

(AUTHORIZED COPYRIGHT EDITION.)

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.

ONLY AUTHORIZED AND COMPLETE EDITIONS.

LONDON.

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MUSIC

M.  
1503  
375  
P6  
1803  
C.D.2

# THE PIRATES OF PENZANCE.

## DRAMATIS PERSONÆ.

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

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3-23-77  
Red ink copy

# THE PIRATES OF PENZANCE

OR.

## THE SLAVE OF DUTY

Written by W. S. GILBERT.

Composed by ARTHUR SULLIVAN.

### OVERTURE.

*Allegro Maestoso.*

PIANO. *p*

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

*mf* *f* *mf* *f*

*mf*

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 and a rhythmic accompaniment in the bass. A dynamic marking of *p* is present in the lower staff.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a more active melodic line in the treble staff.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes.

Fifth system of musical notation, including a dynamic marking of *dim.* in the lower staff.

Sixth system of musical notation, concluding the page with a dynamic marking of *pp* in the lower staff.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f*, *p*, and *dim*.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f* and *ff*, and accents marked with *>*.

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f* and *p*, and accents marked with *>*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *mf* and *acc*.

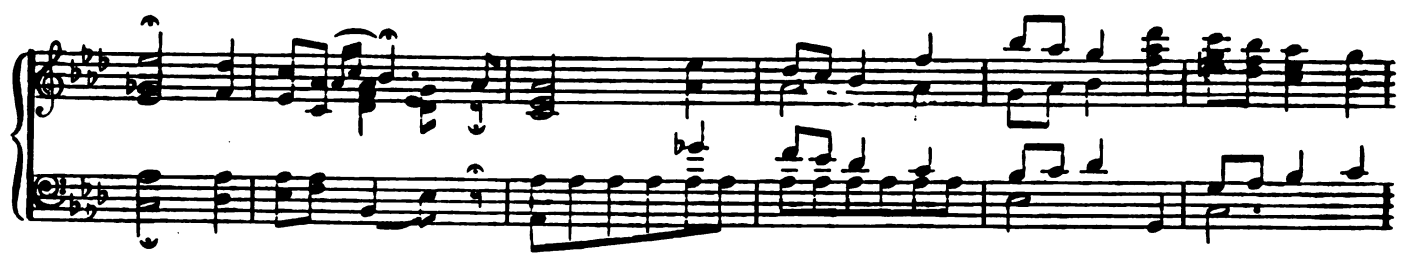
Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *p* and *rall*, and performance instructions such as *rallentando* and *cadenza*.

*Andante.*  
*p*



*Pod.*  
*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, some beamed together. 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 with more complex rhythmic patterns and some grace notes. The lower staff provides a steady accompaniment with chords and moving bass lines.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with frequent sixteenth-note runs. The lower staff continues the accompaniment with a mix of chords and eighth-note patterns.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests and longer note values. The lower staff accompaniment remains consistent with the previous systems.

The fifth system of musical notation consists of two staves. The upper staff shows a melodic line with a prominent slur over a series of notes. The lower staff accompaniment includes some dynamic markings like *mf*.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with a long, sweeping slur. The lower staff accompaniment concludes the piece with a final chord and a few notes.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with some phrasing slurs. The bass staff continues the accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features more complex phrasing with slurs. The bass staff continues the accompaniment. The dynamic marking *p leggiero* is present in the right margin.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment. The dynamic marking *cre* is present in the left margin, and *scen* and *do.* are present in the right margin.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *mf*, *f*, *p*, and *across*.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and a crescendo hairpin. The bass staff features a steady accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *f*.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *pp*.

Fifth system of musical notation. The treble staff has a melodic line with slurs and a wavy line above it. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf*.

Sixth system of musical notation. The treble staff has a melodic line with slurs and a wavy line above it. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a wavy hairpin above it and a dynamic marking of *f*. The bass staff contains a rhythmic accompaniment.

Second system of musical notation. The treble staff has a wavy hairpin above it and a dynamic marking of *p*. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has a dynamic marking of *f*. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with many beamed notes. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff has a dynamic marking of *f*. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff has a dynamic marking of *f*. The bass staff continues the accompaniment.

*da quel stringendo il tempo.*

*Più mosso.*

*sf* *sempre f*

*sf*

*sva.* *rall.*

SCENE.—A rocky sea shore on the coast of Cornwall. Rocks L., As the curtain rises groups of Pirates are discovered, some drinking, some playing cards. SAMUEL, the Pirate Lieutenant, is going from one group to another, filling the cups from a flask. FREDERIC is seated in a despondent attitude at the back of the scene, C. RUTH kneels at his feet.

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

*Moderato maestoso.*

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

*Sea...*

cre - - - - - scen - do.

CHORUS. TENORS. *f*

BASSES. *f* Pour, O King, the pi - rate

Pour O King, the pi - rate

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

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

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

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

**SAMUEL.**

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

- dan - 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 - dan - tures.

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

## SAM.

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

CHORUS

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

Here's good luck to

*f*

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

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

*SAMUEL with 1st BASS.*

*f*

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

*Son.*

The musical score consists of four staves. The top two staves are vocal lines for the King and Fred, both with the lyrics "pi - rate bum - per pass!". The bottom two staves are piano accompaniment. The music is in a 2/4 time signature and features a lively, rhythmic melody.

