**C**

CHORUS

How



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

beau-ti-ful-ly blue the sky, The glass is ris-ing ve-ry high, Continue fine I hope it may, And yet it rained but

*p*

yes-ter-day; To-mor-row it may pour a-gain. (I hear the country wants some rain), Yet people say, I know not why, That

we shall have a warm Ju-ly. To-mor-row it may pour again (I hear the country wants some rain), Yet people say, I

**D**

**D**

(During this the girls continue their chatter, pianissimo, as before,  
but listening intently all the time.)

FRED.

Did ev - er pi - rate

*dim.* *pp*

know not why, That we shall have a warm July. To-mor-row it may pour again (I hear the country wants some rain).

*p*

roll his soul in guil - ty dream - ing. And wake to find that soul With

CHORUS

peace and vir - tue beam - ing! How beau - ti - ful - ly blue the sky, The glass is ris - ing

ve - ry high, Con - tin - ue fine I hope it may, And yet it rain'd but yes - ter - day; Con - tin - ue fine I

MABEL. F

Did ev - er maid - en wake From

FRED.

Did ev - er pi - rate loathed For

hope it may, And yet it rain'd but yes - ter - day. How beau - ti - ful - ly blue the sky, The glass is ris - ing

dream of home - - - ly du - ty To find her  
 sake his hi - - - deous mis - sion To find him -  
 ver - y high, Con - tin - ue fine I hope it may, And yet "it rain'd" but yes - ter - day; To - mor - row it may

day - light break With such — ex - ceed - - ing beau - ty! Ah,  
 self be - trothed to la - dy of po - si - tion! Ah,  
 pour a - gain (I hear the country wants some rain) Yet people say, I know not why, That we shall have a warm Ju - ly, Yet

yes! Ah yes, ah yes!  
 yes! Ah yes, ah yes!  
 peo - ple say, I know not why, That we shall have a warm Ju - ly, a warm Ju - ly.

## Frederic, &amp; Chorus of Girls &amp; Pirates.

## No 11.

FRED.

Stay, we must not lose our senses, Men who stick at no of-fen-ces Will a-non be here!

Allegretto.

PIANO.

Pi - ra-cy their dread-ful trade is, Pray you get you hence, young la-dies, While the coast is clear!

(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.)

## CHORUS OF GIRLS.

No, we must not lose our sen-ses, If they stick at no of-fen-ces We should not be here!

Pi - ra-cy their dread-ful trade is, Nice com-pan-ions for young la-dies; Let us dis - ap- (They shriek)

PIRATES.

GIRLS. GIRLS. PIRATES.

Vivace.

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

The first system of the musical score features a vocal line at the top with lyrics "Too late! Ha, ha! Too late! Ho, ho, ha! ha! ha! ho, ho, ho, ho!". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes dynamic markings such as *ff* and *mf*. The key signature has one sharp (F#) and the time signature is 2/4.

CHORUS

Now here's a first-rate op-por-tu-ni-ty To get mar-ried with im-

The second system continues the chorus with the lyrics "Now here's a first-rate op-por-tu-ni-ty To get mar-ried with im-". The piano accompaniment features a steady rhythmic pattern with dynamic markings like *mf*. The vocal line is in a lower register than the first system.

pu-ni-ty, And in-dulge in the fe-li-ci-ty Of un-bound-ed do-mes-ti-ci-ty! You shall

The third system continues the chorus with the lyrics "pu-ni-ty, And in-dulge in the fe-li-ci-ty Of un-bound-ed do-mes-ti-ci-ty! You shall". The piano accompaniment maintains the same rhythmic structure.

quick-ly be par-son-i-fied, Con-ju-gal-ly ma-tri-mon-i-fied, By a doc-tor of di-

The fourth system continues the chorus with the lyrics "quick-ly be par-son-i-fied, Con-ju-gal-ly ma-tri-mon-i-fied, By a doc-tor of di-". The piano accompaniment features a consistent accompaniment.

vi-ni-ty, Who is lo-ca-ted in this vi-ci-ni-ty. We have missed our op-por-tu-ni-ty Of es-

The fifth system concludes the chorus with the lyrics "vi-ni-ty, Who is lo-ca-ted in this vi-ci-ni-ty. We have missed our op-por-tu-ni-ty Of es-". The piano accompaniment includes a dynamic marking of *mf*. The system ends with a double bar line.

ca-ping with im - pu - ni - ty, So fare-well to the fe - li - ci - ty Of our maid-en do - mes -

ti-ci-ty! We shall quick - ly be par-son-i-fied, Con-ju-gal-ly ma-tri-mon - i-fied, By a doc-tor of di -

vi-ni-ty Who is lo - ca-ted in this vi-ci-ni-ty, By a doc-tor of di-vi-ni-ty Who re-sides in this vi -

PIRATES

By a doc-tor of di-vi-ni-ty Who re-sides in this vi -

ci-ni-ty, By a doc-tor, a doc-tor, a doc-tor of di - vi - ni - ty, of di - vi - ni - ty.

ci-ni-ty, By a doc-tor, a doc-tor, a doc-tor of di - vi - ni - ty, of di - vi - ni - ty.

*Attaca.*

RECITATIVE— Mabel, Major-General, Samuel, & Chorus.

No 12.

MABEL.

(The Major-General has entered unnoticed on rock L. U. E.)

*a tempo*  
SAMUEL.

Hold, Monsters! { Ere your pirate caravanserai proceeds against our will to wed us all, } { Just bear in mind that we are wards in Chancery, and father is a Major-General! } We'd

PIANO. *fp* *a tempo*

Moderato.

GIRLS.

bet-ter pause, or dan-gers may be-fall; Their fa-ther is a Ma-jor-Ge-ne-ral! Yes, yes, he is a Ma-jor-

*p*

MAJOR GENERAL

SAMUEL.

CHORUS.

Ge-ne-ral! Yes, yes, I am a Ma-jor - Ge - ne-ral! For he is a Ma-jor-Ge-ne-ral! He is! Hur-

*p* *f*

MAJOR-GENERAL.

rah for the Ma - jor - Ge-ne-ral! And it is, it is a glo-rious thing To be a Ma - jor -

*p*

PIRATES.

Ge-ne-ral! It is! Hur-rah for the Ma - jor - Ge-ne-ral! Hur-rah for the Ma - jor - Ge-ne-ral!

*f*

GENERAL. Yes, I am Major-General!

GENERAL. And it is a glorious thing to be a Major-General!

ALL. You are! Hurrah for the Major-General!

ALL. It is! Hurrah for the Major-General!

No 13. SONG— Major-General & Chorus.

Allegro vivace.

PIANO. *ff*

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a forte (ff) dynamic. The second system continues the piano accompaniment with a melodic line in the treble and a bass line in the bass.

MAJOR-GENERAL

1. I am the ver - y pat-tern of a mod-ern Ma-jor-Ge-ne-ral; I've  
 2. I know our my-thic his-to-ry, King Ar-thur's and Sir Ca-ro-doc's, I

The vocal line for the Major-General begins with a repeat sign and a section symbol (§). It features a melodic line in the treble clef with lyrics underneath. The piano accompaniment is in the grand staff with a piano (pp) dynamic, consisting of chords in the treble and a bass line in the bass.

in-for-ma-tion ve-ge-ta-ble, a - ni-mal, and mi-ne-ral: I know the kings of Eng-land, and I  
 an-swer hard a-cros-tics, I've a pret-ty taste for Pa-ra-dox: I quote, in E - le - gi - acs, all the

The vocal line for the Chorus continues the melodic line in the treble clef with lyrics underneath. The piano accompaniment continues in the grand staff with chords in the treble and a bass line in the bass.



quote the fights his-to-ri-cal, From Ma-ra-thon to Wa-ter-loo, in or-der ca-te-go-ri-cal. I'm crimes of He-lio-ga-ba-lus! In co-nics I can floor pe-cu-li-a-ri-ties pa-ra-bo-lous. I can

ver-y well ac-quaint-ed, too, with mat-ters ma-the-ma-ti-cal; I un-der-stand e-qua-tions, both the tell un-doubt-ed Ra-pha-els from Ge-rard Dows and Zoff-an-ies. I know the croak-ing cho-rus from the

sim-ple and quad-ra-ti-cal: A-bout bi-no-mial The-o-rem I'm teem-ing with a lot of news, "Frogs of A-ris-to-pha-nes!" Then I can hum a fugue, of which I've heard the mu-sic's din a-fore,

(Dialogue.)

