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THE
PIRATES
OF
PENZANCE

OR,

The Slave of Duty.

AN ENTIRELY ORIGINAL COMIC OPERA

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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17.000.



THE PIRATES OF PENZANCE;

Or, THE SLAVE OF DUTY.

Written by W. S. GILBERT.

Composed by ARTHUR SULLIVAN.

First produced at the Bijou Theatre, Paignton, December 30th, 1879, then at the Fifth Avenue Theatre, New York, December 31st, 1879, and in London at the Opera Comique, April 3rd, 1880. Reproduced at the Savoy Theatre, March 17th, 1888, and again revived at the Savoy, June 30th, 1900. All the above performances under the management of Mr. D'OYLY CARTE.

Dramatis Personæ.

MAJOR-GENERAL STANLEY	...	BIJOU THEATRE, PAIGNTON, Dec. 30th, 1879.	5TH AVENUE THEATRE, NEW YORK, Dec. 31st, 1879.	OPERA COMIQUE, April 3rd, 1880.	SAVOY, March 17th, 1888.
THE PIRATE KING	...	MR. RICHARD MANSFIELD.	MR. J. H. RYLEY.	MR. G. GROSSMITH.	MR. G. GROSSMITH.
SAMUEL (<i>His Lieutenant</i>)	...	MR. FEDERICI.	MR. BROCOLINI.	MR. RICHARD TEMPLE.	MR. RICHARD TEMPLE.
JAMES (<i>A Pirate</i>)	...	MR. LACKNER.	MR. FURNEAUX COOK.	MR. GEORGE TEMPLE.	MR. R. CUMMINGS.
FREDERIC (<i>The Pirate Apprentice</i>)	...	MR. JOHN LE HAY.	MR. HUGH TALBOT.	MR. GEORGE POWER.	MR. J. G. ROBERTSON.
SERGEANT OF POLICE	...	MR. CADWALADR.	MR. F. CLIFTON.	MR. RUTLAND BARRINGTON.	MR. RUTLAND BARRINGTON
MABEL	...	{ MISS PETRELLI.	{ MISS BLANCHE ROOSEVELT.	{ MISS MARIAN HOOD.	{ MISS GERALDINE ULMAR.
EDITH	...	{ MISS MAY.	{ MISS JESSIE BOND.	{ MISS JULIA GWYNNE.	{ MISS JESSIE BOND.
KATE	...	{ MISS MONMOUTH.	{ MISS ROSINA BRANDRAM.	{ MISS LILIAN LA RUE.	{ MISS KAVANAGH.
ISABEL	...	{ MISS K. NEVILLE.	{ MISS BILLIE BARLOW.	{ MISS NEVA BOND.	{ MISS LAWRENCE.
RUTH (<i>A Pirate Maid of all Work</i>)...	...	MISS FANNY HARRISON.	MISS ALICE BARNETT.	MISS EMILY CROSS.	MISS ROSINA BRANDRAM.

SAVOY, June 30th, 1900.

MAJOR-GENERAL STANLEY	...	MR. HENRY A. LYTTON.
THE PIRATE KING	...	MR. JONES HEWSON.
SAMUEL (<i>His Lieutenant</i>)	...	MR. W. H. LEON.
FREDERIC (<i>The Pirate Apprentice</i>)	...	MR. ROBERT EVETT.
SERGEANT OF POLICE	...	MR. WALTER PASSMORE.
MABEL	...	{ MISS ISABEL JAY.
EDITH	...	{ MISS JULIU EVANS.
KATE	...	{ MISS ALICE COLEMAN.
ISABEL	...	{ MISS AGNES FRASER.
RUTH (<i>A Pirate Maid of all Work</i>)	...	MISS ROSINA BRANDRAM.

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.

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THE PIRATES OF PENZANCE.

OVERTURE.

Allegro Maestoso.

PIANO. *p*

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Allegro Maestoso' and the dynamic 'piano' (p). The second system continues the piece. The third system features an 8va. (octave) marking above the treble clef and includes dynamics of mezzo-forte (mf), fortissimo (fz), and piano (p). The fourth system includes a triplet (3) and a fortissimo (f) dynamic. The fifth system concludes with a mezzo-forte (mf) dynamic. The score is written in common time (C) and uses a grand staff with treble and bass clefs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The bass staff provides a rhythmic accompaniment with a triplet of eighth notes. A dynamic marking of *p* is also present.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with a triplet of eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a dynamic marking of *p*. The bass staff provides a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line. The bass staff provides a rhythmic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a dynamic marking of *cres.*. The bass staff provides a rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a dynamic marking of *dim.* and *pp*. The bass staff provides a rhythmic accompaniment.

f *p* *dim* *f*

8va.. *8va..* *8va..*
ff *fz* *fz* *fz* *fz* *fz*

8va... *8va...*
fz *fz* *p*

cre - scen

do. *f*

rallentando. *cadenza.* *rall. ...*

Andante.

p

Ped. * *rit.*

ritardando. *Allegro vivace*

dim. *pp* *p*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff includes a dynamic marking of *ff* (fortissimo) above the staff, indicating a strong emphasis on the accompaniment.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with slurs and ties. The lower staff continues with a steady accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests and ties. The lower staff provides a consistent harmonic support.

The fifth system of musical notation consists of two staves. The upper staff shows a melodic line with a slur and a fermata. The lower staff includes a dynamic marking of *ff* above the staff.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with a slur and a fermata. The lower staff includes a dynamic marking of *ff* above the staff.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with a piano (*p*) dynamic marking and several *v* (accents) over the notes.

Second system of musical notation, continuing the melodic and accompaniment lines from the first system.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A piano (*p*) and *leggero* dynamic marking is present at the end of the system.

Fourth system of musical notation, showing a continuation of the melodic and accompaniment lines.

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

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. The lyrics "cre scen io." are written below the bass staff.

al f p cre scer

This system features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The treble staff contains a series of eighth-note chords and single notes. The bass staff consists of a steady eighth-note accompaniment. Dynamic markings *al*, *f*, *p*, *cre*, and *scer* are placed below the treble staff.

do al f

This system continues the musical piece. The treble staff shows a melodic line with some grace notes. The bass staff has a consistent accompaniment. Dynamic markings *do*, *al*, and *f* are present below the treble staff.

f

This system shows a more active treble staff with sixteenth-note passages. The bass staff continues with a steady accompaniment. A dynamic marking *f* is located at the beginning of the system.

pp

This system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. A dynamic marking *pp* is placed below the treble staff.

8va. mf

This system includes a wavy line above the treble staff labeled *8va.* and a dynamic marking *mf* below the bass staff.

8va.