(FREDERIC rises and comes forward with *Pirate King*, who enters scuttling a Cunarder or cutting out a White Star never shipped from R. U. E.)

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

ALL. Hurrah!

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

KING. What do you mean?

FRED. To-day I am out of my indentures, and to-day I leave you for ever.

ALL. Leave us?

FRED. For ever!

KING. But this is quite unaccountable. A keener hand at

a handspike.

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

SAMUEL. An error? What error?

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

(RUTH comes down C.)

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



No. 2

SONG—Ruth.

RUTH.

*Allegro pesante.*

**PIANO.**

*f* *p*

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

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 doub', 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 i: 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 prom - is - ing boy Ap - - pren - tice to a id - iot; A  
 gy - rate, I took and bound this prom - is - ing boy Ap - - pren - tice to a Pi - rate! A  
 and 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  
 and 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!  
 - stand of to a pi - lot!  
 - pren - tice to a pi - lot!

*3rd time.*

RUTH. (*Knocking at his feet.*) Oh pardon, Frederic! pardon!  
 FRED. Rise, sweet one; I have long pardoned you.

(RUTH rises.)

RUTH. The two words were so much alike!

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

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

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

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

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

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

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

ALL. Hear! hear!

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

KING. There is some truth in that.

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

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

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

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

FRED. There's my difficulty. Until twelve o'clock I would; after twelve o'clock I wouldn't. Was ever a man placed in so delicate a situation?

(RUTH comes down C.)

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

KING. Oh, he will take you with him.

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

RUTH. It is—oh, it is!

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

KING. True.

FRED. What a terrible thing it would be if were to marry

this innocent person, and then find out that she is, on the whole, plain!

KING. Oh, Ruth is very well—very well indeed.

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

FRED. Do you really think so? Then I will not be so selfish as to take her from you. In justice to her and in consideration for you I will leave her behind. (*Hands RUTH to KING.*)

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

ALL. (*Loudly.*) Not one!

KING. No, I thought there wasn't. Keep thy love, Frederic

—keep thy love! (*Hands her back to FREDERIC.*)

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

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

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

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

## No. 3.

## SONG—Pirate King &amp; 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

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.*

*a tempo.*

o. Pi - rate King, } For ... I am a Pi - rate King! ... And k  
 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! . . .

(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]

King! . . .

King! . . .

After Song, the KING, SAMUEL, and all the Pirates, except FREDERIC and RUTH, go off R. and R. U. E. FREDERIC comes down C., followed by RUTH.)

RUTH. Oh take me with you! I cannot live if I am left behind.

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

RUTH. A wife of seventeen! You will find me a wife of a thousand!

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

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

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

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

FRED. Ah, but lately?

RUTH. Oh no; years and years ago.

FRED. But what do you think yourself?

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

FRED. That is your candid opinion?

RUTH. Yes: I should be deceiving you if I told you otherwise.

FRED. Thank you, Ruth, I believe you, for I am sure you would not practise on my inexperience. I wish to do the right thing, and if—I say, if—you are really a fine woman, your age shall be no obstacle to our union. (*Shakes hands with her.*)

(*Chorus of girls heard in the extreme distance, "Climbing over rocky mountains," etc. See entrance of girls.*)

FRED. Hark! surely I hear voices. Who has ventured to approach our all but inaccessible lair? Can it be custom-house? No, it does not sound like custom-house.

RUTH. (*Aside.*) Confusion! It is the voices of young girls! If he should see them I am lost.

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

RUTH. (*Aside.*) Lost! lost! lost!

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

No. 4. RECITATIVE & DUET—Ruth & Frederic.

FREDERIC.

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

PIANO.

RUTH. FRED. A a tempo.

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

RUTH. FRED.

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

**RUTH.** plain and old! I'm sure I'm not a jot so! **FRED.** Up - on my in - sc -

The first system of the musical score consists of three staves. The top staff is the vocal line for Ruth, starting with the lyrics 'plain and old! I'm sure I'm not a jot so!'. The second staff is the vocal line for Fred, starting with 'Up - on my in - sc -'. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

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

The second system continues the musical score. Ruth's vocal line has the lyrics '- cence you play. I'm not the one to plot so.'. Fred's vocal line has the lyrics 'Your face is lined, your'. The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the musical score. Ruth's vocal line has the lyrics 'hair is grey. It's gra - du - al - ly got so.'. Fred's vocal line has the lyrics 'Faith - less wo - man'. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system continues the musical score. Ruth's vocal line has the lyrics 'to de - ceive me, I who trust - ed so. Mas - ter, mas - ter,'. The piano accompaniment continues with the same rhythmic pattern.

FRED. RUTH

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

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

FRED.

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

C

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

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

*p* *cres.* *f*

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

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

I go!

ed so!



**RUTH.**

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

*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 - vid, it is clear, . . . .

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

If, as you are sta - ting, It's been ac - cu - mu - 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* cre . . . . . *f* scen - do. . . .

*cres.* *f*

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

*cres.* *f*

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

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

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

, go!

so!

RECIT. FRED.

What shall I do?. Be -

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

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

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

No. 5.

CHORUS OF GIRLS.

*Allegro grazioso.* *p* *leggero.* *Sua.*

*Sua.* *cre scen do.* *mf stacc.*

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

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

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

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

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

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

Till the bright sea - - shore they gain.