1. With ma-n-y cheer-ful facts a-bout the square of the hy-po-then-use;  
2. And whis-tle all the airs from that in-fer-nal non-sense, Pin-a-fore!

## CHORUS

With ma-ny cheerful facts a-bout the square of the hy-po-then-use, With ma - ny cheer-ful facts a-bout the  
And whis-tle all the airs from that in-fer - nal nonsense *Pina-fore*, And whis-tle all the airs from that in -

With ma-ny cheerful facts a-bout the square of the hy-po-then-use, With ma - ny cheer-ful facts a-bout the  
And whis-tle all the airs from that in-fer - nal nonsense *Pina-fore*, And whis-tle all the airs from that in -

square of the hy - pothenuse, With ma - ny cheerful facts a-bout the square of the hy-po-then-po-then-use,  
fer - nal nonsense *Pinafore*, And whis-tle all the airs from that in-fer - nal nonsense *Pina-pin-a - fore*.

square of the hy - pothenuse, With ma - ny cheerful facts a-bout the square of the hy po-then-po-then-use.  
fer - nal nonsense *Pinafore*, And whis-tle all the airs from that in-fer - nal nonsense *Pina-pin-a - fore*.

## MAJOR-GENERAL

I'm ver-y good at in - teg-ral and dif-fer-en-tial cal-cu-lus; I know the sci-en-ti-fic names of  
Then I can write a washing bill in Ba-by-lon-ic cu-neiform, And tell you ev'ry detail of Ca-

be-ings a - ni - mal - cu - lous. But still, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I  
 rac - ta - cus - 's u - ni - form. In short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I.

am the ver - y mod - el of a mod - ern Ma - jor - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,  
 But still, in mat - ters ve - ge - ta - ble,

CHORUS

a - ni - mal, and mi - ne - ral, He is the ver - y mod - el of a mod - ern Ma - jor - Ge - ne - ral.  
 a - ni - mal, and mi - ne - ral, He is the ver - y mod - el of a mod - ern Ma - jor - Ge - ne - ral.

Slower. 3. In fact, when I know what is meant by "ma-me-lon" and "ra-ve-lin," When

*pp*

I can tell at sight a chasse-pot ri-fle from a ja-ve-lin; When such af-fairs as sor-ties and sur-

pri-ses I'm more wa-ry at; And when I know pre-cise-ly what is meant by com-mis-sa-ri-at; When

I have learnt what progress has been made in modern gun-ne-ry; When I know more of tac-tics than a

no-vice in a nun-ne-ry; In short, when I've a smat-ter-ing of e-le-men-tal stra-te-gy— You'll

*a tempo*  
Vivace.

*a tempo*

CHORUS

say a bet-ter Ma-jor-Ge-ne - ral has nev-er sat a gee; You'll say a bet-ter Ma-jor-Ge-ne -

You'll say a bet-ter Ma-jor-Ge-ne -

ral has nev-er sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has nev-er sat a gee, You'll

ral has nev-er sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has nev-er sat a gee, You'll

say a bet-ter Ma-jor-Ge-ne - ral has nev-er sat a, sat a gee. For my

say a bet-ter Ma-jor-Ge-ne - ral has nev-er sat a, sat a gee.

MAJOR-GENERAL

mi - li - ta - ry know-ledge, tho' I m pluck-y and ad-ven-tu - ry, Has on - ly been brought down to the be -

gin-ning of the cen-tu-ry, But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I

am the ver-y mod-el of a mod-ern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble,

**CHORUS**

But still, in mat-ters ve-ge-ta-ble,

a-ni-mal, and mi-ne-ral, He is the ver-y mod-el of a mod-ern Ma-jor-Ge-ne-ral.

a-ni-mal, and mi-ne-ral, He is the ver-y mod-el of a mod-ern Ma-jor-Ge-ne-ral.

GENERAL. And now that I've introduced myself, I should like to have some idea of what's going on.

KATE. Oh, papa! we—

SAMUEL. Permit me; I'll explain it in two words: we propose to marry your daughters.

GENERAL. Dear me!

GIRLS. Against our wills, papa— against our wills!

GENERAL. 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.

GENERAL. Yes, I gathered that. Anything else?

KING. No, nothing else.

EDITH. Papa, don't believe them. They are pirates— the famous Pirates of Penzance!

GENERAL. The Pirates of Penzance? I have often heard of them.

MABEL. Yes, all except this gentleman (*indicating FREDERIC*), who was a pirate once, but who is out of his indentures to-day.

GENERAL. 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.

GENERAL. (*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 thru the remainder of life unfriended, unprotected, and alone?

KING. Well, yes; that's the idea.

GENERAL. Tell me, have you ever known what it is to be an orphan?

ALL THE PIRATES. (*Disgusted.*) Oh, dash it all!

KING. Here we are again!

GENERAL. I ask you, Have you ever known what it is to be an orphan?

KING. (*Sighing.*) Often.

GENERAL. Yes, orphan. Have you ever known what it is to be one?

KING. I say, often.

ALL. (*Disgusted.*) Often! often! often! (*Turning away.*)

GENERAL. 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!"

GENERAL. Pardon me; you did indeed.

KING. I only repeated it once.

GENERAL. True, but you repeated it.

KING. But not often.

GENERAL. Stop! I think I 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. Oh, I beg your pardon! I see you mean frequently.

GENERAL. Ah, you said "often" frequently.

KING. No, only once.

GENERAL. Exactly, you said "often, frequently," only once.

## Finale — Act I.

Mabel, Kate, Edith, Frederic, Samuel, King, Major-General, Ruth, & Chorus.

*Recit.* MAJOR-GENERAL

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

*PIANO.* *f*

*a tempo*

go your cru-el em-ploy; Have pi-ty on my lone-ly state, I am an or-phan.

*p*

SAMUEL & KING.

MAJOR-GENERAL.

SAMUEL & KING.

MAJOR-GEN.

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

CHORUS OF PIRATES

How sad, an or-phan boy!

Andante moderato.

CHORUS OF PIR.

MAJOR-GENERAL.

chil-dren whom you see are all that I can call my own. Poor fel-low! Take them a-way from me, and I shall

*p*

PIRATES.

MAJOR-GENERAL.

be in-deed a-lone! Poor fel-low! If pi-ty you can feel, leave me my sole re- main-ing joy! See,

PIRATES.

at your feet they kneel! Your hearts you cannot steel A- gainst the sad, sad tale of the lone-ly or-phan boy! Poor

*mf* *dim.* *p*



SAMUEL, KING, & CHORUS OF PIRATES.

A

fel-low! See, at our feet they kneel! Our hearts we can-not steel A-gainst the sad,sad tale of the

A

SAMUEL.

SAMUEL & KING.

lone-ly or phan boy! The or - phan boy! The 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.

MAJOR-GENERAL.

I'm tell-ing a ter-ri-ble sto - ry, But it does - n't di-min - ish my glo - ry; For

Allegro vivace.

they would have taken my daughters O-ver the bil-low-y wa - ters, If I had-n't in e-le-gant dic-tion In-

dulged in an in-no-cent fic - tion, Which is not in the same ca-te - go - ry As tell-ing a re-gu-lar ter-ri-ble

**B MABEL.** *pp*

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his glo - ry; Though

**EDITH & KATE.** *pp*

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his glo - ry; Though

**FRED.** *pp*

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his glo - ry; Though

**SAM.** *pp*

If hes tell-ing a ter-ri-ble sto - ry He shall die by a death that is go - ry; Yes,

**KING.** *pp*

If hes tell-ing a ter-ri-ble sto - ry He shall die by a death that is go - ry; Yes,

**GENERAL.**

If hes tell-ing a ter-ri-ble sto - ry He shall die by a death that is go - ry; Yes,

sto - ry.

