

M

1503

.S949

P57

1911

PERKINS LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH





M  
1503  
.5949  
P57  
1911

VOCAL SCORE  
 OF  
 THE  
PIRATES  
 OF  
PENZANCE  
 OR,  
 THE SLAVE OF DUTY.

BY  
W. S. GILBERT  
 AND  
ARTHUR SULLIVAN.

Vocal Score, complete	Price	7s. od. net		Pianoforte Solo ...	Price	4s. od. net
" " bound	"	10s. 6d. net		Libretto ... ..	" ..	... 1s. od. net

**CHAPPELL—HARMS, Inc.,**  
 62, West 45th Street, NEW YORK.  
 LONDON AND SYDNEY.

*All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved.  
 Applications for the right of performing the above Opera, including the use of band parts, must be made to  
 Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2.*

ALL RIGHTS RESERVED  
 Tous droits réservés.

*H. J. ...*

THE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH

# THE PIRATES OF PENZANCE;

Or, THE SLAVE OF DUTY.

---

## Dramatis Personæ.

MAJOR-GENERAL STANLEY.

THE PIRATE KING.

SAMUEL (*his Lieutenant*).

JAMES (*a Pirate*).

FREDERIC (*the Pirate Apprentice*).

SERGEANT OF POLICE.

MABEL

EDITH

KATE

ISABEL

} (*General Stanley's Daughters*).

RUTH (*a Pirate Maid of all Work*).

Chorus of Pirates, Police, and General Stanley's Daughters.

---

ACT I. ... A ROCKY SEASHORE ON THE COAST OF CORNWALL.

ACT II. ... A RUINED CHAPEL BY MOONLIGHT.

# THE PIRATES OF PENZANCE.

## CONTENTS.

NO.		PAGE
	OVERTURE ... ..	1
Act I.		
1.	OPENING CHORUS OF PIRATES AND SOLO... Pour, O King, the pirate sherry ... ..	12 X
2.	SONG ( <i>Ruth</i> ) ... .. When Fred'ric was a little lad ... ..	16 2
3.	SONG ( <i>Pirate King and Chorus</i> ) ... .. Oh, better far to live and die ... ..	18 10
4.	RECITATIVE AND DUET ( <i>Ruth and Frederic</i> ) Oh! false one, you have deceived me ... ..	21 2
5.	CHORUS OF GIRLS ... .. Climbing over rocky mountain ... ..	27 10
6.	RECITATIVE ( <i>Edith, Kate, Frederic, and Chorus</i> ) Stop, ladies, pray! ... ..	34 16 3
7.	ARIA ( <i>Frederic and Chorus of Girls</i> )... .. Oh! is there not one maiden breast ... ..	36 10
8.	AIR ( <i>Mabel and Chorus</i> ) ... .. Poor wand'ring one... ..	41 10
9.	( <i>Edith, Kate, and Chorus of Girls</i> ) ... .. What ought we to do? gentle sisters, say!	46 10
10.	DUET ( <i>Mabel and Frederic, and Chorus of Girls</i> ) ... .. How beautifully blue the sky ... ..	48 10
11.	( <i>Frederic and Chorus of Girls and Pirates</i> ) ... Stay, we must not lose our senses ... ..	55
12.	RECITATIVE ( <i>Mabel, Major-General, Samuel, and Chorus</i> ) ... .. Hold, monsters! ... ..	59 t
13.	SONG ( <i>Major-General and Chorus</i> ) ... .. I am the very pattern of a modern Major-General	61 20
14.	FINALE—ACT I. ( <i>Mabel, Kate, Edith, Frederic, Samuel, King, Major-General, Ruth, and Chorus</i> ) ... .. Oh! men of dark and dismal fate ... ..	69
Act II.		
1.	INTRODUCTION. SOLO ( <i>Mabel and Chorus</i> )... Oh! dry the glist'ning tear ... ..	94 ✓
2.	RECITATIVE ( <i>Frederic and Major-General</i> ) ... Now, Frederic, let your escort lion-hearted ... ..	98
3.	CHORUS, WITH SOLOS ( <i>for Mabel, Edith, and Sergeant</i> ) ... .. When the foeman bares his steel ... ..	98 ✓
4.	RECITATIVE AND TRIO... .. Now for the pirates' lair! ... ..	114 ✓
5.	TRIO ( <i>Ruth, Frederic, and King</i> ) ... .. When you had left our pirate fold ... ..	116
6.	TRIO ( <i>Ruth, Frederic, and King</i> ) ... .. Away, away, my heart's on fire!... ..	123
7.	RECITATIVE AND DUET ( <i>Mabel and Frederic</i> ) All is prepared! your gallant crew await you!...	128
8.	DUET ( <i>Mabel and Frederic</i> ) ... .. Stay, Fred'ric, stay! ... ..	130
9.	RECITATIVE ( <i>Mabel, &amp;c., Chorus of Police</i> ) ... Yes, I am brave! Oh, family descent ... ..	138 ✓
10.	SONG ( <i>Sergeant and Chorus</i> ) ... .. When a felon's not engaged in his employment	142 ✓
11.	SOLO ( <i>Sergeant and Chorus of Pirates and Police</i> ) ... .. A rollicking band of pirates we ... ..	145 ✓
12.	SOLO ( <i>Samuel and Chorus of Pirates</i> ) ... With cat-like tread... ..	147 ✓
13.	( <i>Frederic, King, Major-General, Police, and Pirates</i> ) ... .. Hush! hush! not a word ... ..	153
14.	SONG ( <i>Major-General and Chorus of Pirates and Police</i> ) AND FINALE ... .. Softly sighing to the river... ..	155 ✓



# THE PIRATES OF PENZANCE.

Written by  
W. S. GILBERT.

Composed by  
ARTHUR SULLIVAN.

## OVERTURE.

*All: gro maestoso.*

PIANO. *p*

*p* *mf* *f* *p*

*mf* *fz* *p* *mf* *p*

*mf* *f* *3*

First system of musical notation. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The dynamic marking *mf* is present at the beginning.

Second system of musical notation. The right hand continues the melody with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues the bass line with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

Third system of musical notation. The right hand plays a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The left hand continues the bass line with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. The right hand plays a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The left hand continues the bass line with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

Fifth system of musical notation. The right hand plays a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The left hand continues the bass line with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

Sixth system of musical notation. The right hand plays a sequence of chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The left hand continues the bass line with quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The dynamic marking *p* is present.

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

Second system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment with beamed eighth notes and chords.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a crescendo hairpin. The bass staff continues the accompaniment. The word "cresce" is written above the treble staff.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a decrescendo hairpin. The bass staff continues the accompaniment. The words "dim" and "pp" are written above the treble staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a decrescendo hairpin. The bass staff continues the accompaniment with beamed eighth notes and chords.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a decrescendo hairpin. The bass staff continues the accompaniment. The words "f", "p", and "dim." are written above the treble staff.

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

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

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

Fourth system of musical notation. The right hand has a whole rest. The left hand plays a triplet of eighth notes. Dynamics include *p*. There are slurs over the triplets.

Fifth system of musical notation. The right hand has a whole rest. The left hand continues the triplet of eighth notes. There are slurs over the triplets.

Sixth system of musical notation. The right hand has a whole rest. The left hand continues the triplet of eighth notes. Dynamics include *cres*, *cen*, and *do*. There are slurs over the triplets.

*p* *rallentando*

*Cadenza.* *rall.* *Andante.* *p*

*Ped.* \*

*rit.*

*dim* *ritardando.* *pp*

*Allegro vivace.*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The upper staff begins with a series of chords, followed by a melodic line. The lower staff features a bass line with chords and a dynamic marking of *p* (piano).

The second system continues the musical piece. The upper staff shows a melodic line with some chromaticism. The lower staff provides harmonic support with chords and a steady bass line.

The third system shows further development of the melody in the upper staff. The lower staff continues with a consistent rhythmic and harmonic accompaniment.

The fourth system features a more active melodic line in the upper staff. The lower staff includes a dynamic marking of *ff* (fortissimo) in the bass line, indicating a change in volume.

The fifth system continues the piece with a melodic line in the upper staff that includes some grace notes. The lower staff maintains the accompaniment.

The sixth system concludes the page with a melodic line in the upper staff and a final accompaniment in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, featuring a more active treble staff with sixteenth-note patterns and a bass staff with sustained chords.

Fourth system of musical notation, showing a transition in the treble staff with longer note values and a steady bass accompaniment.

Fifth system of musical notation, characterized by a treble staff with many beamed sixteenth notes and a bass staff with rhythmic accompaniment.

Sixth system of musical notation, concluding the page with a treble staff featuring a melodic phrase and a bass staff with chords. The instruction *p leggiero.* is written above the bass staff.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with some rests. The bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with notes marked with slurs and dynamic markings: *cres*, *cen*, *do*, and *al*. The bass staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with notes marked with slurs and dynamic markings: *f*, *p*, and *cres*. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with notes marked with slurs and dynamic markings: *cen* and *do*. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with notes marked with slurs and dynamic markings: *al*, *f*, and *ff*. The bass staff has a rhythmic accompaniment.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests. A *pp* dynamic marking is present in the lower staff.

Second system of musical notation, continuing the piece with similar complex textures and rests in both staves.

Third system of musical notation, featuring a dotted line with an '8' above it, indicating an eighth-note pattern. A *mf* dynamic marking is present in the lower staff.

Fourth system of musical notation, continuing the eighth-note pattern indicated by the dotted line and '8' above the staff.

Fifth system of musical notation, featuring a *ff* dynamic marking in the lower staff and dotted lines with '8' above them, indicating eighth-note patterns.

Sixth system of musical notation, featuring a dotted line with a '3' above it, indicating a triplet. The music concludes with a final chord in the upper staff.

First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a piano (*p*) dynamic marking. The music consists of chords and melodic lines in both staves.

Second system of musical notation, featuring a treble and bass clef. The bass clef part begins with a forte (*f*) dynamic marking. The music consists of chords and melodic lines in both staves.

Third system of musical notation, featuring a treble and bass clef. The bass clef part begins with a forte (*f*) dynamic marking. The instruction *da qui stringendo il tempo.* is written above the treble clef staff. The music consists of chords and melodic lines in both staves.

Fourth system of musical notation, featuring a treble and bass clef. The bass clef part begins with a fortissimo (*ff*) dynamic marking. The music consists of chords and melodic lines in both staves.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines in both staves.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines in both staves.

*Più vivace.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present in the bass staff.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation, showing a change in key signature with a flat in the bass staff. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings *sf* and *sempre ff* are present.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *sf* is present.

Fifth system of musical notation, continuing the melodic and accompaniment lines.

Sixth system of musical notation, ending with a dynamic marking of *rall.* and a fermata over the final notes. A double bar line with a star symbol is at the end.