## KORRA.

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

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

## CHORUS.

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

## EDITH.

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

SOLO. KATE. *H*  
Far a - way from toil and care, Re - vel -

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



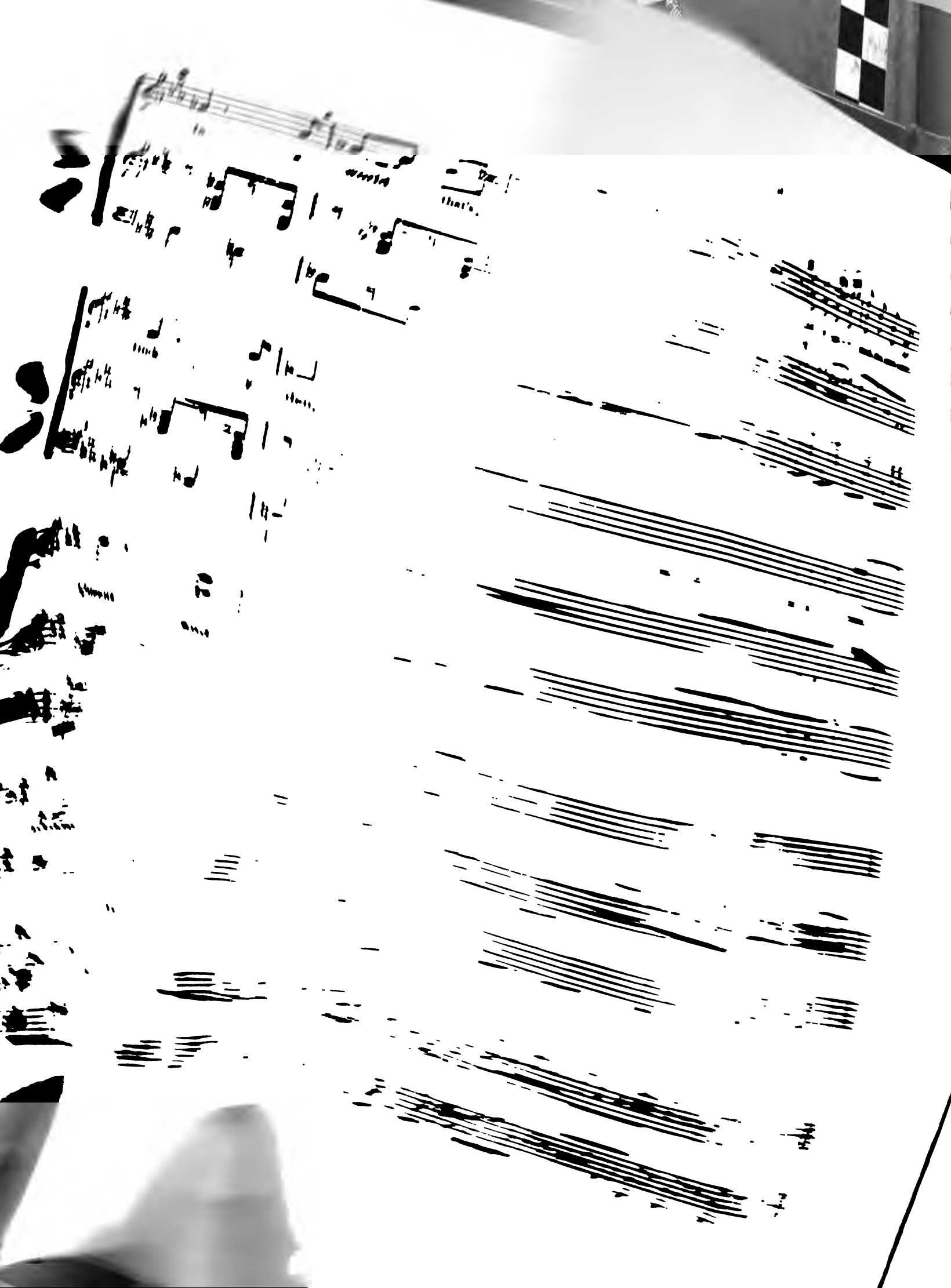
The first system of music is a piano introduction. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a minor key and features a steady eighth-note accompaniment in the bass clef. The treble clef staff contains a melodic line with various intervals and rests. A dynamic marking of *f* (forte) is placed above the grand staff.

L. 7244

The second system of music includes the first line of lyrics. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Let us gal - ly tread the mea - sure, Make the most of". The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a more active line in the treble clef. A dynamic marking of *f* is present.

The third system of music includes the second line of lyrics. The lyrics are: "feet - ing lei - sure, Hail it as a true al - ly, Though it". The musical notation continues with the vocal line and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment in the bass clef.

The fourth system of music includes the third line of lyrics. The lyrics are: "per - ish by - and - by, Hail it as a true al - ly." The musical notation concludes with the vocal line and piano accompaniment. The piano accompaniment continues with the eighth-note accompaniment in the bass clef.



**KATE.** What a picturesque spot! I wonder where we are?  
**EDITH.** And I wonder where papa is? We have left him  
 ever so far behind.

**ISABEL.** Oh, he will be here presently. Remember, poor  
 papa is not as young as we are, and we came over a rather dif-  
 ficult country.

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

**ISABEL.** Except the mermaids: it's the very place for mer-  
 maids—

**KATE.** Who are only human beings down to the waist—  
**EDITH.** And who can't be said, strictly, to set foot anywhere.  
 Tails they may, but feet they cannot.