**CHORUS SOPRANOS.** *pp*

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his glo - ry; Though

**TENORS & BASSES.** *pp*

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his glo - ry; Though

**B**

If hes tell-ing a ter-ri-ble sto - ry He shall die by a death that is go - ry; Yes,

they would have ta-ken his daugh - ters O-ver the bil - low - y wa - ters. It is  
 they would have ta-ken his daugh - ters O-ver the bil - low - y wa - ters. It is  
 one of the cru - el - lest slaugh - ters That ev - er were known in these wa - ters. It is  
 one of the cru - el - lest slaugh - ters That ev - er were known in these wa - ters. It is  
 one of the cru - el - lest slaugh - ters That ev - er were known in these wa - ters. It is

they would have ta-ken his daugh - ters O-ver the bil - low - y wa - ters. It is  
 one of the cru - el - lest slaugh - ters That ev - er were known in these wa - ters. It is

ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -  
 ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -  
 ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -  
 ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -  
 ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -  
 ea-sy, in e - le-gant dic - tion, To call it an in-no-cent fic - tion, But it comes in the same ca-te -



re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

re - gu-lar sto - ry.

*fz*

*ff*

Moderato. KING.

Al - though our dark ca - reer some - times in - volves the crime of steal - ing, We

rath - er think that we're not al - to - gether void of feel - ing; Al - though we live by strife we're al - ways

*p*

sor - ry to be - gin it: For what, we ask, is life, with-out a touch of poetry in it?

CHORUS. MABEL & EDITH with 1<sup>st</sup> SOP.  
 SOPRANOS. KATE with 2<sup>d</sup> SOP.

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

TENORS & FRED with SAM with 1<sup>st</sup> BASS.  
 BASSES. & TENOR.

KING & MAJOR-GEN. with 2<sup>d</sup> BASS.  
 Hail, po - et - ry, thou heav'n - born maid! Thou gild - est

*ff* (Voices only.)

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

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

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

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

**E** *Recit. KING.*

You may go, for you're at li-ber-ty; Our pri-vate rules pro-

**E**  
(Orchestra.)  
*p*

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

*Allegro non troppo.*

**SAM.**

**MAJOR-GENERAL**

For he is an or-phan boy! And it some times is a

you.

**CHORUS. SOPRANOS.**

He is! Hur-rah for the or-phan boy!

**TENORS & BASSES.**

He is! Hur-rah for the or-phan boy!

*Allegro non troppo.*

use-ful thing to be an or-phan boy.

It is! Hur rah for the or phan boy! Hur-rah for the or-phan.

It is! Hur rah for the or phan boy! Hur-rah for the or-phan.

**F** MABEL.  
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

EDITH & KATE.  
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

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

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

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

MAJOR-GENERAL.  
They will a - way and mar - ried be!

boy! Oh, hap - py

boy! Oh, hap - py



Should it be-fall au-pi-cious -  
 Should it be-fall au-pi-cious -  
 Should it be-fall au-pi-cious -  
 Should it be-fall au-pi-cious -  
 Should it be-fall au-pi-cious -

day with joy-ous glee They will a-way and mar-ried be!  
 day with joy-ous glee They will a-way and mar-ried be!

*p*

lee, Her sis-ters all will brides-maids be.  
 lee, Her sis-ters all will brides-maids be.  
 lee, Her sis-ters all will brides-maids be.  
 lee, Her sis-ters all will brides-maids be.  
 lee, Her sis-ters all will brides-maids be.

Should it be-fall au-spi-cious - lee, Her sis-ters  
 Should it be-fall au-spi-cious - lee, Her sis-ters

*f*

**G**

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

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

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

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

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

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

all will brides - maids be. Oh, hap-py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

all will brides - maids be. Oh, hap-py day, with joy - ous glee They will a - way and mar - ried be. Should it be -

**G**

fal au - spi - cious - lee, My sis - ters all will bridesmaids be! My sis - ters

fal au - spi - cious - lee, Her sis - ters all will bridesmaids be! Her sis - ters

fal au - spi - cious - lee, Her sis - ters all will bridesmaids be! Her sis - ters

fal au - spi - cious - lee, Her sis - ters all will bridesmaids be! Her sis - ter

fal au - spi - cious - lee, Her sis - ters all will bridesmaids be! Her sis - ters

fal au - spi - cious - lee, Should it be - fal au - spi - cious - lee, Her sis - ters

fal au - spi - cious - lee, Should it be - fal au - spi - cious - lee, Her sis - ters

fal au - spi - cious - lee, Should it be - fal au - spi - cious - lee, Her sis - ters

fal au - spi - cious - lee, Should it be - fal au - spi - cious - lee, Her sis - ters



FRED.

CHORUS OF PIRATES.

Ruth, who kneels be - 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 - way, you grieve him.

FRED PIRATES.  
 I wish you'd leave me. We wish you'd leave him.

FRED, SAMUEL, KING, MAJOR-GENERAL & PIRATES.

**J** Allegro risoluto.  
 Pray ob-serve the mag-na-ni-mi-ty We dis-

play to lace and di-mi-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 - li-ci-ty Of un-bound-ed do-mes - ti-ci-ty, Thro' a doc-tor of di - vi-ni-ty Who is lo -

MABEL, EDITH, KATE, & GIRLS.

ca-ted in this vi - ci-ni-ty! Pray ob-serve the mag-ni-ni-mi - ty They dis-play to lace and di-mi - ty! Nev-er

was such op-por-tu-ni-ty To get married with im - pu-ni-ty! But they give up the fe - li-ci-ty Of un -

bounded domes-ti-ci-ty, Thro' a doc-tor of di-vi-ni-ty, Who is lo - cated in this vi - ci-ni-ty. But they

MEN with PIRATES, as before.

But we

give up the fe - li-ci-ty Of un-bound-ed do-mes - ti-ci-ty, But they give up the fe - li-ci-ty Of un -

give up the fe - li-ci-ty Of un-bound-ed do-mes - ti-ci-ty, But we give up the fe - li-ci-ty Of un -

*p*

MABEL with 1<sup>st</sup> SOP.  
EDITH & KATE with 2<sup>d</sup> SOP.

doc - - - - - tor a

bound-ed do-mes - ti-ci-ty, Thro' a doc-tor of di - vi - ni - ty, a doc-tor of di - vi - ni - ty, a

bound-ed do-mes - ti-ci-ty, Thro' a doc-tor of di - vi - ni - ty, a doc-tor of di - vi - ni - ty, a

*cresc.* - - - - - *al* - - - - -

MABEL (top notes only).  
EDITH with 1<sup>st</sup> SOP.

*M* *ff* doc - - - - - tor, a - doc - - - - -

*ff* doc - - - - - tor, a doc - - - - -

*M* *ff*

MABEL & EDITH with 1<sup>st</sup> SOP., KATE with 2<sup>d</sup>.

tor of di - vi - - - - ni - - - - ty, Thro' a doc-tor of di -

tor of di - vi - - - - ni - - - - ty, Thro' a doc-tor of di -

vi-ni-ty Who re-sides in this vi - ci-ni-ty, Thro' a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty,

vi-ni-ty Who re-sides in this vi - ci-ni-ty, Thro' a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty,

of di - vi-ni-ty.

of di - vi-ni-ty.

*Tempo primo.*

*ff*

*Red*

*ff*

(GIRLS and GENERAL go up rocks L. Group while Pirates in-  
 dulse in a wild dance of delight on stage R. and R. C. The  
 GENERAL produces a British flag, and the PIRATE KING (on  
 arched rock R. C.) produces a black flag with skull and cross-  
 bones. Picture.)

END OF ACT I.

# ACT II.

SCENE.— *A ruined chapel by moonlight. Aisles C, R. and L, | GENERAL STANLEY discovered seated R.C. pensively, surround-  
divided by pillars and arches; ruined Gothic windows at back. | ed by his daughters.*

## INTRODUCTION. SOLO — Mabel & Chorus.

### No 1.

*Allegro con tenerezza.*

PIANO.