Nº 1.

OPENING CHORUS OF PIRATES, & SOLO. (Samuel.)

*Moderato maestoso.*

PIANO. *p cres - cen - do - - ff*

8

*p*

*cres - -*

A CHORUS. TENORS. *f*  
 Four, oh

BASSES. *f*  
 Four, oh

A *f*  
*- cen - do*

pour the pi - rate sher - ry, Fill, oh fill the pi - rate glass!

pour the pi - rate sher - ry, Fill, oh fill the pi - rate glass!

— And, to make us more than mer - ry, Let the

— And, to make us more than mer - ry, Let the

pi - rate bum - per pass!

pi - rate bum - per pass!

**B** SAMUEL.

For to - day our Pi - rate 'Pre - n - tice Ri - ses from in - den - ture freed;

Strong his arm, and keen his scent— is— He's a Pi - rate now in - deed!

CHORUS.

*f* Here's good luck— to Fred - 'ric's ven - tures! Fred - 'ric's out of his in - den - tures.

*f* 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.

*p*

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

## CHORUS.

Here's good luck — to Fred - 'ric's ven - tures!  
 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. Pour, oh pour the pi-rate sher-ry, Fill, oh  
 SAMUEL with 1st Bass.  
 Fred-'ric's out of his in-den-tures. Pour, oh pour the pi-rate sher-ry, Fill, oh

fill the pi-rate glass! And, to make us more than mer-ry, Let the  
 fill the pi-rate glass! And, to make us more than mer-ry, Let the

pi-rate bum-per pass!  
 pi-rate bum-per pass!

N<sup>o</sup>. 2.

## SONG.-(Ruth.)

*Allegro pesante.*

RUTH.

PIANO.

1. When  
2. I  
3. I

Fred - ric was a lit - tle lad He proved so brave and dar - ing, His  
was a stu - pid nur - sry - 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, Through 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 To take and bind the  
 -tak - ing my in - struc-tions,which With - in my brain did gy - rate, I took and bound this  
 nur - s'ry-maid is not a - fraid Of what you peo - ple *call* work, So I made up my mind to

pro-mis-ing boy Ap - pren - tice to a *pi - lot*; A life not bad for a har - dy lad, Though  
 pro-mis-ing boy Ap - pren - tice to a *Pi - rate!* A sad mis-take it - was to make, And  
 go as a kind Of pi - ra-ti-cal maid-of - all-work. And that is how you find me now, A -

sure - ly not a high lot, Though I'm a nurse, you might do worse, Than make your boy a  
 doom him to a vile lot, I bound him to a Pi - rate-you! - In - stead of to a  
 mem - ber of your shy lot, Which you wouldn't have found, had he been bound Ap - pren-tice to a

pi - lot!  
 pi - lot!  
 pi - lot!

*3rd time.*

## No. 3.

## SONG—(Pirate King and Chorus.)

*Allegro moderato.*

PIANO. *f*

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

Un - der the brave black flag I fly, Than play a sanc - ti - mo - nious part, With a  
 help my - self in a roy - al way; I sink a few more ships, it's true, Than a

A  
 pi - rate head and a pir - ate heart. A -  
 well - bred mon - arch ought to do! But.

-way to the cheat - ing world go you, Where pi - rates all are  
 ma - ny a king on a first-class throne. If he wants to call his

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

*cresc.* *rall.*

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

B

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

King! — For I am a Pi - rate King! —

CHORUS.

You are! Hur - rah for the Pi - rate

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

King! — It is! Hur -

*(Pause 2nd. Verse only.)*

Hur - rah for the Pi - - rate King! —

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

N<sup>o</sup> 4.

## RECITATIVE &amp; DUET.—(Ruth &amp; Frederic.)

*Allegro vivace.*

FREDERIC.

Oh, false one, you have de - ceiv'd me!

PIANO. *ff* *mf*

RUTH. FRED. *A a tempo*

I have de-ceiv'd you? Yes! de - ceiv'd me! You

*p a tempo*

RUTH. FRED.

told me you were fair as gold! And, mas - ter, am I not so? And

RUTH. FRED.

now I see you're plain and old! I'm sure I'm not a jot so. Up -

RUTH.

- on my in - no - cence you play, I'm not the one to

FRED. RUTH.

plot so. Your face is lined, your hair is grey. It's

B FRED.

grad - u - al - ly got so. Faith - less wo - man

RUTH.

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

FRED. RUTH.

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

mas-ter, mas - ter, mas-ter, do not leave me, do not leave me, Hear me

FRED.

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

*G*

*p* ere - scen - do

ere — you 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 - -

*p* *cresc.* *f*

*p* *cresc.* *f*

*f* *p* ere - scen - do *f*

— you go!

- - - ed so!

*ff*

*Andante.* RUTH.

My love without 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 -

**E**  
RUTH.  
- teen. — Don't, be - lov - ed mas - ter, Crush me with dis - as - ter;

FRED.  
Yes, your form - er mas - ter Saves you from dis - as - ter;

**E**



What is such a dow-er to the dow-er I have here?— My love un - a -  
 Your love would be un - com - for - ta - bly fer - vid, it is clear, —

- ba - ting Has been ac - cu - mu - la - ting For - ty - sev - en year, —  
 If, as you are stating It's been ac - cu - mu - la - 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* *ere* *seen* *do* *f*

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

*p* *cre - scen - do* *f*

go!  
 so!

*RECIT. FRED.*  
 What shall I do? Be -

*ff*

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

*f*

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

No 5.

CHORUS OF GIRLS.

*Allegro grazioso.*

PIANO. *p* *leggiero.* *8va*

*2nd time* *8va* *cre - scen -*

*2nd time*

1 2 A

Climb-ing o - ver rock-y moun-tain,

*mf stacc.*

Skipping riv - u - let and fountain, Passing where the - wil - lows qui - - - ver,

Passing where the wil - lows qui-ver By the ev - er - roll - ing ri-ver, Swol - len with the

summer rain, the sum - mer rain; Thread - ing long - and leaf - y ma - zes

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

cre scen - - do.

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

cre - scen - - do.

- shore they gain!

*f* *p*

*f* *p*

EDITH.

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

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

CHORUS.

Though it per - ish — bye - - and - bye. Hail it as a true al-

EDITH.

- ly, — Though it per - ish bye - and - bye. Ev - 'ry mo - ment

brings a — trea - sure Of its own — es - - - pe - - cial —

plea - sure, Though the mo - ments quick - - ly die, Greet them

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



*G*  
fly.

**CHORUS.**  
Though the moments quickly die, Greet them gai-ly as they fly.

*G*  
*f* *p*

**SOLO. KATE. H**

Far a - way from toil and care,

*H*  
*p*

Rev - - el - 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 - our— them who please. *CHORUS.* We'll be Queens, and make de - - crees, They may

*K*

hon - our them who please.

*ff*

*L. f. TUTTI.* Let us gai - - ly tread the—

*ff*

meas - ure, Make the most of fleet - ing— lei - sure,



Hail it as a true ally, Though it perish - and -

- bye, Hail it as a true ally, Though it per - ish -

bye - and - bye. Let us gai - ly tread the measure, Make the most of - fleeting leisure, Hail it as a

true ally, a true ally.

## No. 6.

## RECITATIVE.— (Edith, Kate, Frederic, &amp; Chorus.)

*Allegro.* VOICE. RECIT. FRED. CHO. of GIRLS. FRED.

Stop, ladies, pray! A man! { I had intended Not to intrude myself }  
 upon your notice In this effective }

PIANG. *ff* *f*

*A tempo moderato*  
EDITH

but a-larm-ing costume, { But under these peculiar circumstances, It is my } will not be unwitness'd! But  
 { bounden duty to inform you That your proceedings }

FRED. CHO. of GIRLS. RECIT. FRED. *a tempo*

who are you, sir? Speak! I am a Pir-ate! A Pir-ate! Horror! Ladies, do not shun me! This

*p* *f*

*A Andante moderato*

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

*p*

mai - dens! Oh, blushing buds of e-ver-bloom-ing beau-ty! I, sore at heart,

EDITH. KATE.

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

CHO. of GIRLS.

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

N<sup>o</sup> 7.

## SONG.— (Frederic &amp; Chorus of Girls.)

*Andante.*

FREDERIC. 

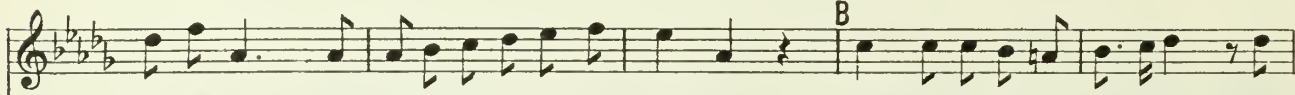
Oh, is there not one

PIANO. 




mai - den breast Which does not feel the mor - al beau - ty Of mak - ing worldly





in - te - rest Sub - or - din - ate to sense of du - ty? Who would not give up willingly 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 his *rall.* po - si - tion, To

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

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

-tion! *p* CHORUS of GIRLS. A - las, there's not one mai - den breast Which seems to feel the mor - al

beau - ty Of mak - ing world - ly in - ter - est Sub - or - din - ate to sense of

du - - ty! *f* *ff* *p* FRED. Oh,

is there not one mai-den here Whose home-ly face and bad com - plex - ion Have

caused all hope to dis-ap-pear Of e-ver 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 - e-ver plain you be—I'll love you! How -

*rall.* - e - ver plain you be, *E a tempo* If you will cast your eyes on me— How -  
*rall* *pp dolce*

CHORUS OF GIRLS.

- e-ver plain you be-I'll love you, I'll love you, I'll love, I'll love you!

*ff* *or* *cresc.* *f* *dim.*

- las! there's not one mai - den here Whose home - ly face and bad com - plex - ion Have

*p*

caus'd all hope to dis - ap - pear Of e - ver win - ning man's af - fec - - - tion! Not

*dim.* *F* *p*

FRED.

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

CHORUS. FRED. CHORUS MABEL. CHORUS.

*f*

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

MABEL.

*rall.*

*Moderato.*

Oh, sis-ters, deaf to pi-ty's name, For shame! It's true that he has gone a -

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

**G** CHORUS.

all be deaf to pi-ty's name? The question is, had he not been A thing of beauty, Would she be sway'd by

**MABEL.**

quite as keen ▲ sense of du-ty? For shame! for shame! for shame!

*Allaca.*



## No 8.

## SONG.—(Mable &amp; Chorus of Girls)

*Tempo di Valse.*

VOICE. 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 *a tempo*

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

## B CHORUS OF GIRLS.

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!

*p*

## 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*

Ah! Ah! Ah!

cre - scen - do

*D a tempo*

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

*p a tempo*

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

*E a tempo*

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

CHORUS.

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

*p a tempo*

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

one! Take heart, Take

8

heart!

heart!