**KATE.** But what shall we do until papa and the servant  
 arrive with the luncheon? (*All listen and come down.*)

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

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

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

**RECIT. FRED. CHORUS OF GIRLS. FRED.**

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

PIANO

*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 - rer! La - dies, do not alarm me! This

*p f*



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

*Ses.*

This system contains the first two staves of music. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a wavy line above the first few notes, likely indicating a tremolo or rapid oscillation.



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

This system contains the second two staves of music. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns.



al - ly.

\* Ped.

This system contains the third two staves of music. The vocal line has a long note with a fermata. The piano accompaniment includes a pedaling instruction marked with an asterisk and the word "Ped.".



This system contains the final two staves of music on the page. The piano accompaniment continues with a steady rhythm.

**KATE.** What a picturesque spot! I wonder where we are?  
**EDITH.** And I wonder where papa is? We have left him  
 ever so far behind.

**ISABEL.** Oh, he will be here presently. Remember, poor  
 papa is not as young as we are, and we came over a rather dif-  
 ficult country.

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

**ISABEL.** Except the mermaids: it's the very place for mer-  
 maids—

**KATE.** Who are only human beings down to the waist—  
**EDITH.** And who can't be said, strictly, to set foot anywhere.  
 Tails they may, but feet they cannot.

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

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

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

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

**RECIT. FRED. CHORUS OF GIRLS. FRED.**

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

**PIANO**

*a tempo moderato.* **EDITH.**  
 but a - harm - 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

*A Andante moderato.*

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

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

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

**CHORUS OF GIRLS.**

see 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 Sab-or-din-ate to sense of

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

*rall.*  
see - - one such an one as I From his un - for - tu - nate po - si - tion! From this po  
*rall.*

*a tempo.*  
- si - tion, to see - - one such an one as I From his . . un - for - tu - nate po - si  
*pp dolce.* *cresc.* *dim.*

**CHORUS OF GIRLS.**  
- tion! A - ha, there's not one mai - den breast Which seems to feel the mo - ral beam - ty Of  
*p*

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

**FRED.**  
Oh, is there not one mai - dan here Whose home - ly face and bad com - plex - ion Have



can't 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-hove 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

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

CHORUS OF GIRLS

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

could all hope to dis-ap-pear of e-ver win-ning man's af-fec-tion. Not one? No, no, not

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

*Moderato*  
 bell! 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 all be deaf to pi-ty's name? The question is, had

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

No. 8

AIR—Mabel & Chorus.

*Tempo di Valce.*  
MABEL.

POOR wan - d'ring one, . . . . Tho' thou hast sore - ly stayed,

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.

Chorus

B CHORUS OF GIRLS

Take heart, no dan - ger lowers; Take a . . . my heart but care.

MABEL. *bl*

Take heart, fair days will shine; Take a . . . my heart— take mine!

CHORUS

Take heart, no dan - ger lowers; Take a . . . my heart but care.

MABEL.

Take heart, fair days will shine; Take a . . . my heart— take mine! Ah! . . . . .

Ah! . . . . . Ah! . . . . . Ah!

*Handwritten signature and initials*

**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!  
**CHORUS.** Ah, ah! . . . Ah, ah, ah!

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



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

one! Take heart, Take  
Sya. ~~~~~



heart!

heart!

*pp*

First system of musical notation with vocal line and piano accompaniment. The vocal line has the lyrics "heart!". The piano part is marked *pp*.

Second system of musical notation with vocal line and piano accompaniment. A fermata is placed over the vocal line.

**CHORUS.**

Take . . . mine! Take . . . heart

Take a . . . my heart but ours!

*p* *pp*

Third system of musical notation, marking the beginning of the chorus. It includes lyrics and dynamic markings *p* and *pp*.

Take heart! Take

Fourth system of musical notation with vocal line and piano accompaniment. The vocal line has the lyrics "Take heart! Take".

Handwritten: *Take the mine!*

Heart! Take heart!

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "Heart!" and "Take heart!". There are handwritten annotations above the vocal line: "Take the mine!" with a checkmark above it.

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

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 own." The piano accompaniment provides harmonic support.

Ah! ah! Ah!

Take heart take heart Take a - ny heart but

This system contains the third system of the musical score. It features a vocal line with the lyrics "Ah! ah! Ah!" and "Take heart take heart Take a - ny heart but". The piano accompaniment continues.

*cadenza ad lib.*

Take heart

own, Take heart.

Pod.

This system contains the fourth system of the musical score. It begins with the instruction "cadenza ad lib." and includes the lyrics "Take heart" and "own, Take heart." The piano accompaniment features a section marked "Pod." (Pédale).

(SAMUEL and FRED go to watch of cows L., and converse.  
beckons her sisters, who form in a semicircle around her

No. 9.

Edith, Kate, & Chorus of Girls.

*Allegretto.* EDITH.

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

PIANO. *staccato.*

says we ought to stay, While sym - pa - thy ex - claims, "Free them from your to - 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*

*Ad libitum*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features five systems of music. The first system is for Edith, with a piano accompaniment marked 'PIANO' and 'staccato'. The second system continues Edith's part and the piano accompaniment. The third system is for Kate, with a piano accompaniment marked 'sempre staccato'. The fourth system continues the piano accompaniment. The fifth system is for the Chorus, with a piano accompaniment marked 'pp' and 'Ad libitum'.