The piano introduction consists of five systems of music. The first system is marked *p* and *p dolce*. The second system continues the texture. The third system includes a trill (tr) and a section marked *p*. The fourth system features a mezzo-forte (*mf*) section and a *dim.* (diminuendo) section. The fifth system concludes with four asterisks and the word *Ad.* (Adagio).

### CHORUS OF GIRLS.

**B**

Oh, dry the glis-*ter*ing tear That dews that mar-*tal* cheek!— Thy lov-*ing* chil-dren

**B**

*p*

The chorus part features a vocal line with lyrics and a piano accompaniment. The piano part is marked *p* and consists of five systems of music.



*unis*

hear, In them thy com - fort seek. With sym - pa - the - tic care Their arms a - round thee

*unis* **C** SOLO. MABEL.

creep;— For oh, they can-not bear To see their fa - ther weep! Dear

*dolce*  
*p*

fa-ther, why leave your bed At this un-time-ly hour? When hap - py day-light is dead, And

dark - some dan - gers lower! 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

CHORUS OF GIRLS.

bed When hap - py day - light is dead. Oh, dry the glist'ning tear That dews that

mar - tial cheek! — Thy lov - ing chil - dren hear, In them thy com - fort seek! With

sym - pa - the - tic care Their arms a - round thee — creep; For oh, they can - not bear To see their

fa - ther weep! —

Red. \*Red.\*

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

MABEL. Oh, Frederic, cannot you 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?

GENERAL. Why do I sit here? To escape from the pirates' clutches I described myself as an orphan, and I am no orphan. I came here to humble myself before the tombs of my ancestors, and to implore their pardon for the disgrace I have brought upon them.

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

GENERAL. Frederic, in this chapel are ancestors; you cannot deny that. 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.

GENERAL. I thank you for your proffered solace, but it is unavailing. 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 these pestilent scourges by sweeping them from the face of the earth. And then, my Mabel, you will be mine!

GENERAL. Are your devoted followers at hand?

FRED. They are; they only wait my orders.

(Enter Police, marching in single file from L., 2<sup>d</sup> E., and file in line, facing audience.)

## RECITATIVE— Frederic & Major-General.

### No 2.

MAJOR-GENERAL.

Now Fred-er-ic, let your es-cort li-on-heart-ed Be summon'd to re-cieve a gen'ral's bless-ing

PIANO. *f*

FRED.

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

CHORUS— With Solos for Mabel, Edith, & Sergeant.

No 3.

come!

*Allegro marziale.*

PIANO. *p* *f* *p* *f* *p* *f*

**A**

SERGEANT.

When the foe-man bares his steel We un-com-fort-a-ble feel!

CHORUS OF POLICE.

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

*dim.* *p*

And we find the wis-est thing Is to slap our chests and sing Ta-ran-ta-

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

ra! For when threat-en'd with e-meutes, And your heart is in your boots,

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

The first system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "ra! For when threat-en'd with e-meutes, And your heart is in your boots,". The middle staff is another bass clef vocal line with lyrics: "ra! Ta-ran-ta-ra, ta-ran-ta-ra, Ta-ran-ta-". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

There is no-thing brings it round Like the trumpet's mar-tial sound, Like the trum-pet's mar - tial

ra,

The second system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "There is no-thing brings it round Like the trumpet's mar-tial sound, Like the trum-pet's mar - tial". The middle staff is a bass clef vocal line with lyrics: "ra,". The bottom staff is a grand staff for piano accompaniment, continuing the rhythmic accompaniment from the first system.

**B** *pp*

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

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

**B** *p*

The third system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "sound, Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-". The middle staff is a bass clef vocal line with lyrics: "Ta-ran - ta-ra, ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra,". The bottom staff is a grand staff for piano accompaniment, starting with a section marked **B** and *p*. The piano part features a rhythmic accompaniment with some melodic movement in the right hand.

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

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

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

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

MABEL.

Go, — ye he - roes, go to glo-ry, Though ye die in com-bat go - ry! Ye — shall live in

song — and sto - ry, Go — to im-mor-ta-li - ty. Go to death, — and go to slaughter;

Die, and ev-'ry Cornish daughter With her tears your grave shall wa - - ter! Go, ye he-roes, go and

die! EDITH.  
Go, ye he-roes, go and die! Go, ye he-roes, go and die!

CHORUS OF GIRLS.  
Go, ye he-roes, go and die! Go, ye he-roes, go and die!

KATE with 2d SOPRANO.  
SERGEANT.  
Tho' to us it's e - vi - dent

CHORUS OF POLICE.  
Ta - ran - ta -

These at - ten - tions are well meant! Such ex - pres - sions don't appear

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

Cal - cu - la - ted men to cheer Who are going to meet their fate In a

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

high-ly nervous state; Still to us it's e-vi-dent These at-

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

ten-tions are well meant!

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

Go \_\_\_ and do your best \_\_\_ en-deav-or, And \_\_\_ be-fore all links we sev-er,

We \_\_\_ will say fare-well for ev-er. Go to glo-ry and the grave!

*cresc.*

The musical score is arranged in systems. Each system contains a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are placed below the vocal line. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. There are several triplet markings in the vocal line and piano accompaniment. A 'cresc.' marking is present in the piano accompaniment of the final system.



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

SOLO, SERGEANT.

We ob - serve too great a stress On the risks that on us press, And of

re - fer - ence, a - lack, To our chance of com - ing back; Still, per - haps it would be wise Not to

carp or cri - ti - cise, For it's ver - y e - vi - dent These at - ten - tions are well meant. Yes, it's POLICE.

ver - y e - vi - dent E - vi - dent, e - vi - dent, Ah, yes, well  
 These at - ten - tions are well meant, yes, well meant; Ah, yes, well

**MABEL.** *p* Go, ——— ye he - roes, go ——— to glo - ry!  
**EDITH.** *p* Go, ——— ye he - roes, go ——— to glo - ry!  
**CHORUS OF GIRLS.** *p*  
**SERGEANT, CHO. OF POLICE.** *p* *unis* Go, ye he - - roes,  
 meant! When the foe - man bares his steel, Ta - ran - ta - ra, ta - ran - ta - ra!

Though ye die in com - bat go - ry, Ye shall live in  
 Though ye die in com - bat go - ry, Ye shall live in  
 go to go - ry! Ye shall,  
 com - for - ta - ble feel Ta - ran - ta - ra! And we find the wis - est thing, Ta - ran - ta -  
 song and sto - ry, Go to im - mor - ta - li - ty! Go to  
 song and sto - ry, Go to im - mor - ta - li - ty! Go to  
 ye shall live in sto - ry, Go to  
 ra, ta - ran - ta - ra! Is to slap our chests and sing, Ta - ran - ta - ra! For when  
 death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish  
 death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish  
 death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish  
 threat end with emeutes Ta ran ta ra ta ran ta ra And your heart is in your boots, Ta - ran - ta -

daugh ter With her tears your grave shall wa - - ter! Go, ye he-roes, go and  
 daugh ter With her tears your grave shall wa - - ter! Go, ye he-roes, go and  
 daugh ter With her tears your grave shall wa - - ter! Go, ye he-roes, go and

ra! There is no - thing brings it round Like the trum-pet's mar-tial sound, Like the trum-pet's martial

die! Go, ye he - roes, go to im-mor-ta - li-ty! Go, ye  
 die! Go, ye he - roes, go to im-mor-ta - li-ty! Go, ye  
 die! Go, ye he - roes, go to im-mor-ta - li-ty! Go, ye

*cresc.*

*cresc.*

SERGEANT & TENORS Ta-ran-ta-ra, ta-ran-ta - ra, ta-ran - ta-ra, ta-ran - ta -  
 sound! Ta-ran - ta-ra, ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra,

he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall  
 he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall  
 he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall

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

*dim.* *pp* *cresc.*

he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall  
 he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall  
 he - roes, go to im-mor-ta - li-ty! Tho' ye die in com-bat go-ry, Ye shall

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

*f*

live in song and sto - ry; Go to im - mor - ta - li - ty!  
 live in song and sto - ry; Go to im - mor - ta - li - ty!  
 live in song and sto - ry; Go to im - mor - ta - li - ty!  
 ra, ra, ra, Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra! Yes, yes, we

MAJOR GENERAL  
 A-way, a-way!  
*p*

go! Ta-ran-ta-ra! Ta-ran-ta-ra! All right, we  
 These pi - rates slay! Then do not stay! Then why this de-lay!