*pp*

8

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 (B-flat and E-flat). It begins with a series of quarter notes on a single pitch, followed by a dotted quarter note. The lyrics "heart!" are written below the first measure. The second staff is a vocal line with a treble clef, starting with a quarter note followed by two rests. The lyrics "heart!" are written below the first measure. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff begins with a series of eighth notes, and the left-hand staff has a steady bass line. The dynamic marking *pp* is placed above the first measure of the piano accompaniment. A fermata is placed over the eighth note in the first measure of the right-hand piano staff.

F

Detailed description: This system contains the third system 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 dotted quarter note. The dynamic marking *F* is placed above the fifth measure. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff begins with a series of eighth notes, and the left-hand staff has a steady bass line. The dynamic marking *F* is placed above the fifth measure of the right-hand piano staff.

4/2 3/2

Take mine! Take heart

CHORUS.

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 and a key signature of two flats. It begins with a half note, followed by a quarter note, and then a series of quarter notes. The lyrics "Take mine! Take heart" are written below the first two measures. Above the first two measures, the time signatures "4/2" and "3/2" are written. The second staff is a vocal line with a treble clef, starting with a quarter note followed by two rests. The lyrics "CHORUS. Take a - ny heart - but ours!" are written below the first measure. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff begins with a series of eighth notes, and the left-hand staff has a steady bass line. The dynamic marking *p* is placed above the first measure of the right-hand piano staff, and *pp* is placed above the fifth 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 and a key signature of two flats. It begins with a series of quarter notes on a single pitch, followed by a dotted quarter note. The lyrics "Take heart! Take" are written below the first two measures. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff begins with a series of eighth notes, and the left-hand staff has a steady bass line.

heart! Take mine! Take heart!

*G a tempo*

*f*

*G*

*f a tempo*

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

MABEL.

Ah! ah! Ah!

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

*sf*

*cadenza ad lib.*

Take heart.

ours, Take heart.

*ff*



No. 9.

## Edith, Kate &amp; Chorus of Girls.

*Allegretto.* EDITH.

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

PIANO. *p* *staccato*

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

"Free them from your te - ther - Play at o - ther games -

KATE.

Leave them here to - ge - ther." Her case may, a - ny day, Be

*sempre staccato*

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

Let us com - pro - mise, (Our hearts are not of lea - ther;) Let us shut our eyes, And

CHORUS. *pp*

talk a - bout the wea - ther. Yes, yes, let's talk a - bout the wea - ther.

*pp*

*Attacca.*

## No 10.

## DUET.— (Mabel &amp; Frederic, &amp; Chorus of Girls.)

*Allegro vivace.* CHORUS OF GIRLS.

VOICE. How beau-ti-ful-ly

PIANO. *f* *p*

blue the sky, The glass is ris-ing ve-ry high, Con-ti-nue fine I hope it may, And

yet it rain'd but yes-ter-day. To-mor-row it may pour a-gain, I hear the coun-try

wants some rain,) Yet peo-ple say, I know not why, That we shall have a warm Ju-ly. To-



-mor-row it may pour a - gain, (I hear the coun - try wants some rain,) Yet

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

MABEL.  
Did e - - ver mai - - den

*dim.*  
-mor-row it may pour a - gain, (I hear the coun - try wants some rain,) Yet

wake *ppp* From dream - of home - - - ly du - ty,

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

To find her day - light break With such - ex - ceed -

- ing beau-ty? Did e - ver mai - den close Her eyes on wak - ing

sad-ness, To dream of such ex - ceed - ing

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

FRED. C

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

CHORUS.

ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day. To -

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

know not why, That we shall have a warm Ju - ly. To - mor-row it may pour a - gain, (I

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

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

FRED.  
Did e - ver pi - - rate

roll His soul in guilt - - - ty dream-ing, And

wake to find that soul With peace and vir - - tue beam-ing!

CHORUS.

How beau-ti-ful-ly blue the sky, The glass is ris-ing ve-ry high; Con-

-ti-nue fine I hope it may, And yet it rain'd but yes-ter-day; Con-ti-nue fine I

MABEL. **F**

Did ev - er mai - den

FRED.

Did ev - er pi - rate

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

*p*

wake From dream- of home - - - ly du - ty,

loathed, For - sake- his hi - - - deous mis - sion,

glass is ris-ing ve-ry high, Con - ti - nue fine I hope it may, And yet it rain'd but

To find her day - light break With such - ex -

To find him - self - be - trothed to la - - dy

yes-ter-day. To - mor-row it may pour a - gain, (I hear the coun - try want's some rain,) Yet

- ceed - - ing beau - ty! Ah, yes!  
 of po - si - tion! Ah, yes!  
 peo - ple say, I know not why, That we shall have a warm Ju - ly, Yet peo - ple say, I

*p* *cre - scen - do* *molto*

Ah, yes, Ah yes!  
 Ah, yes, Ah yes!  
 know not why, That we shall have a warm Ju - ly, a warm Ju - ly.

*f* *ff*

23731

N<sup>o</sup> 11.

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

*Allegretto.*

FREDERIC.

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

PIANO.

*p*

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

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*)

*Vivace.*

GIRLS. PIRATES. GIRLS. PIRATES.

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

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

CHORUS

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

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

- li - ci - ty Of un - bound - ed do - mes - ti - ci - ty! You shall quick - ly be par -

The musical score is written in G major and 2/4 time. It features a piano accompaniment and two vocal parts: GIRLS (treble clef) and PIRATES (bass clef). The piece begins with a piano introduction marked *Vivace* and *ff*. The first vocal entry is by the GIRLS, followed by the PIRATES. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The score includes several dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte). The lyrics are written below the vocal staves, with some words split across lines. The piece concludes with a final piano accompaniment section.



- son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady bass line and chords in the right hand.

doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. We have

GIRLS.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. We have". The vocal line includes a section for "GIRLS." which is written in a treble clef. The piano accompaniment continues with the same accompaniment pattern.

miss'd our op - por - tu - ni - ty Of es - cap - ing with im - pu - ni - ty; So fare -

*mf*

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "miss'd our op - por - tu - ni - ty Of es - cap - ing with im - pu - ni - ty; So fare -". The vocal line begins with a section marked "A". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

- well to the fe - li - ci - ty Of our mai - den do - mes - ti - ci - ty! We shall

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "- well to the fe - li - ci - ty Of our mai - den do - mes - ti - ci - ty! We shall". The piano accompaniment continues with the same accompaniment pattern.

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

The fifth system of music continues the vocal line and piano accompaniment. The lyrics are: "quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a". The piano accompaniment continues with the same accompaniment pattern.

doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty, By a *f*  
 PIRATES.  
 By a

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

*a tempo* *f*

*Attaca*

No. 12.

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

MABEL. RECIT.

Hold, Monsters! {Ere your pirate caravanserai} wed us all, {Just bear in mind that we are Wards} {Proceed, against our will, to} {in Chancery, And father is a Major-}

PIANO. *fp*

SAMUEL. *p a tempo moderato.*

Ge - ne - ral! We'd bet - ter pause, or danger may be - fall; Their

*a tempo moderato.*

*p*

GIRLS.

fa - ther is a Ma - jor - Ge - ne - ral! Yes, yes, he is a Ma - jor -

MAJOR-GENERAL

SAMUEL.

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

CHORUS.

MAJOR-GENERAL

is a Ma - jor - Ge-ne-ral! He is! Hur - rah for the Ma - jor - Ge-ne-ral! And it

*p* *f* *p*

CHORUS

is, it is a glo - rious thing— To be a Ma - jor - Ge-ne-ral! It is! Hur -

*f*

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

*Allegro vivace.*

PIANO. *ff*

MAJOR-GENERAL. •

1. I am the ve - ry mod - el of a modern Ma - jor - Gi - ne - ral; I've  
 2. I know our my - thic his - to - ry, King Ar - thur's, and Sir Ca - ra - doc's, I

*pp*

in - for - ma - tion ve - ge - ta - ble, an - ni - mal, and mi - ne - ral; I  
 an - swer hard a - cros - ties, I've a pret - ty taste for Pa - ra - dox, I

know the kings of Eng - land, and I quote the fights his - to - ri - cal, From  
quote, in E - le - gi - acs, all the crimes of He - li - o - ga - ba - lus! In

Ma - ra - thon to Wa - ter - loo, in or - der ca - te - go - ri - cal; I'm ve - ry well ac - quaint - ed, too, with  
co - nics I can floor pe - cu - li - a - ri - ties pa - ra - bo - lus. I can tell un - doubt - ed Ra - pha - els from

mat - ters ma - the - ma - ti - cal, I un - der - stand e - qua - tions, both the sim - ple and quad - ra - ti - cal, A -  
Gerard Dows and Zoff - an - ies. I know the croaking cho - rus from the "Frogs" of A - ris - to - pha - nes! Then

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

(Dialogue.)  
With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use.  
And whis - tle all the airs from that in - fer - nal non - sense, *Pin - a - fore!*

*f*

With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With  
 And whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

*f*

With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With  
 And whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

*f*

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With  
 whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

*f*

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With  
 whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

*f*

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - po - then - use.  
 whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - pin - a - fore*.

*f*

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - po - then - use.  
 whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - pin - a - fore*.

## MAJOR-GENERAL.

I'm ve - ry good at in - teg - ral and dif - fer - en - tial cal - cu - lus, I  
Then I can write a wash - ing bill in Ba - by - lon - ic cu - nei - form, And

know the sci - en - ti - fic names of be - ings a - ni - mal - cu - lous In  
tell you ev - 'ry de - tail of Ca - rac - ta - cus - 's u - ni - form In

short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I }  
short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I }

am the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral In  
In

CHORUS.



short in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, He

short in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, He

*f*

is the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral!

is the ve - ry mo - del of a mo - dern Ma - jor - Gi - 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 Mau-ser 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 pro-gress has been made in mo-dern 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-

*a tempo Vivace.*

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

CHORUS.

You'll

*a tempo Vivace.*

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

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

*f*

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

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

gee.

MAJOR-GENERAL.

4. For my mi-li - ta - ry know-ledge, tho' I'm

gee.

*fz* *pp*

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 ve-ry mo-del of a

CHORUS.

mo-dern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

*ff*

N<sup>o</sup> 14.

## FINALE - ACT I.

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

*Moderato.* RECIT. MAJOR-GENERAL.

VOICE. Oh, men of dark and dismal 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

SAMUEL & KING. MAJOR-GENERAL. SAMUEL & KING. MAJOR-GENERAL

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

CHORUS OF PIRATES. *p*

How sad, an or-phan boy!

*Andante moderato.*CHORUS OF  
PIRATES.

chil - dren whom you see Are all that I can call my owa! Poor

*p*

MAJOR-GENERAL.