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

(CHATTERING CHORUS (during which FRED and MABEL frolics.

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

**CHORUS.**

*Allegro vivace.*

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

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; To -  
mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That  
we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet  
peo - ple say, I know not why, That we shall have a warm Ju - ly. To - mor - row it may

**A**

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

**MARY.**

Did e . . . ver mai . . . dan wake From dream of home . . . . by  
**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.

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

**B**  
Did e . . . ver mai - dan close Her eyes on wa - . . king ad - ons,  
**B**

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

**FRED. C** **CHORUS.**  
Ah, yes! ah, yes this is ex - ceed . . . ing glad - ness. 'How  
**C** *f*

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

beau-ti-fal-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; 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

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

FRED.  
 know not why, That we shall have a warm Ju-ly. To-mor-row it may *dim.* DId ver pi-ete tell His *pp*  
 pour a-gain (I hear the coun-try wants some rain).

soul . . in gull . . . ty dream - ing, And wake to find . . that soul With  
 peace and vir . . . tue beam - ing! How beau - ti - fal - ly blue the sky, The glass is ris - ing

**E** **CHORUS.**  
 peace and vir . . . tue beam - ing! How beau - ti - fal - 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 - fal - ly blue the sky, The glass is ris - ing

dream . . . of home . . . . . ly du - ty To find her  
 - nake . . . his mi - . . . . . deous mis - sion To find him .  
 ve - ry high, Con - ti - nue fine I hope it may, And yet it rai - n'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 in - - dy of . . . . . po - si - tion! Ah,  
 poor 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

*crs - sces - 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.*

## No. 11.

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

FRED.

*Allegretto.*

PIANO.

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

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

*(During this Chorus the Pirates enter stealthily from R. U. E., and form in a semicircle behind the girls. As the girls move to go off each Pirate seizes a girl.)*

CHORUS OF GIRLS.

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

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

PIRATES.

GIRLS.

GIRLS. PIRATES.

*Vivace.*

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

CHORUS.

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

- pu - ni - ty, And in - dulse in the fe - li - ci - ty Of un - bound - ed do - mar - 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 -

GIRLS. A

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

A

- sep - ing with im - pa - 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 - sed, Con - ju - gal - ly ma - tri - mon - i - sed, 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.



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

*a tempo*  
SAMUEL  
*p*

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

MABEL

*(motion)*

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

PIANO.

Musical notation for Mabel's recitative and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

*moderate.*

GIRLS.

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

Musical notation for the Girls' chorus and piano accompaniment. The piano part provides harmonic support with chords and a steady rhythm.

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

Musical notation for Major-General, Samuel, and Chorus. The piano accompaniment features a more active and rhythmic pattern.

MAJOR-GENERAL

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

Musical notation for Major-General's solo and piano accompaniment. The piano part continues with harmonic support.

PIRATES.

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

Musical notation for the Pirates' chorus and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines.

GENERAL. Yes, I am Major-General!  
ALL. You are! Hurrah for the Major-General!

GENERAL. And it is a glorious thing to be a Major-General!  
ALL. It is! Hurrah for the Major-General!

No. 13

SONG—Major-General & Chorus.

PIANO. *Allegro vivace.* *f*

The first system of the piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music is marked 'Allegro vivace' and 'f'.

The second system of the piano introduction consists of three staves, continuing the musical notation from the first system.

8 MAJOR-GENERAL.

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

The third system features a vocal line for the Major-General and piano accompaniment. The vocal line starts with a measure rest of 8 measures. The piano accompaniment is marked '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-over-hard a-cro-s-tic, I've a peet-ty taste for Fa-n-dox: I quote, in E-le-gi-aca, all the

The fourth system continues the vocal line and piano accompaniment for the Major-General's second line of lyrics.

quote the fight 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 - lo - ge - ta - lus! In co - sins I can floor pe - cu - li - a - ri - ties pe - 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 - un - ion. I know the croak - ing cho - ras from the

sim - ple and quad - ra - ti - cal: A - bout bi - no - mial The - o - rem I'm team - ing with a lot o' news,  
 "Frogs of A - ris - to - pha - nes!" Then I can hum a fagus, 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 - then - ses;  
 a. And while all the airs from that in - fer - nal non - sense, *Pis - s - fure!*

CHORUS.

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

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

square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
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square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
 - fer - nal non - sense, *Pis - e - fove*, And whis - tle all the airs from that in - fer - nal non - sense, *Pis - e - pis - e - fove*.

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 - lings a - ni - mal - ca - lion. But still, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I  
 - res - ta - ces - 's a - 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 - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,  
 But still, in mat - ters ve - ge - ta - ble,

**CHORUS.**

a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!  
 a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!

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

*pp*

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

pri - ses I'm more ve - 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 non - ne - ry; In short, when I've a smat - ter - ing of e - le - men - tal stra - te - gy— You'll

*a tempo. Finis*

*a tempo. Finis*

my a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee;

**CHORUS.**  
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 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, tho' I'm pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-

glimpse of the con - ta - 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 - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,

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KATE. Oh, papa! we—

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

GENERAL. Dear me!

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

GENERAL. Oh, but you mustn't do that. May I ask—this is a picturesque uniform, but I'm not familiar with it—what are you?

KING. We are all single gentlemen.

GENERAL. Yes, I gathered that. Anything else?

KING. No, nothing else.