*cresc.*

MABEL. *ff*

EDITH. *ff* Yes, for - ward on the foe,

CHORUS OF GIRLS. *ff* Yes, for - ward on the foe,

SERGEANT. *ff* Yes, for - ward on the foe,

CHO. OF POLICE. *ff* go! Yes, for - ward on the foe, Yes, for - ward on the foe,

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

Yes, but you don't go!  
*p*

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

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

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

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

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

Yes, but you don't go!

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

At last they 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, 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 go!

(MAREL tears herself from FRED, and exits R., followed by her sisters, consoling her. The GENERAL and others follow the police off L. FREDERIC remains alone.)

NO 4.

RECITATIVE & TRIO.

*Recit. FRED.*  
Now for the Pi-rate's lair! Oh, joy un-bound-ed! Oh, sweet re-lief! Oh, rapture unex-  
*Maestoso.*  
PIANO. *f* *ff*  
am-pled! At last I may a - tone in some slight measure For the repeat-ed acts of theft and pil-lage, Which, at a  
*fz* *p*  
*Moderato. KING.*  
sense of du-ty's stern dic-tation, I, cir-cum-stan-ce's vic-tim, have been guilt - y! Young  
*p* *tr*  
RUTH.  
And I, your lit-tle Ruth!  
FRED.  
Who calls? Oh, mad in-tru-ders! How dare you  
Fred'ric! Your late com-man-der!  
*tr* *tr* *tr* *tr*

(KING and RUTH hold a pistol to each ear.)

KING.

face me! Know ye not, oh, rash ones, That I have doomed you to ex-ter-mi -na-tion? Have

mer - cy on us; Hear us ere you slaughter! I do not

think I ought to lis-ten to you; Yet mer - cy should al-lay our sure re - sent-ment, And

so, I will be mer - ci - ful, Say on!



Allegro grazioso.

PIANO.

RUTH. A

2. knew your taste for curious quips, For cranks and con-tra-dic-tions queer; And with the laughter on our lips, We

ge-nious pa-ra-dox! We've quips and quib-les heard in flocks, But none to beat this pa-ra-dox!

ge-nious pa-ra-dox! We've quips and quib-les heard in flocks, But none to beat this pa-ra-dox!

**B**

1-2 Verse

A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this

FRED. 1-2 Verse

A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this

1-2 Verse

A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, ha, ha, this

pa - ra - dox.

pa - ra - dox.

pa - ra - dox.

We

C KING.

{ For some ridiculous reason, } -loyal, Some person in } Royal, Has decided that, al- } plenty: One year in ev- }  
 { to which, however, I've no } authority. I don't know } though for such a beastly } ery four his days shall }  
 { desire to be dis- } who\_ very likely the } month as February, twenty- } be reckoned as nine and }

twenty. Through some sin- } fairy, You are the victim } -ruary. And so, by a } -cover That tho' you've lived }  
 { gular coincidence I shouldn't be } of this clumsy arrange- } simple arithmetical pro } twenty-one years, yet, if we }  
 { surprised if it were owing to } ment, having been born } cess you'll easily dis- } go by birthdays, you're only }  
 { the agency of an ill-natured } in leap year on the twen- } ty-ninth of Feb- } five and a little bit }

D RUTH.

FRED.

*a tempo* Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho! Dear me, let's see!

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

*f* *dim.* *p*

RUTH.

Yes! yes! with yours my figures do a - gree! Ha, ha, ha, ha, ha, ha, ha!

KING.  
Ha, ha, ha, ha, ha, ha, ha!

*f*

**E** FRED.

How quaint the ways of Pa-ra-dox! At com-mon sense she gai-ly mocks. Tho'

*dim.* *p*

*rall.*

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.*

**F** *a tempo* RUTH

reck'ning by my na-tal day, I am a lit-tle boy of five! He is a KING

He is a

*f* *a tempo* *f*

*p*

lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha! That

FRED. *p*

Ha, ha, ha, ha, ha, ha, ha! That

lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha! That

*dim.* *p*

pa-ra-dox, that pa-ra-dox, That most in-ge-nious *f* pa-ra-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

pa-ra-dox, that pa-ra-dox, That most in-ge-nious *f* pa-ra-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

pa-ra-dox, that pa-ra-dox, That most in-ge-nious *f* pa-ra-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

*G f* dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That

*f* dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That

*f* dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu-rious pa - ra - dox Ha, ha, ha, ha, ha, ha, ha, ha! That

most in - ge - nious pa - ra - dox.

most in - ge - nious pa - ra - dox.

most in - ge - nious pa - ra - dox.

*ff* *ffz*

(All throw themselves back on seats, exhausted with laughing.)

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. 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.

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.

FRED. 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 cost, 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 and RUTH. What is the matter?

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 conscien-  
tiousness to which we have never yet appealed in vain.

FRED. General Stanley, the father of my Mabel—

KING and RUTH. Yes! yes!

FRED. He escaped from you on the plea that he was an  
orphan?

KING. He did.

FRED. It breaks my heart to betray the honored 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 and RUTH. What?

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? (FRED 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—

KING. Not a word! He is doomed!

## No 6. TRIO—Ruth, Frederic, & King.

Allegro molto. RUTH.

A-way, a-way, my heart's on fire! I burn this base deception to re-

KING.

Allegro molto. A-way, a-way, my heart's on fire! I burn this base deception to re-

PIANO.

pay. This ver-y day my vengeance dire Shall glut it-self in gore. A-way, a-way!— FRED.

A-way, a-

pay. This ver-y day— my vengeance dire— Shall glut it-self in gore. A-way, a-way!—

way, — ere I ex - pire! — I find my du - ty hard to do to - day. — My heart is fill'd — with an-guish

dire; It strikes me to the core! A-way, a - way!

With falsehood foul he trick'd us of our brides; Let vengeance

how!, the Pi-rate so de - cides! Our na-tures stern he softened with his lies! And in re-tur-n to-night the traitor

Yes, yes, to-night the trai-tor dies! Yes, yes, to-night the trai-tor dies!—

Yes, yes, to-night the trai-tor dies! Yes, yes, to-night the trai-tor dies!—

dies! Yes, yes, to-night the trai-tor dies!—

*f dim.*

**B**

To-night he dies!— They will wel - ter in

His girls like - wise,

Yes, or ear-ly to-mor - row.

**B**

*mf*

*p*

sor - row, In their natures to cher - ish;

And all the plot

The one soft spot To abuse it shall



*p*  
 To - night he dies! yes, or ear - ly to - mor - row. His  
*p*  
 To - night he dies! yes, or ear - ly to - mor - row. His  
*p*  
 per - ish. To - night he dies! yes, or ear - ly to - mor - row. His

The first system of the musical score consists of four staves. The top two staves are vocal staves (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* (piano) and *pp* (pianissimo).

girls like-wise, they will wel - ter in sor - row; The one soft spot in their na - tures they  
 girls like-wise, they will wel - ter in sor - row; The one soft spot in their na - tures they  
 girls like-wise, they will wel - ter in sor - row; The one soft spot in their na - tures they

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as the first system. Dynamics include *pp* (pianissimo).