This system continues with the wavy line above the treble staff labeled *8va.*

8va. *f*

8va. *p*

f

da qui stringendo il tempo. *f*

Musical notation system 1, featuring a treble and bass clef. The treble clef part has a melodic line with a *Più vivace* marking. The bass clef part provides harmonic accompaniment with chords and moving lines.

Musical notation system 2, continuing the piece with similar melodic and harmonic development in both staves.

Musical notation system 3, showing further melodic and harmonic progression.

Musical notation system 4, featuring dynamic markings *sf* and *sempre ff* in the bass clef part.

Musical notation system 5, continuing the piece with a *sf* marking in the bass clef part.

Musical notation system 6, concluding the piece with markings *8va.* and *rall.* in the treble clef part.

No. 1 OPENING CHORUS OF PIRATES, & SOLO—Samuel.

Moderato maestoso.

PIANO. *p* cre - scen - do... *ff*

8va.~~~~~

cre - - - scen - do.

A CHORUS. TENORS. *f*

Pour, O King, the pi - rate

BASSES. *f*

Pour, O King, the pi - rate

A

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

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

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

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

B

SAMUEL.

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

B

p

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

CHORUS.

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

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

f *p*

SAM.

Two - and - twen - ty now he's ris - - ing, And a - lone he's fit to fly

CHORUS.

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

Here's good luck to

f

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

SAMUEL with 1st BASS.

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

C *ff*

8va.

ff

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

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

8va.

pi - rate bum - per pass!

pi - rate bum - per pass!

No. 2.

SONG—Ruth.

RUTH.

1. Whe - Fred - 'ric was
2. I was a stu - pid
3. I soon found out, be -

Allgro pesante.

PIANO

f

p

lit - tle lad He proved so brave and da - ring; His fa - ther thought he'd 'pren - tice him To
nur - s'ry maid, On break - ers al - ways steer - ing; And I did not catch the word a - right, Through
- yond' all doubt, The scope of this dis - as - ter. But I hadn't the face to re - turn to my place, And

some ca - reer sea - far - ing. I was, a - las! his nur - s'ry maid, And so it fell to
be - ing hard of hear - ing. Mis - tak - ing my in - struc - tions, which With - in my brain did
break it to my mas - ter. A nur - s'ry maid is not a - fraid Of what you peo - ple

my lot To take and bind the promis - ing boy Ap - pren - tice to a pi - lot; A
gy - rate, I took and bound this promis - ing boy Ap - pren - tice to a Pi - rate! A
call work, So I made up my mind to go as a kind Of pi - ra - ti - cal maid of all work; And

life not bad for a har - dy lad, Though sure - ly not a high lot, Though I'm a nurse, you might do worse Than
 sad mis - take it . . was to make, And doom him to a vile lot, I bound him to a Pi - rate— you!— In -
 that is how you . . find me now A mem - ber of your shy lot, Which you wouldn't have found had he been bound Ap -

make your boy a pi - lot!
 - stead of to a pi - lot!
 - pren - tice to a pi - lot!

3rd time.

No. 3. SONG—Pirate King & Chorus.

Allegro moderato.

PIANO. *f*

KING.

1. Oh, bet - ter far to live and die Un - der the brave black flag I fly, Than
 2. When I sal - ly forth to seek my prey, I help my - self in a roy - al way; I

play a sanc - ti - mo - nious part With a pi - rate head and a pi - rate heart!
sink a few more ships, it's true, Than a well - bred mon - arch ought to do!

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

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

cresc. *rall.*

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

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

King And it is, it is a glo - rious thing to

CHORUS. f

You are! Hur - rah for the Pi - rate King! . .

f *p*

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a long note on 'King' followed by the phrase 'And it is, it is a glorious thing to'. The piano accompaniment begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

(Pause 2nd verse only.)

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

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

f

This system continues the vocal and piano parts. It includes a parenthetical instruction '(Pause 2nd verse only.)'. The vocal line continues with 'be a Pirate King! Hurrah for the Pirate' and 'It is! Hurrah for our Pirate King! Hurrah for the Pirate'. The piano accompaniment features a forte (*f*) dynamic marking.

King! . . .

King! . . .

This system concludes the piece with the final vocal notes 'King! . . .' and the corresponding piano accompaniment.

No. 4.

RECITATIVE & DUET—Ruth & Frederic.

FREDERIC.

Allegro vivace.

Oh false one! you have de - ceived me!

PIANO *ff* *mf*

RUTH. FRED. *A a tempo.*

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

A a tempo.

p

RUTH. FRED.

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

RUTH. FRED.

p'au and oid! I'm sure I'm not a jot so! Up - on my in - no -

RUTH. FRED.

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

The first system of the musical score consists of three staves. The top staff is the vocal line for Ruth, starting with a treble clef and a key signature of one flat. The lyrics 'cence you play. I'm not the one to plot so.' are written below the notes. The second staff is the vocal line for Fred, also in treble clef, with the lyrics 'Your face is lined, your'. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

RUTH. B FRED.

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

The second system of the musical score continues the previous system. The top staff is the vocal line for Ruth, with the lyrics 'hair is grey It's gra - du - al - ly got so.'. The second staff is the vocal line for Fred, marked with a 'B' above the staff, with the lyrics 'Faith - less wo - man'. The piano accompaniment continues with the same rhythmic pattern, and a piano dynamic marking 'p' is placed below the right hand staff.

RUTH.

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

The third system of the musical score features a single vocal line for Ruth in the top staff, with the lyrics 'to de-ceive me, I who trust - ed so! Mas - ter, mas - ter,'. The piano accompaniment continues in the bottom two staves, maintaining the established rhythmic and harmonic structure.

FRED. RUTH.

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

The fourth system of the musical score features two vocal lines. The top staff is the vocal line for Fred, with the lyrics 'do not leave me, Hear me ere I go! Faith - less wo - man! Mas - ter,'. The second staff is the vocal line for Ruth, with the lyrics 'Faith - less wo - man! Mas - ter,'. The piano accompaniment continues in the bottom two staves, providing a steady accompaniment for the vocalists.

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

C

p *cres.* *scen - do.*

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

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

p *cres.* *f*

f *p* *cres.* *f*

f *p* *cres.* *scen - do.* *f*

. . . I go!

. . . ed so!

f

RUTH.

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

Andante.

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

D

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 for - mer 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 - fort - a - bly fer - tid, it is clear, . . .

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

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

for - ty - se - ven year!

year!

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

scen - do. . . f

Allegro vivace

rall.

rall. *p* *cre* *f*

cres. *f*

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

cres. *f*

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

p *cres.* *f*

cre - - - - - scen - - - - - do.

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

No. 5.

CHORUS OF GIRLS.

Allegro grazioso.

PIANO. *p* *leggiere.*

Sva.