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

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

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

GENERAL. But wait a bit. I object to pirates as sons-in-law.

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GENERAL. (*Aside.*) Hah! an idea! (*Aloud.*) And do you mean to say that you would deliberately rob me of these the sole remaining props of my old age, and leave me to go through the remainder of life unfriended, unprotected, and alone?

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

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

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

KING. Here we are again!

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

KING. (*Sighing.*) Often.

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

KING. I say, often.

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

GENERAL. I don't think we quite understand one another. I ask you, Have you ever known what it is to be an orphan? and you say "Orphan." As I understand you, you are merely repeating the word "orphan" to show that you understand me.

KING. I didn't repeat the word "often."

GENERAL. Pardon me; you did indeed.

KING. I only repeated it once.

GENERAL. True, but you repeated it.

KING. But not often.

GENERAL. Stop! I think I see where we are getting confused. When you said "orphan" did you mean "orphan," a person who has lost his parents, or "often," frequently?

KING. Oh, I beg your pardon! I see you mean frequently.

GENERAL. Ah, you said "often" frequently.

KING. No, only once.

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

## Finale—Act I.

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

RECIT. MAJOR-GENERAL.

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

*Moderate.*

*f*

*And.*

*allegro.*

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

gla - ming of the con - ta - 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 - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,  
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.  
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KING. Here we are again!

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

KING. (*Sighing.*) Often.

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

KING. I say, often.

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

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KING. Oh, I beg your pardon! I see you mean frequently.

GENERAL. Ah, you said "often" frequently.

KING. No, only once.

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

## Finale—Act I.

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

RECIT. MAJOR-GENERAL.

Oh, man of dark and dis-mal fate, Fare-

*Moderate.*



*a tempo.*

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



SARAH & KERR.

MAJOR-GENERAL.

SARAH & KERR.

MAJOR-GENERAL.

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

CHORUS OF PIRATES.

How sad, an or-phan boy!

*Andante moderato.*

CHORUS OF PIRATES. MAJOR-GENERAL.

child-eren whom you see see all that I can call my own. Fear fel-low! Take them a-way from me, and I shall

*Andante moderato.*

PIRATES.

MAJOR-GENERAL.

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

PIRATES.

at yow feet they kneel! Your hearts you can-not steel A- gainst the end, and tale of the lone-ly or-phan boy! Fear

## SAMUEL, KING, &amp; CHORUS OF PIRATES.

*p*

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

## SAMUEL.

## SAMUEL &amp; 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

*p*

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 steal A- gainst the end, end tale of the lone-ly or-phan boy! Fear

*dim. ... p*

SAMUEL, KING, & CHORUS OF PIRATES.

*sf*

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

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

*p*

GENERAL. Yes, I am Major-General!  
ALL. You are! Hurrah for the Major-General!

GENERAL. And it is a glorious thing to be a Major-General!  
ALL. It is! Hurrah for the Major-General!

No. 13

SONG—Major-General & Chorus.

PIANO. *Allegro vivace.*  
*f*

Musical notation for the piano introduction, consisting of three staves: a treble staff with a whole rest, and a grand staff (treble and bass) with a rhythmic accompaniment.

Musical notation for the piano accompaniment, consisting of three staves: a treble staff with a whole rest, and a grand staff (treble and bass) with a rhythmic accompaniment.

8 MAJOR-GENERAL.

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

Musical notation for the Major-General's first line, consisting of a vocal staff and a piano accompaniment grand staff.

in - fer - 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 - cres - tics, I've a post - ty taste for Fa - ca - dor: I quote, in E - le - gi - aca, all the

Musical notation for the Major-General's second line, consisting of a vocal staff and a piano accompaniment grand staff.



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  
 orator of He - lo - ge - ba - lus! In co - nics I can floor pe - cu - li - a - ri - ties pe - 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 - ia. I know the croak - ing cho - ras from the

sim - ple and quad - ra - ti - cal: A - bout bi - se - mial The - o - rem I'm team - 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 - then - use;  
 2. And whis - tle all the airs from that in - fer - nal non - sense, *Pis - s - fove!*

CHORUS

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

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square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
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square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
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be - longs a - ni - mal - ca - lous. But still, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I  
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**CHORUS.**  
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*Slower.*  
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I can tell at sight a chamois-*pot* ri - fle from a ja - ve - lin; When such af - fairs as ser - ties and ser -

• pri - ces I'm more wa - ry at; And when I know pre - cise - ly what is meant by com - mis - sion - si - at; When

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*a tempo. Finesca*

*a tempo. Finesca*

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

**CHORUS.**  
 You'll say 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

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

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

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

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## Finale—Act I.

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

RECIT. MAJOR-GENERAL.

*Moderate.*

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

*a tempo.*

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

CHORUS.