PIRATES.

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

MAJOR-GENERAL.

fel - low! If pi - ty you can feel, Leave me my sole re - main - ing joy - See,

at your feet they kneel; Your hearts you can - not steel A - gainst the sad, sad tale of the

*mf* *dim.*

SAMUEL, KING & CHORUS OF PIRATES.

PIRATES. *A*

lone-ly or - phan boy! Poor fel - low! See, at our feet they kneel! Our

SAM.

hearts we can-not steel A - gainst the sad, sad tale\_ of the lone-ly or - phan boy! The

SAMUEL & KING.

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

PIRATES *Allegro vivace.* MAJOR-GENERAL.

boy. Poor fellow! I'm

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

glo - ry; For they would have ta - ken my daugh - ters O - ver the

bil - lo - wy 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** *pp* MABEL.  
 He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

*pp* EDITH & KATE.  
 He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

*pp* FRED.  
 If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

*pp* SAM.  
 If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

*pp* KING.  
 If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

sto - ry.

*pp* CHORUS SOPRANOS.  
 He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

TENORS & BASSES.  
*pp*  
 If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

**B**  
*p*

M  
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

E & K  
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

F  
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

S  
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

K  
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

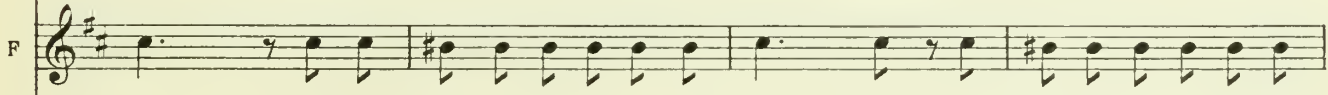
The piano accompaniment consists of two staves, treble and bass clef. The treble staff features a melody of eighth and sixteenth notes, often with grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines, primarily using eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4.

M 

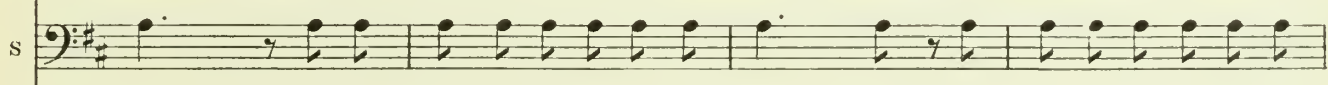
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

E & K 

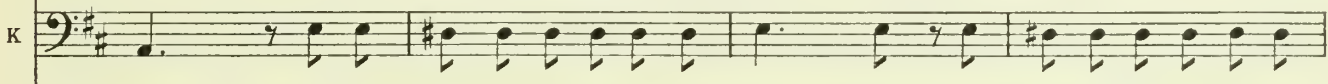
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

F 


-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

S 

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

K 

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent



-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent



-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent



M  
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

E & K  
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

F  
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

S  
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

K  
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

M  
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

E & K  
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

F  
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

S  
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

K  
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

MAJOR GENERAL *ff*  
It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

*C*  
*f*

M  
comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

E & K  
comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

F  
comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

S  
comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

K  
comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

comes in the same ca - te - go - ry As tell - ing a re - gu - lar sto - ry.

comes in the same ca - te - go - ry As tell - ing a 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

ra - ther think that we're Not al - to - ge - ther void of feel - ing. Al - though we live by strife, We're always

sor - ry to be - gin it: For what, we ask, is life Without a touch of Poetry in it?

CHORUS. MABEL & EDITH with 1st Sop.  
SOPRANOS. KATE with 2nd Sop.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

TENORS & FRED. with Tenor, SAM with 1st Bass.  
BASSES.

KING & MAJOR-GEN with 2nd Bass.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

*ff* Voices only.

een the Pi - rate's trade: Hail flow - ing fount of sen - ti -

een 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 pi - rate rules pro -

**E** (Orchestra)

- tect you: And hon - o - ra - ry members of our band we do e - lect



Allegro non troppo.

SAM.

MAJOR-GENERAL.

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

you!

CHORUS. SOPRANOS.

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

TENORS &amp; 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! Hurrah for the or-phan


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

**F**  
MABEL.




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

EDITH & KATE.



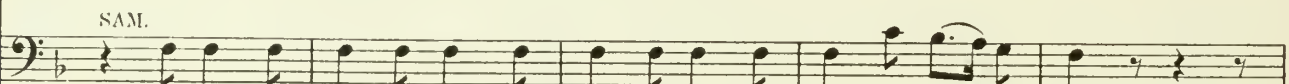
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

FRED.




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

SAM.



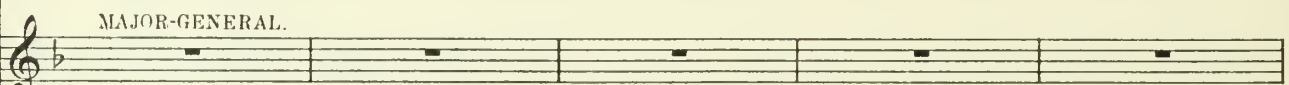
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

KING.



They will a - way and mar - ried be!

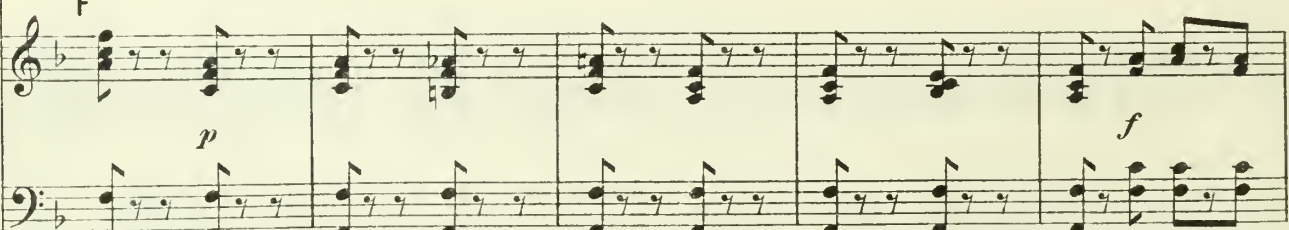
MAJOR-GENERAL.



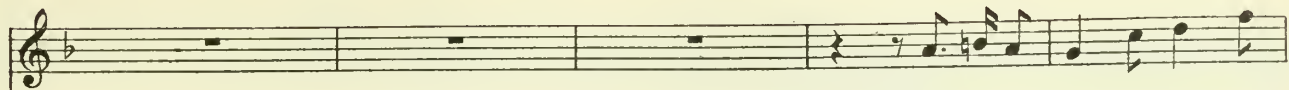
boy! *f* Oh, hap - py

boy! *f* Oh, hap - py

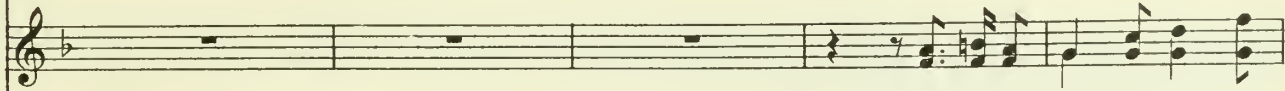
**F**



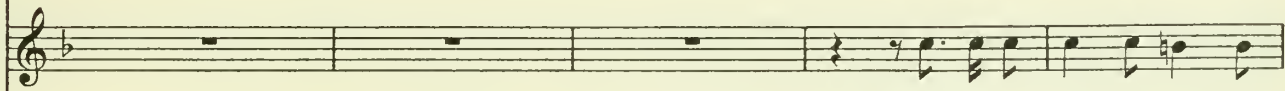
*p* *f*



Should it be - fall au - spi - cious -



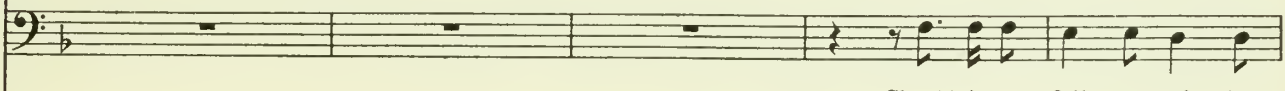
Should it be - fall au - spi - cious -



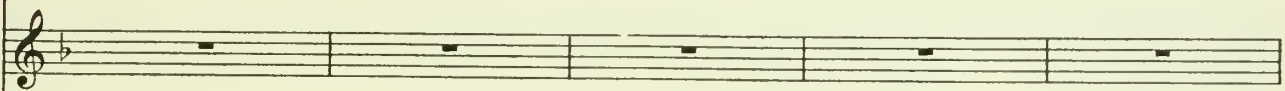
Should it be - fall au - spi - cious -



Should it be - fall au - spi - cious -



Should it be - fall au - spi - cious -

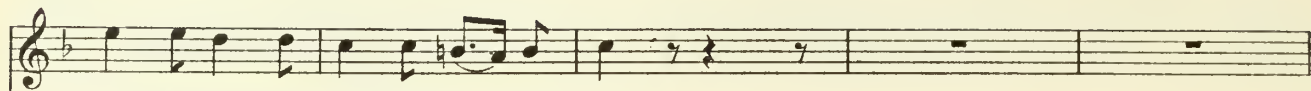


day, with joy - ous glee They will a - way and mar - ried be!



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

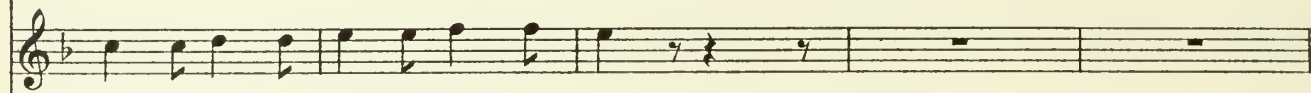




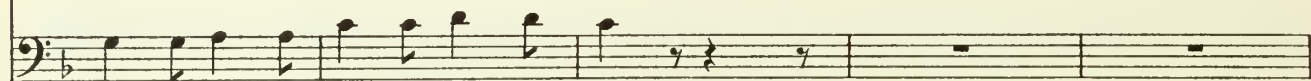
-lee, My sis - ters all will bridesmaids be!



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



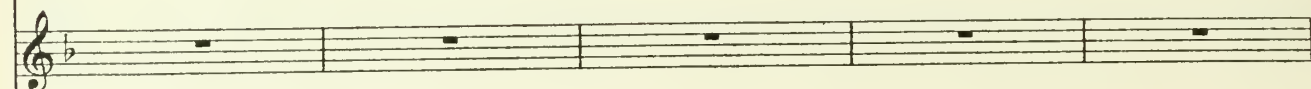
-lee, Her sis - ters all will bridesmaids be!