The first system of the piano introduction features a treble clef with a key signature of two flats and a 2/4 time signature. The melody is marked 'Allegro grazioso' and includes a 'Sva.' (Sustained) marking with a wavy line. The piano accompaniment is marked 'PIANO. p leggiere.' and consists of a steady eighth-note accompaniment in the bass clef.

Sva.

cre - scen - do.

mf stacc.

The second system continues the piano introduction. The treble clef melody has a 'Sva.' marking and ends with a fermata. The piano accompaniment is marked 'mf stacc.' and features a 'cre - scen - do.' marking. The system concludes with a fermata over the final notes.

CHORUS.

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

The chorus begins with a treble clef melody and piano accompaniment. The lyrics are: 'Climb - ing o - ver rock - y moun - tain, Skip - ping ri - vu - let and foun - tain, Pas - sing where the wil - lows'. The piano accompaniment consists of a steady eighth-note accompaniment.

qui - - - ver, Pas - sing where the wil - lows qui - ver By the e - ver roll - ing ri - ver,

The second system of the chorus continues the melody and piano accompaniment. The lyrics are: 'qui - - - ver, Pas - sing where the wil - lows qui - ver By the e - ver roll - ing ri - ver,'.

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

B

The third system of the chorus concludes the piece. The lyrics are: 'Swo - len with the sum - mer rain, the sum - mer rain. Thread - ing long and leaf - y maz - es'. The system is marked with a 'B' (Basso) and features a fermata over the final notes.

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

Till the bright sea - - shore they gain.

E EDITH.

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

most of fleet - ing plea - sure; Hail it as . . a . . true al - ly,

F CHORUS.

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

EDITH.

per - ish bye - and - bye. Ev - 'ry mo - ment brings a 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

fly!
CHORUS. *f*

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

f *p*

SOLO. KATE.

Far a - way from toil and care, Re - vel -

p

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

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

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.

f CHORUS.

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

f

First system of musical notation, including a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

L Tutti.

Second system of musical notation, including lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

f

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

ff

Third system of musical notation, including lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

Fourth system of musical notation, including lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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



Though it per - ish bye - and - bye. Let us gai - ly tread the mea - sure,

8va. M

This system contains the first two staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are "Though it per - ish bye - and - bye. Let us gai - ly tread the mea - sure,". There are two dynamic markings "M" above the vocal line. A wavy line labeled "8va." is above the piano accompaniment in the first measure.



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

Ped.

This system contains the second two staves of music. The vocal line continues with the lyrics "Make the most of fleet - ing lei - sure, Hail it as a true al - ly, a true . . .". The piano accompaniment features a "Ped." marking at the end of the system.



. . . al - - - - - ly.

* Ped. * f

This system contains the third two staves of music. The vocal line has a long note with a wavy line above it, with the lyrics ". . . al - - - - - ly.". The piano accompaniment has two asterisks "*" above it, one followed by "Ped." and the other followed by "f".



This system contains the final two staves of music on the page, showing the continuation of the piano accompaniment.

No. 6. RECITATIVE—Edith, Kate, Frederic, & Chorus

RECIT. FRED. CHORUS OF GIRLS. FRED.

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

PIANO. *f*

a tempo moderato. EDITH.

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

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

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

p *f*

A Andante moderato.

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

p

mai - dens, O blush - ing buds of e - ver - bloom - ing beau - ty, I, sore of heart,

EDITH. KATE

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

CHORUS OF GIRLS.

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

No. 7.

ARIA—Frederic & Chorus of Girls.

FRED.

Oh, is there not one mai - den breast Which

Andante.

PIANO.

does not feel the mo - ral beau - ty Of mak - ing worldly in - te - rest Sub - or - din - ate to sense of

du - ty? **B** Who would not give up will - ing - ly All ma tri - mo - nial an - ti - tion, To

rall.

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

rall.

a tempo.

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

pp dolce. *cresc.* *dim.*

p CHORUS OF GIRLS.

- tion! A - las, there's not one mai - den breast Which seems to feel the mo - ral beau - ty Of

mak - ing world-ly in - te - rest Sub - or - din - ate to sense of du - - ty.

p

FRED.

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

p

caus'd all hope to dis-appear 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

rall. **E a tempo.**
e-ver plain you be, I'll love you! How-e-ver plain you be, If you will cast your

ff *or.*
eyes on me, How-e-ver plain you be, I'll love you, I'll love . . . you, I'll love, . . . I'll love

cresc. *f* *fz*

CHORUS OF GIRLS.

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

dim. *p*

dim. **F** **FRED.** **CHORUS.**
 caus'd all hope to dis-ap-pear of e-ver win-ning man's af-fec-tion. Not one? No, no, not

FRED. **CHORUS OF GIRLS.** **MABEL.** **CHORUS.** **MABEL.**
 one! Not one? No, no! Yes, one! 'Tis Ma-bel! Yes! 'tis Ma-

rall. *Moderato.*
 bel! Oh, sis-ters, deaf to pi-ty's name, for shame! It's true that he has gone a-

rall. *Moderato.* **p**

G **CHORUS.**
 stray, but, pray, Is that a rea-son good and true why you should all be deaf to pi-ty's name? The question is, had

G **pp**

MABEL.
 he not been a thing of beau-ty, Would she be sway'd by quite as keen a sense of du-ty? For shame! for shame! for shame!

fz **fz**

No. 8.

Alk—Mabel & Chorus.

Tempo di Valse.

MABEL.

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

PIANO *p*

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

A *a tempo.*

Poor wan - d'ring one. If such poor love as mine

A

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

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!

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!

Ah! Ah! Ah!

cre - - - scen - - - do. . .

D

Poor wan - - d'ring one, Though thou hast sure - - ly stray'd.

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

E

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

CHORUS.

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

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

one! Take heart, Take *Sua.*

heart !

heart !
8va.....

pp

This system contains the first two systems of music. The top staff is a vocal line with the lyrics "heart !". The second staff is a vocal line with the lyrics "heart !" and a wavy line indicating an octave rise. The piano accompaniment consists of two staves, with the left hand playing chords and the right hand playing a melodic line. The dynamic marking *pp* is present.

F

F

This system contains the third system of music, which is entirely piano accompaniment. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a chordal accompaniment. The dynamic marking *F* (forte) is present in both staves.

CHORUS.

Take . . . mine! Take . . . heart

Take a - - ny heart but ours !

p *pp*

This system contains the fourth system of music. It features a vocal line with the lyrics "CHORUS. Take . . . mine! Take . . . heart" and "Take a - - ny heart but ours !". The piano accompaniment consists of two staves. The dynamic markings *p* and *pp* are present.

Take heart! Take

This system contains the fifth system of music, which is entirely piano accompaniment. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a chordal accompaniment. The lyrics "Take heart!" and "Take" are written below the staves.