*ff*  
 cher - ish, And all who plot to a - buse it shall per - ish! A - way, a - way, a -  
*ff*  
 cher - ish, And all who plot to a - buse it shall per - ish! A - way, a - way, a -  
*ff*  
 cher - ish, And all who plot to a - buse it shall per - ish! A - way, a - way, — a -

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same. Dynamics include *ff* (fortissimo) and *f* (forte). A common time signature 'C' is present.

way! To-night the trai - tor dies! A-way, a-way! to-night, to-night,  
way! To-night the trai - tor dies! A-way, a-way! to-night; to-night,  
way! To-night the trai - tor dies! A-way, a-way! to-night, to-night,

to-night the trai - tor dies! to - night!  
to-night the trai - tor dies! to - night!  
to-night the trai - tor dies! to - night!

a - way!  
a - way!  
a - way!

*ff*

### RECITATIVE & DUET — Mabel & Frederic.

#### № 7.

*Recit.* MABEL.

All is prepar'd! Your gallant crew await you! My Frederic in tears! It cannot be that lion heart

FRED.

*a tempo*  
Moderato.

quails at the coming conflict? No, Ma-bel, no! A ter-ri-ble dis-clo-sure has just been made; Ma-bel, my dear-ly

lov'd one! I bound my-self to serve the Pi-rate Cap-tain Un - til I reach'd my one and twentieth

MABEL.

FRED.

birth-day! But you *are* twen-ty-one! I've just dis-cov-er'd that I was born in leap-year, And that

MABEL.

birth-day will not be reach'd by me till nine-teen for-ty! Oh, hor-ri-ble! Ca-tas-tro-phe ap-pal-ling!

FRED. MABEL.

And so, fare - well! No, no! Ah, Fred-'ric, hear me!

DUET — Mabel & Frederic.

No 8.

MABEL.

*Allegro agitato.* Stay, Fred - ric, stay! They have no le - gal claim! No

PIANO. *ff* *f* *p*

shad-ow of a shame Will fall up-on thy name; Stay, Fred-'ric, stay!

FRED.

Nay, Ma - bel, nay; To-

night I quit these walls! The thought my soul ap-pals; But when stern du-ty calls, I must o-bey!

*p*

**A**

Stay, Fred-'ric stay! They have no claim No shad - ow of a shame Will fall -

Nay, Mabel, nay; But du-ty's name. The thought my soul ap-pals; But when -

**A**

- up-on thy name; Stay, Fred'ric, stay!

- stern du - ty calls, I must o-bey!

*f* *ff*

MABEL.

Ah, leave me not to pine A-lone and de-so-late! No fate seemed fair as mine, No hap - pi-ness so great; And

*pp dolce.*

na-ture, day by day, Has sung in ac-cents clear This joy-ous round-e - lay: He loves thee, he is

here! Fal la la la, Fal la la la! He loves thee, he is here! Fal la la la, Fal la!

*rall.*

*cresc.* *dim.* *p*

FRED.

Ah, I must leave thee here In end-less night to dream, Where joy is dark and drear, And sor-row all su-preme; When

*p dolce*

na-ture, day by day, will sing in al-tered tone This wea-ry round-e - lay: He loves thee, he is

MABEL.

Fal la la la, Fal la!

gone. Fal la la la, Fal la la la! He loves thee, he is here. Fal la la la, Fal la!

*rall.*

*cresc.*

*dim.*

*p*

*C Recit.*

It seems so long.

In 1940 I of age shall be: I'll then return and claim you, I de-clare it.

Swear that till then you will be

*p*

*(aside.)*

Yes, I'll be strong; By all the Stan-leys, dead and gone, I swear it!

true to me!

*fz*

*fz*

Oh, here is love, and here is truth, And here is food for joy-ous laugh-ter; He will be

*Allegro vivace.* Oh, here is love, and here is truth, And here is food for joy-ous laugh-ter; She will be

*ff* *mf*

faith - ful to his sooth, Till we are wed, and ev-er aft - er! Oh,

faith - ful to her sooth, Till we are wed, and ev-er aft - er! Oh, here is love, and here is truth,

**D**

here is love, and here is truth, He will be faith-ful to his sooth,

She will be faithful to her sooth, Till we are wed, and e-ven

Till we are wed, Yes, e-ven aft - - er! Oh, here is love, and here is

aft - er, And e-ven aft-er! Oh, here is love, and here is

**E** *cresc.* *f*



truth, And here is food for joy-ous laugh-ter; He will be faith-ful to his sooth, Till we are

truth, And here is food for joy-ous laugh-ter; She will be faith-ful to her sooth,

wed, and e-ven aft-er! He will be faith-ful to his sooth, and

She will be faith-ful to her sooth, Till we are wed, and e-ven

aft-er, e-ven aft-er! Oh, here is love, and here is truth, Oh, here is

aft-er, e-ven aft-er! Oh, here is love, and here is truth, Oh, here is

*fp* *cresc.*

love, is love!

love, is love!

FRED. Farewell! Adieu!  
 MADEL. The same to you!  
 BOTH. Farewell! Adieu!

(FRED rushes to window and leaps out.)

*f* *ff*

# No 9. RECITATIVE — Mabel, &c. Chorus of Police.

**MABEL**

Yes, I am brave! Oh, fam-i-ly de-scent, How great thy charm, thy sway how ex-cel-lent!

**PIANO**

*a tempo* Moderato.

Come, one and all, un-daunt-ed men in blue! Acri-sis now af-fairs are com-ing to!

*a tempo*

(Enter Police from R. I. E., marching in single file.)

**SOLO SERGEANT**

Tho' in bod-y and in mind We are

**CHORUS OF POLICE.**

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

tim-id-ly in-clin'd, And a-ny-thing but blind To the

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



MABEL.

"Death and glory.

ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra! (Dialogue goes on.)

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

"old associates?"

"acted nobly!"

CHORUS OF POLICE.

That is not a pleasant way of } He has acted shamefully! He has acted nobly!  
 putting it! }

*p*

"go ye and do yours?"

SERGEANT. "This is perplexing."

"sense of duty."

Very well! We cannot understand it at all!

"we joined the force?"

"Too late now."

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

*Attacca.*

MABEL. Sergeant, approach. Young Frederic was to have led you to death and glory.

ALL. That is not a pleasant way of putting it.

MABEL. No matter. He will not so lead you, for he has allied himself once more with his old associates.

ALL. He has acted shamefully!

MABEL. You speak falsely; you know nothing about it. He has acted nobly.

ALL. He has acted nobly!

MABEL. 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. Goye and do yours. *(Exit MABEL R. I. E.)*

ALL. Very well.

SERGEANT. This is perplexing.

ALL. We cannot understand it at all.

SERGEANT. Still, if he is actuated by a sense of duty—

ALL. That makes a difference, of course. At the same time we repeat we cannot understand it.

SERGEANT. 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 all, but we should have thought of that before we joined the force.

ALL. We should.

SERGEANT. It is too late now.

ALL. It is.

**No 10. SONG— Sergeant & Chorus.**

1 When a fel-on's not en-gaged in his em-  
2 When the en-ter-pris-ing burglar's not a -

*Allegro moderato.*

PIANO.

ploy-ment, Or ma-tur-ing his fel-on-ious lit-tle plans, His ca-pa-ci-ty for in-no-cent en-  
bur-gling, When the cut-throat is-n't oc-cu-pied in crime, He loves to hear the lit-tle brook a-  
CHO OF POLICE  
his em-ploy-ment, lit-tle plans,  
not a-bur-gling, pied in crime,  
joy-ment, Is just as great as a-any hon-est man's. Our feel-ings we with dif-fi-cul-ty  
gurg-ling, And lis-ten to the mer-ry vil-lage chime. When the cos-ter's finished jump-ing on his  
cent en-joy-ment, hon-est man's.  
brook a-gurg-ling, vil-lage chime.

smother,                      When con - sta - bu-la-ry du-ty's to be done.}                      Oh, take one con-sid-er-a-tion with an-

moth-er,                      He                      loves to lie a-bask-ing in the sun.}

-cul-ty smoth-er,                      to be done.}                      in the sun.}

on his moth-er,                      }

oth-er,                      A po - lice-man's lot is not a hap-py one;                      When con-sta-bu-la-ry du-ty's to be

with an-oth-er,                      Ah, when con-sta-bu-la-ry du-ty's to be

done, to be done, The po - lice-man's lot is not a hap - py one, hap - py one!

done, to be done, The po - lice-man's lot is not a hap - py one, hap - py one!