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



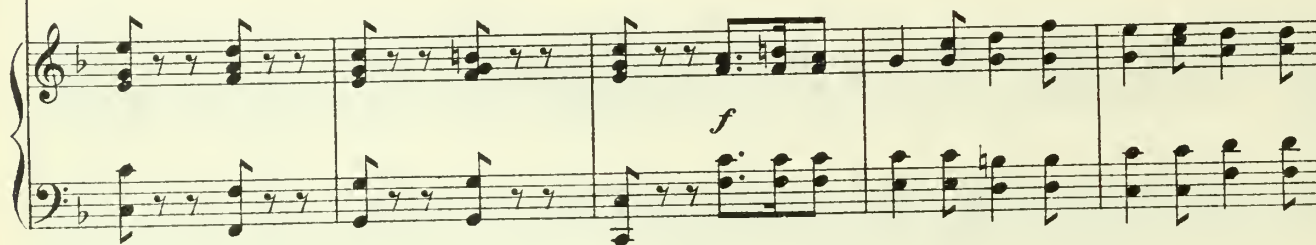
-lee, Her sis - ters all will bridesmaids be!



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



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



G

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

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

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

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

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

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

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

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

G

*f*

be. Should it be - fall au - spi - cious - lee, My sis - ters all will brides-maids be!

be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!

be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!

be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!

be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!

be. Should it be - fall au - spi - cious - lee, Should it be -

be. Should it be - fall au - spi - cious - lee, Should it be -

be. Should it be - fall au - spi - cious - lee, Should it be -

be. Should it be - fall au - spi - cious - lee, Should it be -



RECIT. RUTH

*Allegro agitato.*  
*ff*  
 Oh, mas-ter, hear one word, I do im-plore you!

Re-mem-ber Ruth, your Ruth, who kneels be-fore you!

CHORUS OF PIRATES.

FRED.

*a tempo*  
*ff*  
 Yes, yes, re-mem-ber Ruth, who kneels be-fore you! A -

CHORUS OF PIRATES.

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

RUTH.

PIRATES.

FRED.

PIRATES.

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!

*J Allegro risoluto.*

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

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, Tho' a

doc-tor of di - vi-ni-ty Is — lo - ca-ted in this vi - ci-ni-ty Pray ob-serve the mag-na -

-ni-mi-ty They 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 they give up the fe - li - ci - ty Of un-bound-ed do - mes -

-ti-ci-ty, Tho' a doc-tor of di - vi-ni-ty, Is — lo - ca-ted 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 - bound - ed do - mes - ti - ci - ty, But we

*p*

MABEL with 1st. Sop.  
EDITH & KATE with  
2nd. Sop.]

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

doc *cres* - - - - - *cen* - - - - - do - - - - - tor, al a

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

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

*cres* - - - - - *cen* - - - - - do - - - - - al -

M *ff*

MABEL. (top notes only.)  
EDITH with 1st SOP.

doc - - - - - tor, a doc - -

doc - - - - - tor, a doc - -

MABEL & EDITH with 1st. Sop., KATE with 2nd.

- - - - - tor of di - vi - - -

- - - - - tor of di - vi - - -

0

ni - - - - ty Tho' a doc - tor of di -

ni - - - - ty Tho' a doc - tor of di -

0

-vi-ni-ty Re - sides in this vi - ci - ni - ty, Tho' a doc - tor, a doc - tor, re -

-vi-ni-ty Re - - sides in this vi - ci - ni - ty, Tho' a doc - tor, a doc - tor, re -

-sides in this vi - ci - ni - ty This vi - ci - ni - ty

-sides in this vi - ci - ni - ty This vi - ci - ni - ty

*Tempo primo*

*ff*

*Red.*

*ff*

*ff*



**B** CHORUS OF GIRLS. *f*

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

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

unis.

seek. With sym - pa - the - tic care Their arms a - round — thee —

unis.

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

**C** SOLO. MABEL.

weep! Dear 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 bed When hap - py

day - light is dead? Oh,

CHORUS OF GIRLS.

*f* *dim.*



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

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

unis.

sym - pa - the - tic care Their arms a - round thee creep; For

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

unis.

*pp*

Red. \* Red. \*

Nº 2.

## RECITATIVE--(Frederic &amp; Major-General.)

MAJOR-GENERAL.

Then, Fred-er-ic, let your es-cort li-on-hearted Be summon'd to re-ceive a gen'-ral's bless-ing.

PIANO. *f*

FRED.

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

Nº 3.

## CHORUS--(With Solos for Mabel, Edith, &amp; Sergeant.)

*Allegro marziale.*

come.

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

SERGEANT.

When the foe - man bares his steel,

We un-

CHORUS OF POLICE.

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

- com - fort - a - ble feel!

And we find the wis - est thing,

Ta-ran - ta - ra,

Ta-ran - ta -

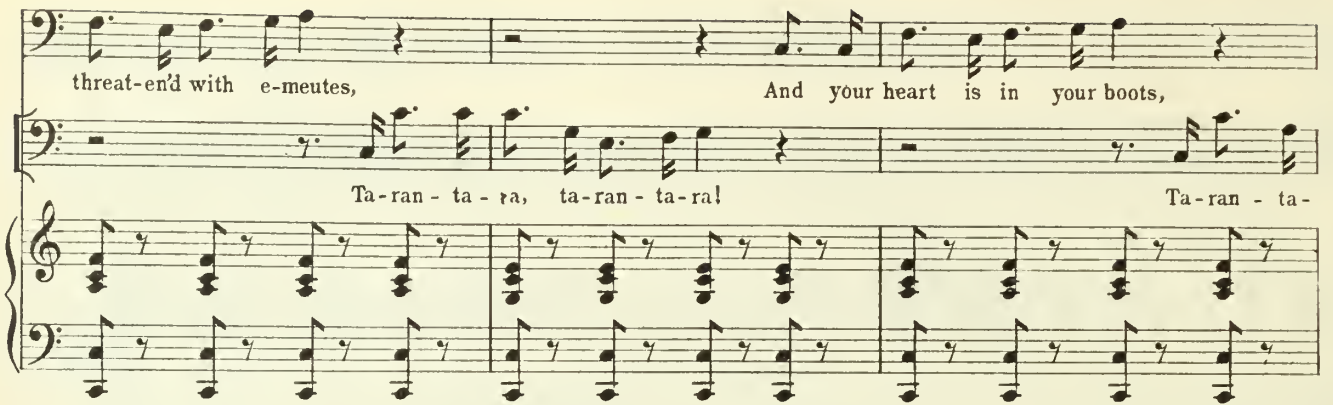
Is to slap our chests and sing Ta-ran - ta - ra!

For when

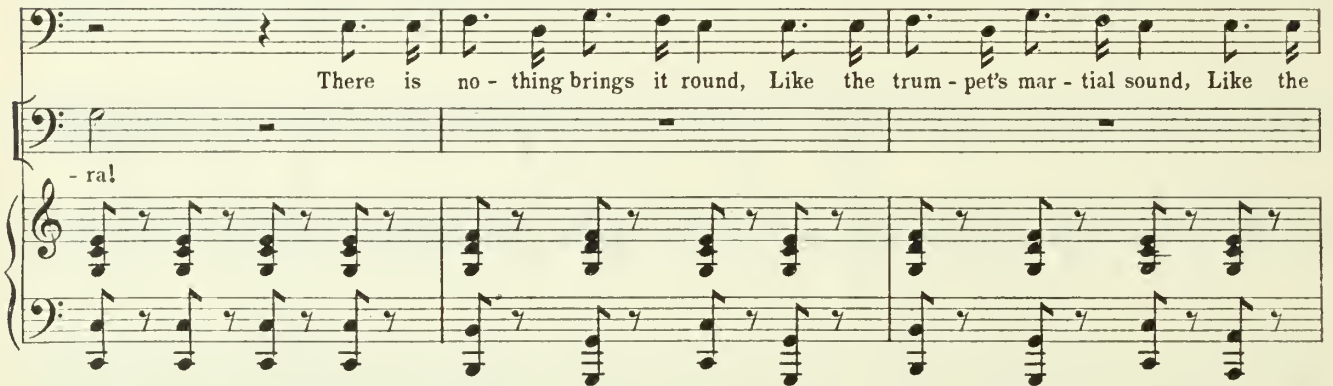
- ra, ta-ran - ta - ra!

Ta-ran - ta - ra!

threat-ened with e-meutes, And your heart is in your boots,  
Ta-ran - ta - ra, ta-ran - ta-ra! Ta-ran - ta -



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



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



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

**C**

MABEL.

ra! Go, ——— ye he - roes, go ——— to glo - ry,

ra!

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 slaugh - ter; Die, ——— and ev - 'ry Cor - nish

daugh - ter With her tears your grave shall wa - - - ter! Go, — ye

*p* cre - scen - do

he - roes, go and die!

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

CHORUS OF GIRLS. KATE with 2nd SOFR. *f* Go, ye he - roes, go — and die! Go, ye he - roes, go — and

die!

*p* SERGEANT

die! Tho' to us it's e - vi - dent, These at

CHORUS OF POLICE.

*p*

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

*mf dim.* - - - *p*

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

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

Cal - cu - la - ted men to cheer, Who are

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

going to meet their fate In a high - ly ner - vous state,  
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

Still to us it's e - vi - dent These at - ten - tions are well meant.  
 -ra! Ta - ran - ta -

**E** EDITH.  
 -ra, ta - ran - ta - ra, ta - ran - ta - ra! Go and do your

best en - dea - vour, And be - fore all links we se - - ver,



We will say fare - well for e - ver. Go to glo - ry and the

*ere - seen - do*

**CHORUS OF GIRLS.**

grave! 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 -

*pp*

-haps it would be wise Not to carp or cri - ti - cise, For it's ve - ry e - vi - dent These at -

-ten - tions are well meant.

Yes, it's ve - ry e - vi - dent E - vi -

POLICE.

These at - ten - tions are well meant,

SERGEANT. CHORUS OF POLICE.

- dent, e - vi - dent, Unis. *p* Unis.

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

MABEL.

*p*

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

EDITH.

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

*p* CHORUS OF GIRLS.

Go, ye he - roes, go to

foe - man bares his steel, Ta - ran - ta - ra, ta - ran - ta - ra! We un - com - for - ta - ble feel, Ta - ran - ta -

go - - ry, Ye shall live in song and sto - ry,  
 go - - ry, Ye shall live in song and sto - ry,  
 glo - - ry! Ye shall, Ye shall  
 - ra! And we find the wis - est thing, Ta-ran - ta - ra, ta-ran - ta-ra! Is to

Go to im-mor-ta-li-ty! Go to death, and go to  
 Go to im - mor-ta - li - ty! Go to death, and go to  
 live in sto - ry Go to death, and go to  
 slap our chests and sing, Ta-ran - ta - ra! For when threat - en'd with emeutes, Ta-ran - ta -

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked above the first vocal staff.