Take . . . mine!

heart!

Take heart!

f

G

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "Take . . . mine!" and "heart!". The piano part has a dynamic marking of *f* and a tempo marking of *G*.

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

2a.

This system contains the second system of the musical score. The vocal line continues with the lyrics "no dan - ger lowers; Take a - ny heart but ours.". The piano accompaniment includes a marking of *2a.*

Ah! ah! . . . Ah!

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

tr.

This system contains the third system of the musical score. The vocal line features the exclamation "Ah! ah! . . . Ah!". The piano accompaniment includes a trill marking *tr.*

cadenza ad lib

Take heart.

curs, Take heart.

ff Ped.

This system contains the fourth system of the musical score. It begins with the instruction *cadenza ad lib*. The vocal line has the lyrics "Take heart." and "curs, Take heart.". The piano accompaniment features a dynamic marking of *ff* and a pedaling instruction *Ped.*

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

Allegretto. EDITH.

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

PIANO. *p.* *staccato.*

says we ought to stay, While syn - 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 yours, my dear, or mine;

sempre staccato.

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

CHORUS.

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

pp

pp

Attaca.

No. 10. DUET—Mabel & FREDERIC, & Chorus of Girls.

CHORUS.

Allegro vivace. How beau - ti - ful - ly blue the sky, The

PIANO *f* *p*

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 - mor - row it may

MABEL.

Did e - - ver mai - - den wake From dream of home - - ly

CHORUS. *dim.* *ppp*

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.

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

B

Did e - - ver mai - den close Her eyes on wa - - king sad - ness,

B

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

FRED. C

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

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

p

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

D

FRED.

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).

dim. *pp*

p

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

peace and vir - - - tue beam - ing! **E** **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 e - - ver mai - - den wake From
FRED. Did e - - ver pi - - rate loathed For -
 hope it may, And yet it rain'd but yes - ter - day. How beau - ti - ful - ly blue the sky, The glass is ris - ing

dream . . of home - - - - ly du - ty To find her
 sake . . . his hi - - - - deous mis - sion To find him -
 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

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

G
p *cre - scen - do.*

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

molto. *f* *ff*

No. 11. Frederic, & Chorus of Girls & Pirates.

FRED.

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

Allegretto.

PIANO.

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

CHORUS OF GIRLS.

No, we must not lose our senses, If they stick at no offences We should not be here!

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

PIRATES.

GIRLS.

GIRLS. PIRATES.

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

*Vivace.**ff*

CHORUS.

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

mf

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

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

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

GIRLS.

A

A

mf

cap - ing with im - pu - ni - ty, So fare - well to the fe - li - ci - ty Of our mai - den do - mes -

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

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

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

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

Attaca

No. 12 RECITATIVE—Mabel, Major-General, Samuel, & Chorus.

a tempo
SAMUEL.

MABEL.

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

PIANO. *fp*

a tempo

moderato.

GIRLS.

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

moderato.

p

MAJOR-GENERAL. SAMUEL. CHORUS.

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

p *f*

MAJOR-GENERAL.

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

p

PIRATES.

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

f

No. 13.

SONG—Major-General & Chorus.

PIANO.

Allegro vivace.

f

8

MAJOR-GENERAL.

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

pp

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

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

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

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

(Dialogue.)

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

CHORUS

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

square of the hy - po - ten - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - po - then - use.
- fer - nal non - sense, *Pin - a - fore*, And whis - tle all the airs from that in - fer - nal nonsense, *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 know the sci - en - ti - fic names of
Then I can write a wash - ing bill in Ba - by - lon - ic cu - neiform, And tell you ev - 'ry de - tail of Ca -

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

am the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral. **CHORUS.** *f* But still, in mat - ters ve - ge - ta - ble,
f 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 - Gi - ne - ral!
 a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral!

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

Slower.
pp

I can tell at sight a chasse-pôt 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— You'l'

a tempo. Vivace.

a tempo. Vivace

CHORUS.

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

You'll 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 - ral has ne - ver sat a gee, You'll

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

MAJOR-GENERAL.

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

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

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

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

CHORUS.

am the ve - ry mo - del of a mo - dern Ma - jor - G - ne - ral. *f* But still, in mat - ters ve - ge - ta - ble,
f 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 - Gi - ne - ral.
 a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral. *f*

Finale—Act I.

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

RECIT. MAJOR-GENERAL.

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

Moderato.

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.

How sad, an or-phan boy!

Andante moderato.

CHORUS OF PIRATES. MAJOR-GENERAL.

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

Andante moderato

PIRATES. MAJOR-GENERAL.

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

PIRATES.

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

mf dim. . . p

SAMUEL, KING, & CHORUS OF PIRATES.

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

A

SAMUEL.

SAMUEL & KING.

lone-ly or-phan boy! The or-phan boy! The or-phan boy! See, at our feet they kneel! Our

p

hearts we can - not steel A - gainst the tale of the lone - ly or -phan boy.

MAJOR-GENERAL.

Allegro vivace.

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 daughters O - ver the bil - lo - wy wa - - ters, If I had - n't, in e - le - gant dic - tion, In -

- dulg'd 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 glo - - ry; Though

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

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

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

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

sto - - ry.

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

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

B *p*

they would have ta - ken his daugh - ters O - ver the bil - lo - wy wa - - ters. It is

they would have ta - ken his daugh - ters O - ver the bil - lo - wy wa - - ters. It is

one of the cru - el - lest slaugh - ters That e - ver were known in these wa - - ters. It is

one of the cru - el - lest slaugh - ters That e - ver were known in these wa - - ters. It is

one of the cru - el - lest slaugh - ters That e - ver were known in these wa - - ters. It is

they would have ta - ken his daugh - ters O - ver the bil - lo - wy wa - - ters. It is

one of the cru - el - lest slaugh - ters That e - ver were known in these wa - - ters. It is

Moderato.

KING.

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

Moderato.

ra - ther think that we're not al - to - ge - ther void of feel - ing; Al - though we live by strife we're al - ways

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

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

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

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

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

E RECIT. KING.

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

E

(Orchestra.)

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

SAM.

MAJOR-GENERAL.

Musical notation for the vocal parts of SAM and MAJOR-GENERAL. SAM's part is in the upper left, and MAJOR-GENERAL's part is in the upper right. Both are in 6/8 time and a key with one flat.

For he is an or - phan boy!

And it some-times is a

you.

CHORUS. SOPRANOS. *f*

Musical notation for the Soprano part of the chorus, starting with a forte (*f*) dynamic.

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

TENORS & BASSES. *f*

Musical notation for the Tenors and Basses part of the chorus, starting with a forte (*f*) dynamic.

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

Allegro non troppo.