*p*

# SOLO— Sergeant, & Chorus of Pirates & Police.

## No 11.

### CHORUS OF PIRATES (*behind the scenes*)

A rol-lick-ing band of Pi-rates we, Who, ti-red of toss-ing on the sea, Are

*Allegretto.*

PIANO.

### SERGEANT

try-ing their hand at a bur-gla-ree, With wea-pons grim and go-ry. Hush, hush, I hear them on the

*p*

### PIRATES

ma - nor poach-ing; With stealthy steps the Pirates are ap-proach-ing! We are not coming for plate or glod; A

sto-ry Ge-ne-ral Stan-ley told; We seek a pe-nal-ty fif - ty-fold For Ge-ne-ral Stan-ley's sto - ry!

CHORUS OF POLICE

They

PIRATES

fif - ty-fold! We seek a pe-nal-ty We seek a pe-nal-ty

seek a pe-nal-ty fif - ty-fold! They seek a pe-nal-ty

*p*

fif - ty-fold For Ge-ne-ral Stan-ley's sto - ry!

fif - ty-fold For Ge-ne-ral Stan-ley's sto - ry!

SERGEANT

They come in force with steal - thy stride;

*pp*

CHORUS *repeat this, and dim. till next Chorus.*

Our ob - vious course is now to hide! *pp* Ta - ran - ta - ra, ta - ran - ta - ra!



(Police conceal themselves in aisle L. As they do so the Pirates, | dow C. They enter cautiously, and come down stage on tiptoe. with RUTH and FREDERIC, are seen appearing at ruined win- | The KING is laden with burglarious tools and pistols, etc. etc.)

**No 12. SOLO— Samuel, & Chorus of Pirates.**

CHORUS OF PIRATES.

*Allegro marziale.* With cat-like tread up-

**PIANO.**

*f fz fz fz fz fz fz p ff*

on our pre 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!

CHORUS OF POLICE. .

Tara - ta - ra, ta - ra - ta -

*p ff p p*

So steal - thi - ly the Pi-rate creeps, While all the house-hold sound-ly sleeps.

ra!

*pp*

Come, friends, who plough the sea, Truce to na-vi-ga-tion, Take an-oth-er sta-tion;

*pp*

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

Let's va - ry pi - ra - cee With a lit-tle bur-gla - ree! Come, friends, who

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

**B**

plough the sea; Truce to na-vi-ga-tion, 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, ra, ra, ra, ra, ra, ra,

*cresc.*

**C SOLO. SAMUEL.**

With a lit-tle bur-gla - ree! Here's your crow-bar, And your

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

**C**

*p*

cen - tre bit, Your life pre - ser - ver, You may want to hit!

Your si - lent match - es, Your dark lan - tern seize! Take your file And your

ske - le - ton - ic keys!

PIRATES.  
With cat - like tread, in si - lence dread,

POLICE.

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

PIRATES.  
With cat - like tread up - 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  
POLICE. Ta-ran-ta - ra, ra, ra, ra,

*p* *ff* *p* *dim.* *p*

plough the sea, Truce to na-vi-ga-tion, 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, ra, ra, ra, ra, ra, ra, ra, ra,

*cresc.*

With a lit-tle bur - gla - ree! With cat-like tread up-on our prey we steal;  
ra. Ta-ran-ta-ra, ra, ra, ta-ran-ta-ra, Ta-ran-ta - ra, ra, ra,

*E* *ff* *f* *ff*

In si-lence dread our cautious way we feel!  
Ta-ran-ta - ra, taranta - ra, ra, ra!

*ff*

# Frederic, King, Major-General, Police, & Pirates.

## No 13.

FREDERIC.

PIRATES.

Hush, hush! not a word; I see a light in-side! The Ma-jor-Gen'ral comes, so quick-ly hide! Yes,

PIANO.

POLICE.

MAJOR-GENERAL.

yes, the Major-Gen'ral comes! He comes, the Ma-jor-Gen'ral comes! Yes, yes, the Ma-jor-Gen'ral comes! Tor-

Moderato.  
*a tempo*

men-ted with the anguish bread Of falsehood un-a-ton'd, I lay up-on my sleepless bed, And toss'd and turn'd and groan'd; The

*p*

man who finds his con-science ache No peace at all en-joys; And as I lay in bed a-wake, I

CHORUS OF PIRATES.

*Recit.* MAJOR-GENERAL.

*p* *ff*

Tenors & Basses.

thought I heard a noise. He thought he heard a noise; Ha, ha! Now all is still, In dale or hill, My mind is set at ease; So still the scene, It might have been the sigh-ing of the

*p*

The musical score consists of three systems. The first system features a vocal line for Tenors and Basses with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment. Dynamics include *p* and *ff*.

SONG — Major-General & Chorus (Pirates & Police).

No 14. Allegro grazioso.

breeze.

PIANO.

*p* *mf*

1. Soft - ly sigh - ing to the ri - ver, Comes the lone - ly breeze;  
2. Yet the breeze is but a ro - ver; When he wings a - way,

*dim.* *pp*

The musical score is for a piano piece. It begins with a vocal line for the Major-General and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *p*, *mf*, *dim.*, and *pp*.

A

Set - ting na - ture all a - qui - ver, Rust ling thro' the trees. And the brook, in  
 Brook and pop - lar mourn a lo - ver, Sigh - ing, "Well - a - day!" Ah, the do - ing

PIRATES. *pp*

Thro' the trees. -  
 "Well - a - day!" -

POLICE.

Thro' the trees. -  
 "Well - a - day!" -

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations.

rippling measure, Laughs for ver - y love, — While the pop - lars, in their plea - sure, Wave their arms a -  
 and un - do - ing That the rogue could tell; — When the breeze is out a - woo - ing Who can woo so

Empty vocal staves for the second system.

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations.

B

bove! —  
 well? —

1 Yes, the trees for ver - y love Wave their leaf - y arms a bove.  
 2 Shock - ing tales the rogues could tell, No - bod - y can woo so well.  
 SERGEANT with 2d BASS.

1 Yes, the trees for ver - y love Wave their leaf - y arms a bove.  
 2 Shock - ing tales the rogues could tell, No - bod - y can woo so well.

Piano accompaniment for the third system, featuring a treble and bass clef with various musical notations.

MAJOR-GENERAL with 1<sup>st</sup> TENORS.

*p* 1. Ri - ver, ri - ver, lit - tle ri - ver, May thy lov - ing pros - per e'er; Hea - ven  
 2. Pret - ty brook thy dream is o - ver, For thy love is but a ro - ver; Sad the

1. Ri - ver ri - ver lit - tle ri - ver, May thy lov - ing pros - per e'er; Hea - ven  
 2. Pret - ty brook thy dream is o - ver, For thy love is but a ro - ver; Sad the

*f*

*p* speed the pop - lar tree, May thy woo - ing hap - py be, Hea - ven speed the pop - lar  
 lot of pop - lar trees, Court - ed by a fic - kle breeze, Sad the lot of pop - lar

speed the pop - lar tree, May thy woo - ing hap - py be, Hea - ven speed the pop - lar  
 lot of pop - lar trees, Court - ed by a fic - kle breeze, Sad the lot of pop - lar

*f*

*dim. p*

*p* tree, May thy woo - ing hap - py be. \_\_\_\_\_ by  
 trees, Court - ed

tree, May thy woo - ing hap - py be. \_\_\_\_\_ by  
 trees, Court - ed

*dim. p* *mf*

1 2

*pp* a fic - kle breeze. \_\_\_\_\_  
 a fic - kle breeze. \_\_\_\_\_

*pp* *mf*



CHORUS OF GIRLS.  
SOPRANOS.

**C**  
Allegro vivace. Now what is this, and what is that? And why does father leave his bed 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 - tho - di - cal of men; It's

his in - va - ri - a - ble rule To go to bed at half - past ten. What strange oc - cur - rence can it be That

calls dear fa - ther from his rest At such a time of night as this, So ver - y in - com - plete - ly dressed!