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "tears your grave shall wa - - - ter. Go, ye he - roes, go and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked above the first vocal staff.

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

cre - - - scen - - -

H

SERGEANT & TENORS.  
Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

BASSES.  
sound! Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra,

*dim.* *pp* *cre - -*

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

- - - scen - - - do

*f* *f* *f* *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*

Empty musical staves.

cre - - - scen - - - do  
 go! Ta-ran - ta - ra! Ta-ran - ta - ra! All right, we

cre - - - scen - - - do  
 These pi - rates slay! Then do not stay! Then why this de-lay!

cre - - - scen - - - do

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,

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

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

MAJOR-GENERAL. Yes, but you don't go!

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

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

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

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, 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

*ff*

go!

go!

go!

go!

go!

go!

*ff*

*8*

No. 4.

RECITATIVE and TRIO.

RECIT. FRED.

Now for the Pi-rates' lair! Oh, joy un bound-ed! Oh, sweet re - lief! Oh, rapture un-ex-

*Maestoso.*

PIANO.

*ff*

- am - pled At last I may a - tone, in some slight mea - sure, For the re - peat - ed acts of theft and

*fz*

*p*

pil - lage, Which, at a sense of du - ty's stern dic - ta - tion, I, cir - cum - stan - ce's vic - tim, have been

*Moderato.*

RUTH.  
And

guilt - y!

KING. Who calls?

Young Fred'ric! Your late com - man - der!

I, FRED. your lit - tle Ruth!

Oh, mad in - tru - ders, How dare ye face me?

KING.

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

FRED.

mer - cy on us; hear us, ere you slaugh - ter. I do not

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

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

N<sup>o</sup> 5.

## TRIO—(Ruth, Frederic, and King.)

*Allegro grazioso.*

PIANO. *f*

RUTH. **A**

1st. Verse. When you had left our pi - rate fold, We tried to raise our

KING.

2nd. Verse. knew your taste for cu - rious quips. For cranks and con - tra -

**A**

*p*

spi - rits faint, Ac - cord - ing to our cus - tom old, With quip and quib - ble quaint; But

- dic - tions queer: And with the laugh - ter on our lips, We wish'd you there to hear. We

all in vain, the quips we heard, We lay and sobb'd up - on the rocks, Un - til to some - bo -

said, "If we could tell it him, How Fred-ric' would the joke en - joy" And so we've risk'd both

FRED. RUTH.

- dy oc-curr'd A start-ling pa - ra - dox. A pa - ra - dox? A pa - ra - dox, A most in -  
2. That pa - ra - dox?

life and limb To tell it to our boy. That pa - ra - dox, That most in -

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

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

B 1st. & 2nd. Verse.

beat this pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A

FRED. 1st. & 2nd. Verse.

A pa - ra - dox, a pa - ra - dox, A

1st. & 2nd. Verse.

beat that pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A

B

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

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

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

2. this

1. 2.

- dox!

- dox!

- dox!

- dox!

We

**C** KING.

{ For some ridiculous reason, to } { -loyal, Some person in authority- } { Royal, Has decided that, although }  
 { which, however, I've no desire } { I don't know who- very likely } { for such a beastly month as Febru }  
 { to be dis- } { the Astronomer } { -ary, twenty-eight days as a rule are }

{ plenty: One year in every four } { twenty. Through some singular co- } { fairy, You are the victim of this }  
 { his days shall be reckoned as } { -incidence- I shouldn't be surprised } { clumsy arrangement, having been }  
 { nine-and- } { if it were owing to the agency of } { born in leap-year, on the twenty- }  
 { } { an ill-natured } { -ninth of Feb- }

**D** RUTH. *f*

Ha,

*a tempo*

{ -urary, And so, by a simple arith- } { -cover, That tho' you've lived twenty- } o - ver! Ha,

{ -metical process, you'll easily dis- } { one years, yet, if we go by birthdays, }  
 { } { you're only five and a little bit }

FRED.  
 ha, ha, ha, ha, ha! Ho, ho, ho, ho!  
 Dear me, Let's

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

*dim.* *p*

RUTH.  
 see! Yes! yes! with yours my fig-ures do a - gree! Ha, ha, ha,  
 KING.  
 Ha, ha, ha,

RUTH.  
 ha, ha, ha, ha, ha!

E

FRED.  
 How quaint the ways of

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

*dim.* *p*

Pa - ra - dox! At com - mon sense she gai - ly mocks! Tho' count - ing in the u - sual way, Years





ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha,

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge -

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge -

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! A most in - ge -

-nious pa - ra - dox.

-nious pa - ra - dox.

-nious pa - ra - dox.

## No. 6.

## TRIO—(Ruth, Frederic, and King.)

*Allegro molto.*

RUTH.  
A-way, a - way! — my heart's on fire! — I burn this

KING.  
A-way, a - way! — my heart's on fire! — I burn this

PIANO.

base de-cep-tion to re - pay. — This ve-ry night — my ven-geance dire — Shall glut it -

base de-cep-tion to re - pay. — This ve-ry night — my ven-geance dire — Shall glut it -

-self in gore. A-way, a - way! —

FRED.  
A-way, a - way! — ere I ex - pire — I find my

-self in gore. A-way, a - way! —

du - ty hard to do to - day! — My heart is filled — with an-guish dire; — It strikes me

to the core! A-way, a - way! —

With false-hood foul He trick'd us of our brides; — Let vengeance

howl; The Pi-rate so de - cides. — Our na-ture stern He soft-ened with his lies! — And, in re -

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

yes! to-night the trai-tor dies! — To - night he dies! —  
 yes! to-night the trai-tor dies! —  
 yes! to-night the trai-tor dies! — Yes, or ear-ly to-

*dim.* — — — *mf* *p*

They will welter in sor - row. In their natures they  
 His girls like-wise? —  
 - mor - row. The one soft spot —

cher - ish— To - night he dies! Yes, or early to -

And all who plot — To - night he dies! Yes, or early to -

To a-buse it shall per - ish! To - night he dies! Yes, or early to -

*p*

*pp*

- mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they

- mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they

- mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they

cher - ish, And all who plot To a-buse it shall per - ish! A-way, a - way, a -

cher - ish, And all who plot To a-buse it shall per - ish! A-way, a - way, a -

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

*C* *ff*

*ff*

*C* *f*

- 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*

No. 7.

## RECITATIVE &amp; DUET. (Mabel &amp; Frederic.)

MABEL. RECIT.

All is pre-pard, your gal-lant crew a - wait you. My Fred-er-ic in

PIANO.

*p* *f*

FRED.

tears! It can-not be That li-on-heart quails at the com-ing con-flict? No, Ma - bel, no. A

*a tempo moderato*

ter - ri-ble dis - clo - sure Has just been made! Ma - bel, my dear - ly - lov'd one, I

*p a tempo moderato*

bound my-self to serve the Pi-rate Cap-tain Un - til I reach'd my one and twen-tieth



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 birth - day Will not be reach'd by me till nine - teen

MABEL. FRED.

for-ty! Oh, hor - ri-ble! ca - tas-tro-phe ap-pall - ing! And

MABEL.

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

*con forza*

Nº 8.

## DUET.-(Mabel &amp; Frederic.)

*Allegro agitato.*

MABEL. *f* Stay, Fred - 'ric, stay! They have no le - gal

PIANO. *ff* *f* *p*

claim, No sha - dow of a shame Will fall up - on thy name; Stay, Fred - 'ric,

stay!

FRED. *f* Nay, Ma - bel, nay! To - night I quit these

walls, The thought my soul ap - pals; But when stern Du - ty calls,

A

Stay, Fred-ric, stay! They have no

I. must o - bey!

Nay, Ma - bel, nay;

A

claim— No sha - dow of a shame Will fall — up - on thy

But du - ty's name. The thought — my soul ap - pals; But when — stern du - ty

name: Stay, Fred-ric, stay!

calls, I must o - bey!

*ff*

B

*Andante.*

MABEL.

Ah, leave me not to pine A-lone and des- o-late; No fate seem'd fair as mine, No hap-

*pp dolce*

- pi-ness so great! And 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, must I leave thee here In end - less night to dream, Where joy is dark and

*p dolce*

drear, And sor - row all su - preme! Where na - ture, day by day, Will sing,—

— in al - tered tone, This wea - ry round - e - lay: "He loves thee— he is gone. Fal

MABEL.

Fal - la, la, la, Fal - la!

*rall.*

- la, la, la, Fal - la, la, la! He loves thee— he is gone Fal - la, la, la, Fal - la!"

*cresc. dim. p*

**C** RECIT.

It

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

**C**

*p*

seems so long!

Swear that, till then, you will be true to me!

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

*f*

*Allegro vivace.*

Oh, here is love, and here is truth, And here is food for joy - ous -

Oh, here is love, and here is truth, And here is food for joy - ous -

*ff* *mf*

laugh - ter; He will be faith - ful to his sooth, Till we are wed, and - e - ven

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

af - ter! Oh, here is love, and here is truth,

af - ter! Oh, here is love, and here is truth, She

*D*

He will be faith-ful to his sooth, Till we are-

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

wed, Yes, e-ven af - - ter! Oh, here is love, and here is

And e-ven af-ter! Oh, here is love, and here is

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

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

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



wed, and e-ven af - ter! He will be faithful to his sooth, and

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

af - - - ter, e-ven af - ter! Oh, here is love, and here is truth, Oh, here is

af - - - ter, e-ven af - ter! Oh, here is love, and here is truth, Oh, here is

*fp* *cres - - cen - - do*

love, is love!

love, is love!

*f* *ff* *b*

No. 9.

## RECITATIVE—(Mabel, &amp;c. Chorus of Police.)

MABEL. *RECIT.*

No, I am brave! Oh, fam-i-ly de-scent, How great thy charm, thy sway how

PIANO. *f*

ex-cel-lent! Come, one and all, un-daunt-ed men in blue, A cri-sis,

*a tempo moderato*

*a tempo*

now, affairs are com-ing to!

*cresc.* *f*

SOLO SERGEANT.

Tho' in bo-dy and in mind, We are

CHORUS OF POLICE.

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

*dim.* *p*

ti - mid - ly in - clined, And a - ny - thing but blind,

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

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "ti - mid - ly in - clined, And a - ny - thing but blind,". The middle staff is a bass line with lyrics: "Ta - ran - ta - ra! Ta - ran - ta -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a rhythmic pattern of eighth notes and chords.

To the dan - ger that's be - hind, Yet,

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

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "To the dan - ger that's be - hind, Yet,". The middle staff is a bass line with lyrics: "- ra, ta - ran - ta - ra! Ta - ran - ta - ra!". The bottom staff is a piano accompaniment in grand staff with a rhythmic pattern of eighth notes and chords.

when the dan - ger's near, We man - age to ap - pear,

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

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "when the dan - ger's near, We man - age to ap - pear,". The middle staff is a bass line with lyrics: "Ta - ran - ta - ra, ta - ran - ta - ra! Ta - ran - ta -". The bottom staff is a piano accompaniment in grand staff with a rhythmic pattern of eighth notes and chords.