First system of piano accompaniment, featuring a melody in the right hand and chords in the left hand. Dynamics include *p* and *f*.

p

f

p

Second system of piano accompaniment, continuing the melody and accompaniment.

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

Musical notation for the vocal part, first system, in 6/8 time.

Third system of piano accompaniment, featuring a melody in the right hand and chords in the left hand. Dynamics include *f*.

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

Fourth system of piano accompaniment, continuing the melody and accompaniment. Dynamics include *f*.

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

Fifth system of piano accompaniment, featuring a melody in the right hand and chords in the left hand. Dynamics include *f*.

Sixth system of piano accompaniment, concluding the piece with a final chord.

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

EDITH & KATE.

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

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

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

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

boy!

Oh, hap - py

boy!

Oh, hap - py

F
p *f*

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal 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!

p

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

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

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

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

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

Should it be - 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 be. Should it be -

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

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

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

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

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

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

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

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

G

RECIT. RUTH.

Allegro agitato.

Oh, mas-ter, hear one word, I do im-dlore you!

CHORUS OF PIRATES.

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

Yes, yes, re-mem-ber

H a tempo.

FRED.

CHORUS OF PIRATES.

Ruth, who kneels be-fore you. A-way, you did de-ceive me. A-way, you did de-

RUTH.

PIRATES.

FRED.

PIRATES.

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

FRED.

PIRATES.

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

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

J

f

Pray observe the mag-na - ni - mi - ty We dis -

J Allegro risoluto.

- play to lace and di - mi - ty! Ne - ver was such op - por - tu - ni - ty To get mar - ried with im - pu - ni - ty! But we

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Thro' a doc - tor of di - vi - ni - ty Who is lo -

MABEL, EDITH, KATE, & GIRLS.

K

- ca - ted in this vi - ci - ni - ty! *K* Pray ob - serve the mag - na - ni - mi - ty They dis - play to lace and di - mi - ty! Ne - ver

mf

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, Thro' a doc - tor of di - vi - ni - ty, Who 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 -
give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, But we give up the fe - li - ci - ty Of un -

MABEL with 1st SOP.
EDITH & KATE with 2nd SOP.

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

doc tor, a doc
doc tor, a doc

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

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

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines for Mabel & Edith (1st Soprano) and Kate (2nd Soprano). The bottom two staves are piano accompaniment. The lyrics are: "tor of di - vi - ni - ty, Thro' a doc - tor of di -" and "tor of di - vi - ni - ty, Thro' a doc - tor of di -". The piano part features a rhythmic accompaniment with chords and moving lines.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines for Mabel & Edith (1st Soprano) and Kate (2nd Soprano). The bottom two staves are piano accompaniment. The lyrics are: "- vi - ni - ty Who re - sides in this vi - ci - ni - ty, Thro' a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty," and "- vi - ni - ty Who re - sides in this vi - ci - ni - ty, Thro' a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty,". The piano part continues with a similar rhythmic accompaniment.

of di - vi - ni - ty.

of di - vi - ni - ty.

Tempo primo.

ff

The third system of the musical score consists of four staves. The top two staves are vocal lines for Mabel & Edith (1st Soprano) and Kate (2nd Soprano). The bottom two staves are piano accompaniment. The lyrics are: "of di - vi - ni - ty." and "of di - vi - ni - ty." The piano part includes the instruction "Tempo primo." and a dynamic marking "ff".

Sua...

Ped.

The fourth system of the musical score consists of two staves, both piano accompaniment. The top staff has a dynamic marking "ff" and the instruction "Sua...". The bottom staff has the instruction "Ped." and a fermata. The piano part features a complex rhythmic accompaniment with many chords and moving lines.

ACT II.

No. 1. INTRODUCTION. SOLO—Mabel & Chorus

PIANO.

Allegro con tenerezza.

p *p dolce.*

tr *A* *Ped. p* ** Ped.*

** mf Ped.* ** Ped.* ** Ped.* *dim. . . . **

B CHORUS OF GIRLS.

f

Oh, dry the glis - t'ning tear That dews that mar - tial cheek! . . . Thy lov - ing chil - dren

p

Unis.

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

Unis. **C** **SOLO, MABEL.**

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

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

D **CHORUS OF GIRLS.**

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

Unis.

fa - ther weep! . . .

SERGEANT.

When the foe - man bares his steel

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

CHORUS OF POLICE.

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

Ta - ran - ta -

dim.

And we find the wis - est thing

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

- ra,

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

Ta - ran - ta -

- ra!

For when threaten'd with e-meutes,

And your heart is in your boots,

- ra!

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 trum - pet's mar - tial

- ra,

MABEL.

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

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

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

p cre - scen - do.

die!

EDITH.

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

CHORUS OF GIRLS.

KATE with 2nd SOPRANO.

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

SERGEANT.

Tho' to us it's e - vi-dent

CHORUS OF POLICE.

Ta-ran-ta-

f *mf* *dim.* *p*

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 grave!

cre - - - - - scen - - - - - do.

CHORUS OF GIRLS.

Go to glo - ry and the grave! For your foes are fierce and ruth - less, False, un -

- mer - ci - ful, and truth - less; Young and ten - der, old and tooth - less, All in vain their mer - cy craves!

SOLO. SERGEANT.

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

p

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

pp

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

POLICE.

ve - ry e - vi - dent E - vi - dent, e - vi - dent, Ah, yes, well

These at - ten - tions are well meant, yes, well meant; Ah, yes, well

G MABEL. *p* Go, . . . ye he - roes, go . . . to glo - ry! Though . . . ye die in com - bat

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

CHORUS OF GIRLS. *p* Go, . . . ye he - roes, go . . . to glo - ry! Though . . . ye die in com - bat

SERGEANT. CHORUS OF POLICE. *p Unis.* meant! When the foe-man bares his steel, Taran - 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 . . . to im - mor - ta - li -

go - - - ry, Ye . . . shall live in song . . . and sto - ry, Go to im - mor - ta - li -

glo - - - ry! Ye shall, ye shall live in

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

- ty! Go to death, . . and go to slaugh - ter; Die, . . . ar^d - v - 'ry Cor - nish

- ty! Go to death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish

sto - ry, Go to death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish

- ra! For when threaten'd with emeutes, Taran - ta - ra, taran - ta - ra! And your heart is in your boots, Taran - ta -

- ty!
- ty!
- ty!

cre - - - - - scen - - - - - do.

- ra! Yes, yes, we go! Ta-ran - ta - ra! Ta-ran - ta - ra! All right, we
MAJOR-GENERAL. *cre - - - - - scen - - - - - do.*

A-way, a-way! These pi-rates slay! Then do not stay! Then why this delay!

cre - - - - - scen - - - - - do.