With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the  
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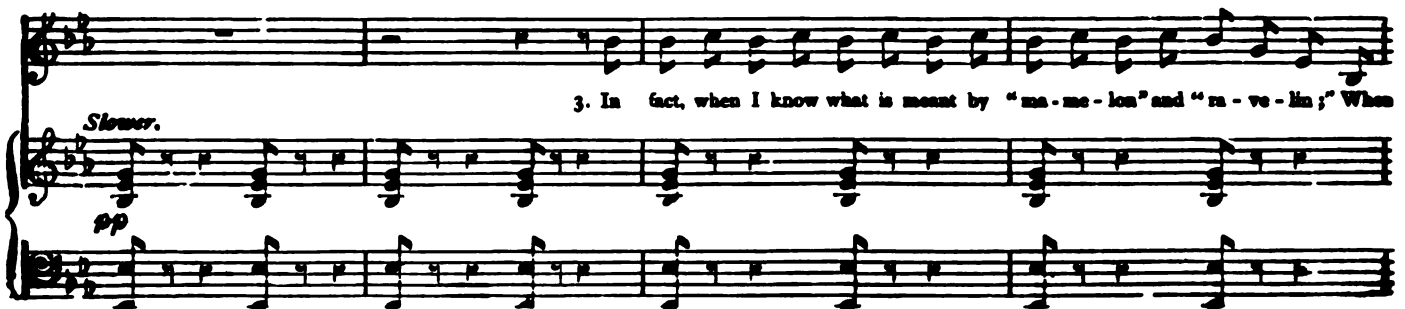
CHORUS.

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*pp*

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**CHORUS.**  
 You'll say a bet-ter Ma-jor-Ge-ne-  
*f*  
 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, tho' I'm pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-

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

CHORUS.

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

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

KATE. Oh, papa! we—

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

GENERAL. Dear me!

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

GENERAL. Oh, but you mustn't do that. May I ask—this is a picturesque uniform, but I'm not familiar with it—what are you?

KING. We are all single gentlemen.

GENERAL. Yes, I gathered that. Anything else?

KING. No, nothing else.

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

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

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

GENERAL. But wait a bit. I object to pirates as sons-in-law.

KING. We object to major-generals as fathers-in-law. But we waive that point; we do not press it, we look over it.

GENERAL. (*Aside.*) Hah! an idea! (*Aloud.*) And do you mean to say that you would deliberately rob me of these the sole remaining props of my old age, and leave me to go through the remainder of life unfriended, unprotected, and alone?

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

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

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

KING. Here we are again!

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

KING. (*Sighing.*) Often.

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

KING. I say, often.

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

GENERAL. I don't think we quite understand one another. I ask you, Have you ever known what it is to be an orphan? and you say "Orphan." As I understand you, you are merely repeating the word "orphan" to show that you understand me.

KING. I didn't repeat the word "often."

GENERAL. Pardon me; you did indeed.

KING. I only repeated it once.

GENERAL. True, but you repeated it.

KING. But not often.

GENERAL. Stop! I think I see where we are getting confused. When you said "orphan" did you mean "orphan," a person who has lost his parents, or "often," frequently?

KING. Oh, I beg your pardon! I see you mean frequently.

GENERAL. Ah, you said "often" frequently.

KING. No, only once.

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

## Finale—Act I.

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

RECIT. MAJOR-GENERAL.

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

*Moderate.*

*f*

*And.*

*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! Fear

*dim. . . p*

## SAMUEL, KING, &amp; CHORUS OF PIRATES.

*mp*

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

## SAMUEL.

## SAMUEL &amp; 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 docs - n't di - min - ish my glo - ry; For

*p*

they would have ta-ken my daughters O-ver the bil-lo-wy wa - - ters, If I had-a't, in e-le-gant dic-tar Ia

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

*pp* **EDITH & KATE**  
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**



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

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

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



re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.  
re - gu - lar sto - - - ry.

*f* *f*

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

*Moderato.* *p*

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

we - ry to be - gin it: For what, we ask, is life, with-out a touch of pos - 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.**

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

**KING & MAJOR-GEN. with 2nd BASS.**

*ff (Voices only.)*

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

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

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

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

**E RECIT. KING.**

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

**E**

(Orchestra.)

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

**SAM.** For he is an or - phan boy!

**MAJOR-GENERAL** And it some-times is a

you.

**CHORUS. SOPRANOS. *f***

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

**TENORS & BASSES. *f***

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

*Allegro non troppo.*

*p* *f* *p*

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

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

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

**F** MABEL.

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

EDITH & KATE.

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

FRED.

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

SAM.

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

KING.

They will a - way and mar - ried be!

MAJOR-GENERAL.

boy!

Oh, hap - py

boy!

Oh, hap - py

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

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

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



all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

all will brides - maids be. . . .

RECIT. RUTH.

*Allegro agitato.*

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

CHORUS OF PILATES.

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

Yes, yes, re-mem-ber

*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.

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

*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.

- 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! Ne - ver

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

*cre* *scen* *do* *al*

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

doc . . . tor, a doc

doc . . . tor, a doc

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-

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

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

of di - vi - ni - ty.

di - vi - ni - ty.

*Tempo primo.*

*f*

Ped.

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

END OF ACT I.

# ACT II.

SCENE.—A ruined chapel by moonlight. Ailes C., R., and E., | GENERAL STANLEY discovered seated R. C. pensively, surrounded  
divided by pillars and arches; ruined Gothic windows at back. | by his daughters.

## No. 1. INTRODUCTION. SOLO—Mabel & Chorus

*Allagro con tenerezza.*

PIANO. *p* *p dolce.*

*A*

*Ped. p* \* *Ped. ff*

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

### B CHORUS OF GIRLS.

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

*Dark.*

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

*Upto.* Solo - ~~MAN~~

weep; . . . For oh, they can - not bear To see their in - . . . - ter weep! Dear

*dim.*

in - ter, 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 gla - t'ning tear That dews that

**D** **CHORUS OF GIRLS.**

*f* *dim.* *p*

Ped.

mar - tin's cheek! . . . Thy lov - ing chil - dren bear, 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! . . .