As in - sen - si - ble to fear As a - ny - bo - dy here, as

-ral

The first system consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "As in - sen - si - ble to fear As a - ny - bo - dy here, as". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

a - ny - bo - dy here. Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

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

The second system continues the vocal line with lyrics: "a - ny - bo - dy here. Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -". The piano accompaniment includes a dynamic marking of *p* (piano) 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, ta-ran - ta -

The third system continues the vocal line with lyrics: "-ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -". The piano accompaniment continues with the same rhythmic pattern.

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

MABEL. "Death and glory!" "oid associates" "acted nobly."

*Dialogue goes on.* CHORUS OF POLICE.

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

"Go ye and do yours" SERGEANT. "This is perplexing." "sense of duty?"

He has acted nobly! Right oh! We cannot understand it at all!

"we joined the force." "Too late now"

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

*Allegro*

No 10.

SONG.— (Sergeant & Chorus.)

*Allegro moderato.*

SERGEANT.

1. When a  
2. When the

fel-on's not en-gaged in his em-ploy-ment — Or ma-tur-ing his fe-lo-nious lit-tle  
en-ter-pris-ing burg-lar's not a-burg-ling — When the cut-throat is-n't oc-cu-pied in

CHORUS OF POLICE.

his em-ploy-ment,  
not a-burg-ling,

plans — His ca-pa-ci-ty for in-no-cent en-joy-ment — Is  
crime — He — loves to hear the lit-tle brook a-gurg-ling — And

lit-tle plans, -cent en-joy-ment,  
-pied in crime, brook a-gurg-ling,

just as great as a - ny hon - est man's.— Our  
 lis - ten to the mer - ry vil - lage chime.— When the

hon - est man's.  
 vil - lage chime.

feel-ings we with dif - fi - cul - ty smo-ther— When con - sta - bu - la - ry du - ty's to be  
 cos-ter's fin-ished jump-ing on his mo-ther— He loves to lie a - bask - ing in the

-cul - ty smo-ther,  
 on his mo-ther,

done, }— Ah, take one con - sid - er - a - tion with an - o - ther— A po -  
 sun, }—

to be done. }  
 in the sun. }

with an - o - ther,

-lice-man's lot is not a hap-py one. When con - sta - bu - la - ry du - ty's to be

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*



## No 11.

## SOLO.—(Sergeant &amp; Chorus of Pirates &amp; Police.)

*Allegretto.*CHORUS OF PIRATES (*behind the scenes.*)

PIANO.

A rol-lick-ing band of Pi-rates we, Who, ti-red of toss-ing

SERGEANT.

on the sea, Are try-ing their hand at a bur-gla-ree, With wea-pons grim and go-ry. Hush,

PIRATES.

hush, I hear them on the ma-nor poaching; With steal-thy steps the Pi-rates are ap-proaching! We

are not com-ing for plate or gold; 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 Fif-ty-fold! They

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

CHORUS OF POLICE.

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

SERGEANT.

They come in force, with stealthy

CHORUS. repeat this, and dim till next Chorus.

stride; Our ob-vious course is now-to hide! Ta-ran-ta-ra, ta-ran-ta-ra!

No 12.

SOLO.-(Samuel & Chorus of Pirates.)

*Allegro marziale.*

CHORUS OF PIRATES.

PIANO.

With

*f fz fz fz fz fz fz*

cat-like tread, Up-on our prey we steal; In si-lence dread Our cau-tious way we feel!

*p ff p ff p ff*

No sound at all, We ne-ver speak a word; A fly's foot-fall Would be dis-

*p ff p ff p*

- tinct - ly heard-

CHORUS OF POLICE.

So steal - thi -

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

*p* 8

- ly the Pi - rate creeps, While all the household sound - ly sleeps.

*p*  
Come, friends, who plough the sea, True to na - vi - ga - tion, Take an - o - ther sta - tion,  
*pp*  
Ra, ra, 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!  
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra!

**B**

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

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

Let's va - ry pi - ra - ce, With a lit - tle bur - gla - reel!

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

*cre - - seen - do*

**C**  
SOLO. SAMUEL.

Here's your — crow - bar, and — your — cen - tre-bit, Your

life — pre - ser - ver — you may want to hit!

Your si - lent match - es, your dark lan - tern seize! —

*p*

Take your file ————— and your ske - le - ton - ic keys!

PIRATES.  
With cat-like

POLICE.  
*f*

Ta-ran-ta-ra,

*f*

tread, in si-lence dread, With cat - like tread, Up-

ta-ran-ta-ra - - - ral

*ff* *p* *ff*

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

No sound at all, We ne - ver speak a word; A fly's foot - fall Would be dis-

- tinct - ly heard! Come, friends, who plough the sea, Truce to na - vi - ga - tion,

POLICE.

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

Take an - o - ther sta - tion; Let's va - ry pi - ra - cee

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

cre - - - seen - - - do

With a lit - tle bur - gla - reel! With cat - like tread Up - on our  
 ra. Ta - ran - ta - ra, ra, ra, ta - ran - ta - ra, Ta - ran - ta -

*E* *ff*

*f* *ff*

8

prey we steal; In si - lence dread Our cau - tious  
 - ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta -

8

way we feel.  
 - ra, ra, ra!

*ff*

8



## No 13.

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

Recit.  
FREDERIC.

VOICE. Hush, hush! not a word; I see a light in - side! The

PIANO. *fz*

PIRATES.

Ma - jor - Gen - 'ral comes, so quick - ly hide! Yes, yes, the Ma - jor - Gen - 'ral

*p*

POLICE. MAJOR - GENERAL.

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

*A tempo moderato.*

- men - ted with the an - guish dread Of false - hood un - a - ton'd, I lay up - on my sleep - less bed, And

*p*

toss'd, and turn'd, and groan'd;      The man who finds his con - science ache No

CHORUS OF PIRATES.  
TENORS & BASSES.

peace at all en - joys:      And as I lay in bed a - wake, I thought I heard a noise.      He

RECIT. MAJOR-GENERAL.

thought he heard a noise; Ha, ha!      No, all is still, In dale, on hill, My mind is set at

ease;      So still the scene, It must have been The sigh - ing of the

## No 14.

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

*Allegro grazioso.*

VOICE. breeze.

PIANO. *p* *mf*

1. Sigh - ing soft - ly to the ri - ver, Comes the lov - ing breeze; ———  
2. Yet, the breeze is but a ro - ver; When he wings a - way! ———

*pp*

Set - ting na - ture all a - qui - ver, Rust - ling thro' the  
Brook and pop - lar mourn a lo - ver! Sigh - ing, "Well - a -

trees— day!"

PIRATES. *pp*

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

POLICE.

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

rip - pling mea - sure, Laughs for ve - ry love, While the pop - lars, and un - do - ing That the rogue could tell; When the breeze is

in their plea - sure, Wave their arms a - bove. out a - woo - ing, Who can woo so well?

Yes, the Shock - ing

Yes, the Shock - ing

trees for ve - ry love, Wave their leaf - y arms a -  
tales the rogues could tell, No - bo - dy can woo so

trees for ve - ry love tell, Wave their leaf - y arms a -  
tales the rogue could tell, No - bo - dy can woo so

**B** MAJOR GENERAL with 1st Tenor.

-bove. Ri - ver, ri - ver, lit - tle ri - ver, May thy  
well. Pret - ty brook, thy dream is o - ver, For thy

-bove. Ri - ver, ri - ver, lit - tle ri - ver, May thy  
well. Pret - ty brook, thy dream is o - ver, For thy

lov - ing pros - per e'er; Hea - ven speed thee pop - lar tree, May thy  
love is but a ro - ver; Sad the lot of pop - lar trees, Court - ed

lov - ing pros - per e'er; Hea - ven speed thee pop - lar tree, May thy  
love is but a ro - ver; Sad the lot of pop - lar trees, Court - ed

woo - ing hap - py be, Hea - ven speed thee, pop - lar  
 by - a fic - kle breeze, Sad the lot of pop - lar

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "woo - ing hap - py be, Hea - ven speed thee, pop - lar" and "by - a fic - kle breeze, Sad the lot of pop - lar". The middle staff is the vocal line in bass clef with the same lyrics. The bottom staff is the piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include *f* (forte) in both vocal and piano parts.

tree, May thy woo - ing hap - py be!  
 trees, Court - ed

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "tree, May thy woo - ing hap - py be!" and "trees, Court - ed". The middle staff is the vocal line in bass clef with the same lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo). A first ending bracket labeled "1." spans the final measures of the system.

by a fic - kle breeze!  
 by a fic - kle breeze!

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "by a fic - kle breeze!". The middle staff is the vocal line in bass clef with the same lyrics. The bottom staff is the piano accompaniment. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). A second ending bracket labeled "2." spans the final measures of the system. The system concludes with a double bar line and repeat signs.

**C** CHORUS OF GIRLS. SOPRANOS.

*Allegro vivace.* Now what is this, and what is that, and why does father leave his rest At

such a time of night as this, so ve-ry in-com-plete-ly dress'd? 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 ve-ry in-com-plete-ly dress'd!

D

So ve-ry in-com-plete-ly dressed, At such a time of

*Dialogue.*

night.

GIRLS.

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

PIRATES.

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

E



ff

MAJOR GENERAL.

Fred - e - ric here! Oh joy! Oh rap - ture! Summon your men, and ef - fect their cap - ture!

*p*

MABEL. FRED. PIRATES

Fred - e - ric, save us! Beau - ti - ful Ma - bel, I would if I could, but I am not a - ble. He's

*f*

tell - ing the truth, he — is not a - ble.

*ff*

KING.

With base de- ceit You worked up-on our feel - ings; Re-venge is sweet, And

fla- vours all our deal - ings! With cou- rage rare And re - so - lu - tion man - ly,

For death pre- pare, Un - hap - py Gen - ral Stan - ley! Is he to die, un -

G MABEL.

- shru - ven, un - an - neal'd? Oh, spare him! Will no one in his cause a wea - pon wield? Oh,

CHORUS OF GIRLS. MABEL. GIRLS.

spare him! Yes, we are here, though hi - ther - to con - ceal'd! Oh, rap - ture!

POLICE. GIRLS.

GIRLS.

So to Constab-u - lar-y pi - rates yield! Oh, rap-ture!

*eres - cen - do. ff*

**H** *Allegro moderato.*

PIRATES. *ff*

We tri - umph now, for well\_ we trow Your\_

POLICE. *ff*

You tri - umph now, for well\_ we trow Our

**H** *Allegro moderato.*

mor-tal ca-reer's cut\_ short; No pi - rate band will take\_ its stand At the

mor-tal ca-reer's cut\_ short; No pi - rate band will take\_ its stand At the

Cen - - - - - tral Cri - mi - nal Court!