MABEL. *ff*

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

EDITH. *ff*

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

CHORUS OF GIRLS. *ff*

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

go! Yes, for-ward on the foe, Yes, for-ward on the foe, They go, they go! Yes, for-ward on the
CHORUS OF POLICE.

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

Yes, but you don't go!

f p f

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

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

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

Yes, but you don't go! At last they go, at last they

p *ff*

go! At last they real - ly go!

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

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

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

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

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

f *8va.....* *8va.....*

No. 4.

RECITATIVE & TRIO.

RECIT. FRED.

Now for the Pi-rate's lair! Oh, joy un-bound-ed! Oh, sweet re-lief! Oh, rap-ture an-ex-

Maestoso.

f *ff*

PIANO.

am-pled! At last I may a-tone in some slight measure For the re-peat-ed acts of theft and pil-lage, Which, at a

fz *p*

sense of du-ty's stern dic-ta-tion, I, cir-cum-stan-ce's vic-tim, have been guilt-y!

Moderato. KING. Young

p *tr*

RUTH.

And I, your lit-tle Ruth!

FRED.

Who calls? Oh, mad in-tru-ders! How dare you

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

tr *tr* *tr* *tr*

KING

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

The first system of the score features a vocal line for King and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes trills in the left hand.

FRED.

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

The second system of the score features a vocal line for Fred and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has two flats, and the time signature is 4/4. The piano part includes trills in the left hand.

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

The third system of the score features a vocal line for Fred and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has two flats, and the time signature is 4/4. The piano part includes trills in the left hand.

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

The fourth system of the score features a vocal line for Fred and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has two flats, and the time signature is 4/4. The piano part includes trills in the left hand.

No. 5. TRIO—Ruth, Frederic, & King.

Allegro graziosc.

PIANO. *f*

RUTH. **A**

1st verse. When yc a had left our pi - rate fold, We tried to raise our spi - rits faint Ac - cord - ing to our cus - tom old, With KING.

2nd verse. knew your taste for cu - rious quips, For cranks and con - tra - dic - tions queer: And with the laugh - ter on our lips, We

quip and quib - ble quaint; But all in vain the quips we heard, We lay and sobb'd up - on the rocks, Un - wish'd you there to hear. We said, "If we could tell it him, How Fred - ric would the joke en - joy." And

FRED. RUTH.

- - til to some - bo - dy oc - curr'd A star - tling pa - ra - dox. A pa - ra - dox? A pa - ra - dox, a most in - 2. That pa - ra - dox?

so we've risk'd both life and limb To tell it to our boy. A pa - ra - dox, a most in -

B

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

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

B

1st & 2nd verse.

p A pa - ra - dox, a pa - ra - dox, a most in - ge - ni - ous pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, this

FRED. 1st & 2nd verse. *f*

p A pa - ra - dox, a pa - ra - dox, a most in - ge - ni - ous pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, a

1st & 2nd verse. *f* 2. this

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

	1st time.	2nd time.
--	-----------	-----------

pa - ra - dox.

pa - ra - dox.

pa - ra - dox. We

	1st time.	2nd time.
--	-----------	-----------

C KING.

For some ridiculous reason, to which, however, I've no desire to be dis-

-loyal, Some person in authority—I don't know who—very likely the Astronomer

Royal, Has decided that, although for such a beastly month as February, twenty-eight days as a rule are

plenty : One year in every four his days shall be reckoned as nine and

twenty. Through some singular coincidence—I shouldn't be surprised if it were owing to the agency of an ill-natured

fairy, You are the victim of this clumsy arrangement, having been born in leap year on the twenty-ninth of Feb-

-ruary. And so, by a simple arithmetical process, you'll easily dis-

-cover That tho' you've lived twenty-one years, yet, if we go by birthdays, you're only five and a little bit

D RUTH.

FRED.

a tempo. Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

Dear me, let's see!

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

f *dim.* *p*

RUTH.

f KING.

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

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

f

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

dim. *p*

count - ing in the u - sual way, Years twen - ty - one I've been a - live, Yet, reck-'ning by my na - tal day, Yet,

rall.

rall.

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

He is a

F *a tempo.* *f*

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

FRED. *p*

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

p

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

f *dim.* *p*

f

pa - ra - dox, that pa - ra - dox, That most in - ge - ni - ous pa - ra - dox, Ha, ha, ha, ha, la ha, ha, ha! That pa - ra -

pa - ra - dox, that pa - ra - dox, That most in - ge - ni - ous pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha! That pa - ra -

pa - ra - dox, that pa - ra - dox, That most in - ge - ni - ous pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha! That pa - ra -

G *f*

- dox, Ha, ha, ha, ha, ha, ha, ha! That cu - ri - ous pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha! That

- dox, Ha, ha, ha, ha, ha, ha, ha! That cu - ri - ous pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha! That

- dox, Ha, ha, ha, ha, ha, ha, ha! That cu - ri - ous pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, That

G *f*

most in - ge - ni - ous pa - ra - dox.

most in - ge - ni - ous pa - ra - dox.

most in - ge - ni - ous pa - ra - dox.

ff *ffz* *8va.*

No. 6. TRIO—Ruth, Frederic, & King.

Allegro molto. RUTH.
 Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

KING.
 Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

Allegro molto
 PIANO.

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . .

FRED.
 A-way, a - way, . . ere I ex -

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . .

pire! . . I find my du - ty hard to do to - day. . . My heart is fill'd . . with an - guish dire; . . It strikes me

A

to the core! A-way, a - way!

With falsehood foul he trick'd us of our brides;... Let vengeance howl, the Pi - rate so de -

A

Yes,

Yes,

- cides! . . . Our na - tures stern he soft-ened with his lies! . . . And in re - turn to-night the trai - tor dies! . . .

fz *fz*

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

yes, o-night the trai - tor dies! . . . Yes, yes, to-night the trai - tor dies! . . .

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

fz *f* *dim.* *mf*

B

dies ! . . . They will welter in sor - row, In their natures they
 His girls like - wise, . . .
 Yes, or ear-ly to - mor - row. The one soft spot

che - rish ; To - night he dies ! yes, or ear-ly to - mor - row. His
 And all who plot To - night he dies ! yes, or ear-ly to - mor - row. His
 To a-buse it shall pe - rish. To - night he dies ! yes, or ear-ly to - mor - row. His

girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall
 girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall
 girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall

pe - rish! A-way, a - way, a - way! To-night the trai - - tor dies! A-way, a -

pe - rish! A-way, a - way, a - way! To-night the trai - - tor dies! A-way, a -

pe - rish! A-way, a - way, . . . a - way! . . . To-night the trai - - tor dies! . . . A-way, a -

- way! to - night, . . . to - night, . . . to - night . . . the trai - tor dies! . . . to

- way! to - night, . . . to - night, . . . to - night . . . the trai - tor dies! . . . to -

- way! to - night, . . . to - night, . . . to - night . . . the trai - tor dies! . . . to -

- night! a - way!