**D**  
So very incompletely dressed, At such a time of night.

KING. (*Springing up.*) Forward, my men, and seize that general there!

His life is over.

(*Dialogue*)

GIRLS

The pi-rates! the pi-rates! oh, des-pair!

Musical score for the first system, featuring a vocal line for GIRLS and a piano accompaniment. The piano part includes dynamic markings like *fz* and *sfz*.

PIRATES.

E

Yes, we're the pirates; so des-pair!

E

Musical score for the second system, featuring a vocal line for PIRATES and a piano accompaniment. The piano part includes dynamic markings like *fz* and *sfz*.

MAJOR-GENERAL.

MABEL.

Fred-e-ric here! oh joy! oh rap-ture! Summon your men and ef-fect their cap-ture. Fred-e-ric, save us!

Musical score for the third system, featuring a vocal line for MAJOR-GENERAL and MABEL, and a piano accompaniment. The piano part includes a dynamic marking of *p*.

FRED.

PIRATES.

F

Beau-ti-ful Ma-bel I would if I could, But I am not a-ble. He's tell-ing the truth, he is not a-ble.

Musical score for the fourth system, featuring a vocal line for FRED and PIRATES, and a piano accompaniment. The piano part includes dynamic markings like *f* and *ff*.

KING.

With base de-ccit you work up-on our feel-ings; Re-venge is sweet, and

Musical score for the fifth system, featuring a vocal line for KING and a piano accompaniment. The piano part includes a dynamic marking of *p*.

fla-vours all our deal-ings; With cou-rage rare, and re-so-lution man-ly. For death pre-pare, un-

**G MABEL** **CHORUS OF GIRLS. MABEL**  
 hap-py Gen'ral Stanley! Is he to die, un-shri-ven, un-an-neal'd? Oh, spare him! Will no one in his cause a

**GIRLS** **POLICE** **GIRLS**  
 wea-pon wield? Oh, spare him! Yes, we are here, though hi-ther-to con-ceal'd! Oh, rap-ture!

(A struggle ensues between Pirates and Police, RUTH tackling SERGEANT. Eventually the Police are overcome and fall prostrate, the Pirates standing over them with drawn swords.)

**POLICE.** **GIRLS.**  
 Lo! to our pow-ers pi-rates quick-ly yield! Oh, rap-ture!

**H** PIRATES.  
 We tri-umph now, for well we trow Your mor-tal ca-reer's cut short; No pi-rate.

**POLICE.**  
 You tri-umph now, for well we trow Our mor-tal ca-reer's cut short; No pi-rate

**H** Allegro moderato.

band will take its stand At the Cen - - - - - tral Cri - mi-nal Court!

band will take its stand At the Cen - - - - - tral Cri - mi-nal Court!

**J** SERGEANT.  
 To gain a brief ad-van-tage you've con trived; But

**J** Moderato.  
*p*

**KING.**  
 your proud triumph will not be long lived. Don't say you're orphans, for we know that game!

SERGEANT.

K

On your al - le-giance we've a stron - ger claim; We bid you yield,

K

*slower.*

KING.

POLICE.

we bid you yield in Queen Vic-to-ria's name! You do? We

do! We charge you yield in Queen Vic - to - ria's name!

L KING. *(Pirates kneel; Police stand over them triumphantly.)*

We yield at once with hum - bled mien, Be - cause with all our  
L *L'istesso tempo.*

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.)

1<sup>st</sup> SOPRANO. M *Recit.* MAJOR-GENERAL. RUTH.

Yes, yes, with all their faults, they love their Queen! A-way with them, and place them at the bar! One

2<sup>d</sup> SOPRANO.

Yes, yes, with all their faults, they love their Queen!

TENOR.

Yes, yes, with all their faults, they love their Queen!

POLICE. BASS.

Queen! Yes, yes, with all their faults, they love their Queen!

*a tempo*

mo-ment, let me tell you who they are: They are no members of the common throng, they are all no-ble-men

*p*

Un poco più animato.

CHORUS OF GIRLS. O MAJOR-GENERAL.

who have gone wrong. Oh, spare them! they are all no-ble-men who have gone wrong. What,

*f*

KING. MAJOR-GENERAL. KING. **P**

all no-ble-men? Yes, *all* no-ble-men! What, all? Well, near-ly all!

MAJOR-GENERAL. Moderato.

No Eng-lish-man un-mov'd that state-ment hears! Be-cause, with all our

(All kneel.)

faults, we love our House of Peers; I pray you pardon me ex-Pi-rate King! Peers will be Peers, and

youth will have its fling! Re-sume your rank and legislative du-ties, And take my daughters, all of whom are

MABEL.

beau-ties!  
Tempo di Valse.

Poor wan - d'ring ones,

Though ye have sure - ly strayed, Take heart of grace,

Your steps re - trace, Poor wan - d'ring ones! *rall.*

*a tempo*

Poor wan - d'ring ones, If such poor love as ours

Can help you find true peace of mind, Why take it, it is



MABEL.

yours.

Ah, ah, ah, ah, ah!

Ah, ah,

EDITH & KATE.

RUTH.

Poor wan - d'ring one,

Poor

FRED.

Poor wan - d'ring one,

Poor

MAJOR-GENERAL.

Poor wan - d'ring one,

Poor

KING & SAM.

Poor wan - d'ring one,

Poor

CHORUS. Sopranos.

Poor wan - d'ring one,

Poor wan - d'ring one,

Tenors & Basses.

Poor wan - d'ring one,

Poor wan - d'ring one,

ah, ah, ah!

EDITH.

Fair days will shine.

Take heart,

Fair days will shine.

Take heart,

wan - d'ring one,

Take

heart,

take

heart,

wan - d'ring one,

Take

heart,

take

heart,

wan - d'ring one,

Take

heart,

take

heart,

wan - d'ring one,

Take

heart,

take

heart,

Take

heart,

take

heart,

Take

heart,

take

heart,

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a section marked with an 8-measure rest.

Second system of musical notation, continuing the vocal and piano parts. The piano part includes another section marked with an 8-measure rest.

Third system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "take mine! Take heart! Take a - ny heart, take ours!". The piano part includes dynamic markings *f* and *p*, and an 8-measure rest.

take mine! Take heart!  
 take mine! Take heart!  
**KATE & RUTH.**  
 Take a - ny heart, take ours!  
**FRED.**  
 Take a - ny heart, take ours!  
**MAJOR-GENERAL**  
 Take a - ny heart, take ours!  
**KING & SAM.**  
 Take a - ny heart, take ours!  
**CHORUS**  
 Take a - ny heart, take ours!  
 Take a - ny heart, take ours!

Musical score for the first system. It consists of two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts enter with the lyrics "Take heart," on a note that is held for several measures. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the second system. The vocal parts continue with the lyrics "Take mine!" and "take ours!". The piano accompaniment features a prominent eighth-note pattern in the right hand. A dynamic marking of *f* (forte) is present at the end of the system. A section marked "G" is indicated above the vocal staves.

MABEL, EDITH & KATE, *tacet*.

RUTH, FRED., & MAJOR-GENERAL with SOP.

EDITH with 1<sup>st</sup> SOP.

heart, Fair days will shine, Take heart, Fair days will shine,  
 KING & SAM, with BASSES.

heart, Fair days will shine, Take heart, Fair days will shine,

MABEL & EDITH with 1<sup>st</sup> SOP.

MAJOR-GENERAL with 2<sup>d</sup> SOP.  
 Take heart, —  
 FRED. with TENOR.

KING & SAM, with BASS.  
 Take heart,

MABEL.

EDITH. Take heart, —

KATE & RUTH. Take heart, —

MAJOR-GENERAL. Take heart, —

Take heart, —

FRED. with TENOR. *ff* Take heart, —

Take heart, —

SAM & KING with BASS. Take heart, —

*cresc.* *ff*

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

Take \_\_\_\_\_ ours! \_\_\_\_\_

*sempre ff*

*Ped.* \*