Cen - - - - - tral Cri - mi - nal Court!

*J Moderato.*

SERGEANT.

To gain a brief ad-van-tage you've con -

-trived; But your proud tri-umph will not be long - lived.

KING.

SERGEANT.

Don't say you're or-phans, for we know that game! On your al - legiance we've a

stron - ger claim; We charge you yield, we charge you yield in

*Slower.*

KING.

POLICE.

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

*Listesso tempo.*

L KING.

Queen Vic - to - ria's name! — We yield at once, with hum-bled mien, Be -

POLICE.

- cause, with all our faults, we love our Queen! Yes, yes, with all their faults, they love their

1st SOPRANO.

M

RECIT.  
MAJOR-GENERAL.

Yes, yes, with all their faults, they love their Queen! A - way with them, and

2nd 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!

RUTH *a tempo*

place them at the bar! One mo-ment, let me tell you who they are: They

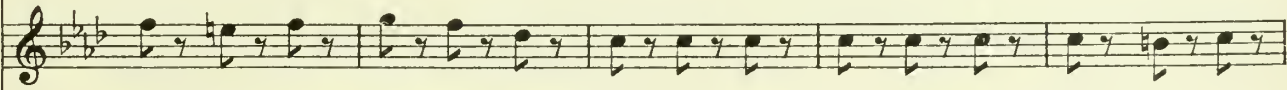
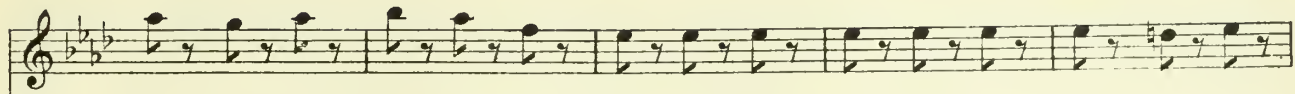
are no mem-bers of the com-mon throng, They are all no-ble-men, who have gone—

*Un poco più animato* CHORUS OF GIRLS *p*

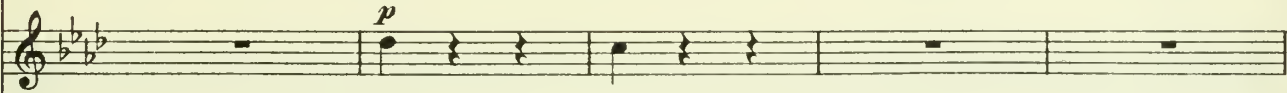
wrong They are all no-ble-men who have gone wrong

MAJOR-GENERAL *Moderato*

No Eng-lishman un-mov'd that state-ment hears! Be -



*p*  
Take heart,



*p*  
Take heart,



*p*  
Take heart,



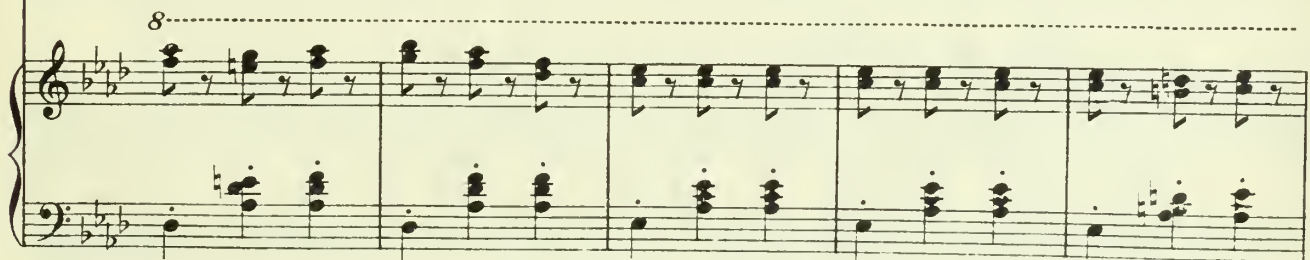
*p*  
Take heart,



*p*  
Take heart,



*p*  
Take heart,



The musical score is written in G major (one sharp) and 4/4 time. It consists of seven systems of staves. The first system shows a vocal line with a melodic line and a piano accompaniment line. The second system continues the vocal line with lyrics 'Take mine!' and a piano accompaniment line. The third system features a vocal line with lyrics 'take ours!' and a piano accompaniment line. The fourth system continues the vocal line with lyrics 'take ours!' and a piano accompaniment line. The fifth system continues the vocal line with lyrics 'take ours!' and a piano accompaniment line. The sixth system continues the vocal line with lyrics 'take ours!' and a piano accompaniment line. The seventh system features a vocal line with lyrics 'Take' and a piano accompaniment line. The piano accompaniment is primarily chordal, with some melodic movement in the right hand. The score includes dynamic markings such as *f* and *ff*, and a key signature change to G major indicated by a 'G' above the staff.



MABEL EDITH, & KATE, *tacet.*

RUTH, FRED., & MAJOR GENERAL with SOP.

EDITH with 1st SOP.

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

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

MABEL & EDITH with 1st SOP.

MAJOR GENERAL with 2nd SOP.

FRED. with TENOR.

KING & SAM. with BASS.

shine, Take heart,

shine, Take heart,

Take heart,

Take heart,

ere - - scen - - do

MABEL.

Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

EDITH.

Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

KATE & RUTH.

Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

MAJOR GENERAL

Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

FRED with TENOR.

*ff* Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

SAM & KING with BASS.

Take heart, \_\_\_\_\_ Take \_\_\_\_\_ ours! \_\_\_\_\_

*ff* *a tempo* *sempre ff*

*8* *ff* \*

# THE MIKADO

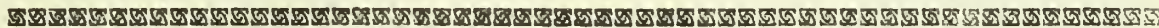
OR

## THE TOWN OF TITIPU

WRITTEN BY  
**W. S. GILBERT**



COMPOSED BY  
**ARTHUR SULLIVAN**



VOCAL SCORE



PIANOFORTE SOLO



LIBRETTO



- THREE LITTLE MAIDS FROM SCHOOL (Trio)
- THREE LITTLE MAIDS FROM SCHOOL (Cheap Edition for Choral Societies)
- THE SUN WHOSE RAYS
- THEY NEVER WOULD BE MISSED
- BRIGHTLY DAWNS OUR WEDDING DAY (Madrigal)
- BRIGHTLY DAWNS OUR WEDDING DAY (Cheap Edition for Choral Societies)
- THE MIKADO'S SONG
- HEARTS DO NOT BREAK
- WILLOW, TIT-WILLOW
- A WANDERING MINSTREL I (Guitar Accompaniment)



- VALSE (Solo or Duet) ... .. Arranged by P. BUCALOSSI
- LANCERS (Solo or Duet) ... .. Arranged by P. BUCALOSSI
- QUADRILLES (Solo or Duet) ... .. Arranged by P. BUCALOSSI
- POLKA ... .. Arranged by P. BUCALOSSI



- WARWICK WILLIAMS' PIANOFORTE SELECTION.
- WINTERBOTTOM'S PIANOFORTE SELECTION.
- KUHE'S FANTASIA (Solo or Duet).
- BOYTON SMITH'S FANTASIA.
- SMALLWOOD'S FANTASIA.
- GUSTAVE LANGE'S GRAND FANTASIA.

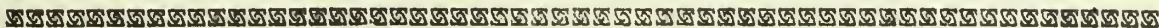


HENRY FARMER'S VIOLIN AND PIANOFORTE SELECTION.



WARWICK WILLIAMS' SELECTION AND WINTERBOTTOM'S SELECTION,  
For Full and Small Orchestra and Military Band.

VALSE, LANCERS, QUADRILLES, AND POLKA. For Full and Small Orchestra.



CHAPPELL & CO., Ltd. 50, NEW BOND STREET, LONDON, W. 1  
NEW YORK SYDNEY

# THE GONDOLIERS

OR

## THE KING OF BARATARIA

WRITTEN BY  
**W. S. GILBERT**



COMPOSED BY  
**ARTHUR SULLIVAN**



VOCAL SCORE  
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO  
LIBRETTO



**TAKE A PAIR OF SPARKLING EYES.** (In E flat and F.)  
**WHEN A MERRY MAIDEN MARRIES.**  
**KIND SIR, YOU CANNOT HAVE THE HEART.**  
**THERE LIVED A KING.**  
**IN ENTERPRISE OF MARTIAL KIND.**  
**NO POSSIBLE DOUBT WHATEVER.**  
**A REGULAR ROYAL QUEEN.** (Quartet.) Octavo.



<b>VALSE</b> (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSSI
<b>LANGERS</b> (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSSI
<b>QUADRILLES</b> (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSSI
<b>POLKA</b> (Solo)	...	...	...	...	...	...	Arranged by P. BUCALOSSI



**GODFREY'S PIANOFORTE SELECTION** (Solo or Duet).

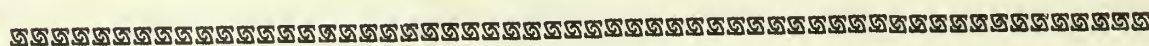
**KUHE'S FANTASIA.**  
**BOYTON SMITH'S FANTASIA.**  
**SMALLWOOD'S FANTASIA.**



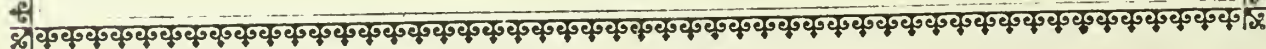
**FARMER'S VIOLIN AND PIANOFORTE SELECTION.**



**GODFREY'S SELECTION.** For Full and Small Orchestra and Military Band.  
**VALSE, LANGERS, QUADRILLES, AND POLKA.** For Full and Small Orchestra.



**CHAPPELL & CO. Ltd.** 50, NEW BOND STREET, LONDON, W. 1  
NEW YORK — SYDNEY



THE UNIVERSITY OF CHICAGO PRESS

**DATE DUE**

		MAR 09 2007	FEB 12 2010
	NOV 2 2007	APR 04 2007	06 2011
		APR 02 2007	NOV 27 2000
		JUL 05 2007	
JUN 11 1983		AUG 07 2007	
	DEC 4 1984	DEC 17 2007	
		FEB 04 2008	
AUG 23 1987		MAR 19 2009	
AUG 23 2007	FEB 11 1985	MAR 04 2009	
OV 14 1983			
	AUG 15 1986		
FEB 4 1984		JUN 05 2009	
		JUN 06 2009	
		NOV 06 2009	
		NOV 07 2009	
APR 21 1984		FEB 16 2000	
		MAR 23 2007	FEB 11 2010

DATE 02 23 2004

BRIGHAM YOUNG UNIVERSITY



3 1197 00685 9752