- night! a - way!

- night! a - way!

No 7.

RECITATIVE & DUET—Mabel & Frederic.

RECIT. MABEL.

All is prepar'd! Your gallant crew a-wait you! My Frede-ric in tears! It can-not be that li-on near

PIANO.

FRED. *a tempo moderato.*

quails at the com-ing con-flict? No, Ma-bel, no! A ter-ri-ble dis-clo-sure has just been made; Ma-bel, my dear-ly *a tempo moderato.*

lov'd one! I 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-co-ver'd that I was born in leap-year, And that

MABEL.

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

FRED.

And so, fare - well !

MABEL.

No, no ! Ah, Fred - ric, hear me !

No. 8.

DUET—Mabel & Frederic.

MABEL.

Stay, Fred - ric, stay ! They have no le - gal claim ! No

Allegro agitato.

PIANO.

sha - dow of a shame Will fall up - on thy name ; Stay, Fred - ric, stay !

FRED.

Nay, Ma - bel, nay ; To -

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

p

A

Stay, Fred - ric, stay! They have no claim No sha - dow of a shame Will fall . . .

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

A

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

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

f *ff*

Andante
B MABEL.

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

pp dolce.

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

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

rall.

cresc. dim. p

FRED.

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

p dolce.

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

MABEL.

Fal la la la, Fal la!

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

cresc. . . . *dim.* *p*

C RECIT.

It seems so long.

In 1940, I of age shall be; I'll then return and claim you, I de - clare it. Swear that till then you will be

(aside.)

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

true to me!

fs

fs

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

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

Allegro vivace.

ff *mf*

faith - ful to his sooth, Till we are wed, and e - ven af - ter! Oh,

faith - ful to her sooth, Till we are wed, and e - ven af - ter! Oh, here is love, and here is truth,

D

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

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

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

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

wed, and e - ven af - ter! He will be faith - ful to his sooth, and
 She will be faith - ful 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 cre - - - scen - - - do...

love, is love!
 love, is love!

ff

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

MABEL.

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

PIANO. *f* *p*

a tempo, Moderato.

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

a tempo.

SOLO. SERGEANT.

Tho' in bo - dy and in mind We are

CHORUS OF POLICE.

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

cresc. *f* *dim. . . p*

ti - mid - ly in - clin'd, And a - ny - thing but blind To the

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

MABEL. "Death and glory!"

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

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

(Dialogue goes on.)

"old associates."

"acted nobly."

p CHORUS OF POLICE.

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

"go ye and do yours."

SERGEANT. "This is perplexing."

"sense of duty."

Very well! We cannot understand it at all!

"we joined the force."

"Too late now"

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

Attacca.

No 10.

SONG—Sergeant & Chorus.

SERGEANT.

1. When a felon's not engaged in his em -
2. When the en-ter-prising burglar's not a -

PIANO.
Allegro moderato.
p

- ployment, Or ma - tur - ing his fe - lo - nious lit - tle plans, His ca - pa - ci - ty for in - no - cent en -
- burg - ling, When the cut - throat is - n't oc - cu - pied in crime, He loves to hear the lit - tle brook a -
CHORUS OF POLICE.

his em - ployment, lit - tle plans,
not a - burg - ling, - pied in crime,

- joy - ment Is just as great as a - ny hon - est man's. Our feel - ings we with dif - fi - cul - ty
- gurg - ling, And lis - ten to the mer - ry vil - lage chime. When the cos - ter's fin - ished jump - ing on his

cent en - joy - ment, hon - est man's.
brook a - gurg - ling, vil - lage chime.

- joy - ment Is just as great as a - ny hon - est man's. Our feel - ings we with dif - fi - cul - ty
- gurg - ling, And lis - ten to the mer - ry vil - lage chime. When the cos - ter's fin - ished jump - ing on his

smo-ther When con - sta - bu - la - ry du - ty's to be done. } Oh, take one con - sid - er - a - tion with an
 mo - ther, He loves to lie a - bask - ing in the sun. }

-cul - ty smo-ther, to be done. }
 on his mo - ther in the sun. }

- o - ther, A po - lice - man's lot is not a hap - py one; When con - sta - bu - la - ry du - ty's to be
 with an - o - ther! 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!

NO. 111. SOLO—Sergeant, & Chorus of Pirates & Police.

CHORUS OF PIRATES (*behind the scenes*).

Allegretto.

PIANO.

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

SERGEANT.

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

PIRATES.

us nor poaching; With steal - thy steps the Pi - rates are ap - proach - ing! 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
 seek a pe - nal - ty fif - ty fold! They seek a pe - nal - ty

p

fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry!
 fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry! SERGEANT.
 They come in force with steal-thy stride ;

pp

CHORUS. *repeat this, and dim. till next Chorus.*
 Our ob - vious course is now to hide! *pp* Ta - ran - ta - ra, ta - ran - ta - ra!

No 12

SOLO — Samuel, & Chorus of Pirates.

CHORUS OF PIRATES.
With cat - like tread up -

Allegro marziale.

PIANO

f fz fz fz fz fz fz p ff

- on our prey we steal; In ai - lence dread our cau-tious way we feel! No sound at all, we

p ff p ff p ff p ff

ne - ver speak a word; A fly's foot - fall would be dis - tinct - - ly heard!

CHORUS OF POLICE.
Ta-ran - ta - ra, ta-ran - ta - ra.

p ff p p

8va.

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

ra!
8va.

p
Come, friends, who plough the sea, Truce 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, ra, ra,

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

plough the sea, Truce to na - vi - ga - tion, Take an - o - ther sta - tion ; Let's va - ry pi - ra - cee . .
ra,
cre - - scen - - do . .

C SOLO. SAMUEL.
With a lit - tle bur - gla - ree ! Here's your crow - bar, And . . your . .
ra, Ta - ran - ta - ra, ra, ra
f
C
p

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

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

cke - le - ton - ic keys!

f PIRATES.

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

f POLICE.

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

f PIRATES.

With cat - like tread un - 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

POLICE. *pp*

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

plough the sea, Truce to na - vi - ga - tion, Take an - o - ther sta - tion ; Let's va - - ry pi - ra - cee . .

ra, ra,

cre - - scen - - do. . .

With a lit - tle bur - gla - ree ! With cat - liketread up - on our prey we steal ;

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

8va.

In si - lence dread our cautious way we feel !

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

8va.

f

No. 13. Frederic, King, Major-General, Police, & Pirates.

FREDERIC. PIRATES

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

PIANO.

POLICE. MAJOR-GENERAL.

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

A tempo moderato.

- men-ted with the anguish dread Of false-hood un - a-ton'd, I lay up - on my sleep-less bed, And toss'd, and turn'd, and groan'd; The

A tempo moderato.

p

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

CHORUS OF PIRATES.

RECIT. MAJOR-GENERAL.

ff

TENORS & BASSES. *p*

thought I heard a noise. He 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 might have been The sigh - ing of the

No. 14 SONG—Major-General & Chorus (Pirates & Police).

breeze.

Allegro grazioso.

PIANO. *p* *mf*

1. Soft - ly sigh - ing to the ri - ver, Comes the lone - ly breeze; . . .

2. Yet the breeze is but a ro - ver; When he wings a - way, . . .

dim. *pp*

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

PIRATES. *pp*

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

POLICE.

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

A

rip - pling mea - sure, Laughs for ve - ry love, . . . While the pop - lars, in their plea - sure, Wave their arms a -
 and un - do - ing That the rogue could tell; . . . When the breeze is out a - woo - ing Who can woo so

- bove! . . .
 well? . . .

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

SERGEANT with 2nd BASS.

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

B

MAJOR-GENERAL with 1st TENORS.

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

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

f

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

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

dim. p *f*

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

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

1st time. *2nd time.*

dim. p *mf*

pp fic - kle breeze.
pp fic - kle breeze.

tr

Ped. * Ped. *

CHORUS OF GIRLS.

f SOPRANOS.

C

Allegro vivace.

f

Now what is this, and what is that? And why does fa - ther leave his rest At such a time of night as this, So

ve - ry in - com - plete - ly dressed? Dear fa - ther is, and al - ways was, The most me - tho - di - cal of men; It's

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

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

D

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

ff

Dialogue.)

GIRLS.

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

PIRATES.

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

MAJOR-GENERAL.

MABEL.

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

FRED.

PIRATES.

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

KING.

With base de - ceit you work 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-

G MABEL. **CHORUS OF GIRLS.** **MABEL.**
 - hap-py Gen-'ral Stan-ley! Is he to die, un-shri-ven, un-an-neal'd? Oh, spare him! Will

GIRLS. **POLICE.** **GIRLS.**
 no one in his cause a wea-pon wield? Oh, spare him! Yes, we are here, though hi-ther-to con-ceal'd! Oh, rap-ture!

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

cre - scen - do. **ff**

H *Allegro moderato*,
PIRATES.

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

H *Allegro moderato*.

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

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

J

SERGEANT.

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

J *Moderato*.

KING.

your proud tri-umph will not be long-lived. Don't say you're orphans, for we know that game!

SERGEANT.

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

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

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

We yield at once with hum - bled mien, . . . Be - cause, with all our

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

1st SOPRANO. M RECIT. MAJOR-GENERAL. RUTH.

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

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!

M

f

a tempo.

moment, let me tell you who they are : They are no members of the com- mon throng, They are all no- ble- men

p

Un poco più Animato. CHORUS OF GIRLS. O MAJOR-GENERAL.

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

Un poco più Animato.

f p

KING. MAJOR-GENERAL. KING. *p*

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

MAJOR-GENERAL. *Moderato.*

Sua. No Eng-lishman un-mov'd that state-ment hears! Be-cause, with all our

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

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

beau - ties!

Tempo di valse.

MABEL.

Poor wan - d'ring ones,

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

You steps re - trace Poor wan - d'ring ones!

rall.

a tempo.

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

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

MARR.

yours. Ah, ah, ah, ah, ah! Ah, ah,

p EDITH & KATE.
RUTH.
POOR wan - - d'ring one, Poor
p FRED.
POOR wan - - d'ring one, Poor
MAJOR-GENERAL.
POOR wan - - d'ring one, Poor
KING & SAM.
POOR wan - - d'ring one, Poor

p CHORUS. SOPRANOS.
POOR wan - - d'ring one, Poor wan - - d'ring one,
p TENORS & BASSES.
POOR wan - - d'ring one, Poor wan - - d'ring one,

ah, ah, ah! Fair days will shine. Take . . . heart, . . .

f EDITH.
Fair days will shine. Take . . . heart, . . .

wan - - d'ring one, Take heart, take heart,
f
wan - - d'ring one, Take heart, take heart,
f
wan - - d'ring one, Take heart, take heart,
f
wan - - d'ring one, Take heart, take heart,
f
Take heart, take heart,
f
Take heart take heart,
f

f *Soa.*

8va. ~~~~~

8va. ~~~~~

take mine! Take heart!

KATE & RUTH. take mine! Take heart!

Take a - - ny heart, take ours!

f FRENCH. a - - ny heart, take ours!

Take a - - ny heart, take ours!

f MAJOR-GENERAL. a - - ny heart, take ours!

Take a - - ny heart, take ours!

f KING & SAMUEL. a - - ny heart, take ours!

Take a - - ny heart, take ours!

Take a - - ny heart take ours!

Take a - - ny heart, take ours!

f *p* 8va. ~~~~~

p
Take heart.
Take heart,
Take heart,
Take heart,
Take heart,
Take heart,
Take heart,
S^{ra.}

Take . . . mine!
Take mine!
take ours!
take ours!
take ours!
take ours!
take ours!
take ours!
take ours!
take ours!
S^{ra.}
Take . . . mine!
Take . . . mine!

MABEL, EDITH, & KATE, *tacet*.
RUTH, FRED., & MAJOR-GENERAL with SOP. EDITH with 1st SOP.

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

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

MABEL & EDITH with 1st SOP.

MAJOR-GENERAL with 2nd SOP.
Take heart,
FRED. with TENOR.

KING & SAM. with BASS.
Take heart,

MABEL.
Take heart, . . .

EDITH.
Take heart, . . .

KATE & RUTH.
Take heart, . . .

MAJOR-GENERAL.
Take heart, . . .

FRED. with TENOR. *ff*
Take heart, . . .

SAM. & KING with BASS.
Take heart, . . .

cre - scen - do. . . ff

Take yours!

Take yours!

Take yours!

Take yours!

Take yours!

sempre ff

8va.

Ped.

Detailed description: This page of a musical score, numbered 137, features five systems of vocal staves and piano accompaniment. Each system begins with a vocal line in a treble clef, followed by a piano accompaniment in a bass clef. The vocal lines are identical and contain the lyrics "Take yours!". The piano accompaniment consists of chords and melodic lines. The first system includes the instruction "sempre ff" (sempre fortissimo) above the piano part. The second system includes the instruction "8va." (octave) above the piano part, with a wavy line indicating the octave shift. The third system includes the instruction "Ped." (pedal) above the piano part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

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