*mf* *Ped.* *pp* *Ped.*



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

MABEL. Oh, Frederic, cannot you reconcile it with your conscience to say something that will relieve my father's sorrow?

FRED. I will try, dear Mabel, but why does he sit, night after night, in this draughty old ruin?

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

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

GENERAL. Frederic, in this chapel are ancestors; you cannot deny that. I don't know whose ancestors they were, but I know whose ancestors they are, and I shudder to think that their descendant by purchase (if I may so describe myself) should

have brought disgrace upon what I have no doubt was an unstained escutcheon.

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

GENERAL. I thank you for your proffered solace, but it is unavailing. At what time does your expedition march against these scoundrels?

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

GENERAL. Are your devoted followers at hand?

FRED. They are; they only wait my orders.

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

No. 2.

RECITATIVE—Frederic & Major-General.

MAJOR-GENERAL.

New Fred - er - ic, let your es - cort be en - heart - ed Be summon'd to re - lieve a gen' - ral's bliss - ing

PIANO.

FRED.

But they de - part up - on their dead ad - ven - ture. Dear sir, they

No. 3. CHORUS—With Solos for Mabel, Edith, & Sergeant.

come!  
*Allegro marziale.*

SERGEANT.

When the foe - man bares his steel

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

CHORUS OF POLICE

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

To - ran - ta -

And we find the wis - est thing

Is to sit our chests and sing To - ran - ta -

- ra,

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

To - ran - ta -

For when threaten'd with c-mentes, And your heart is in your boots,  
Ta-ma - ta - ra, ta-ran - ta - ra, Ta-ran - ta -

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

*pp*  
sound, Ta-ma - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ma - ta -  
Ta - ma - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra,  
*B*

First system of musical notation, including vocal line with lyrics and piano accompaniment.

Second system of musical notation, including vocal line with lyrics and piano accompaniment.

Third system of musical notation, including vocal line with lyrics and piano accompaniment. The word "MAREL" is written above the first measure of the vocal line.

Fourth system of musical notation, including vocal line with lyrics and piano accompaniment.

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

*p* *cresc.* *scen.* *do.*

die!

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

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

**KATE with 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 - ra.

*f* *mf* *dim.* *p*

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

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

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

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

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

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

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

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

high - ly sor - row -s state ; Still to us it's e - vi - dent These at -  
Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

ten - tions are well meant !  
Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

Go . . . and do your best . . . en - dea - vour, And, . . . be - fore all limbs we re - - ve,

We . . . will say fare - - well . . . for e - - ver. Go to glo - ry and the grave !  
cre . . . acc . . . 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 mar - cy crave!

## SOLO SERGEANT

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

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

ony or cri - ti - cise, For it's ve - ry e - vi - dent There 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

**Messa.**  
**SOLO.** Go, . . ye he - roes, go . . to glo - ry! Though . . ye die in com - bat  
**CHORUS OF ORIELA.** Go, . . ye he - roes, go . . to glo - ry! Though . . ye die in com - bat  
**SERGEANT CHORUS OF POLICE.** *p Unk.* Go, ye he - roes, go to .  
**G** ment! 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 slough - ter; Die, . . . and ev - 'ry Cor - nish  
 - ty! Go to death, and go to slough - ter; Die, and ev - 'ry Cor - nish  
 sto - ry, Go to death, and go to slough - ter; Die, and ev - 'ry Cor - nish  
 - ra! For when threaten'd with emotes, Taran - ta - ra, taran - ta - ra! And your heart is in your boots, Taran - ta -

daugh - ter With her tears your grave shall wa - - - ter! Go, ye he - roes, go and  
 daugh - ter With her tears your grave shall wa . . . ter! Go, ye he - roes, go and  
 daugh - ter With her tears your grave shall wa - - - ter! Go, ye he - roes, go and  
 - ra! There is no - thing brings it round Like the trum - pet's mar - tial sound, Like the trum - pet's mar - tial

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

*SEASONS & TEMPS.*  
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

*BASS.*  
 sound! Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra.

im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 - ra, ta - ran - ta - ra, ta - ran - ta - ra,  
 ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

- ty!  
 - ty!  
 - ty!

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

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

**MAJOR-GENERAL.**  
 Yes, for-ward on the ice, They go, they go! Yes,  
**EDITH.**  
 Yes, for-ward on the sea, They go, they go! Yes  
**CHORUS OF GIRLS.**  
**SERGEANT.**  
 Yes, for-ward on the sea, They go, they go! Yes,  
 go! Yes, for-ward on the sea, Yes, for-ward on the sea, They go they go! Yes, for-ward on the  
**CHORUS OF POLICE.**  
 go! Yes, for-ward on the sea, Yes, for-ward on the sea, They go, they go! Yes, for-ward on the  
**MAJOR-GENERAL.**  
 'Yes, but you don't go!

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

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!

*Sua.....*

*Sua..*

*f*

The musical score consists of ten staves. The first three staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The sixth and seventh staves are vocal lines with lyrics. The eighth and ninth staves are piano accompaniment. The tenth staff is a grand staff (piano and bass) with a forte dynamic marking. The lyrics are: '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!', and two instances of 'Sua.....' and 'Sua..'.

*Castiglioni* Exit R.

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

No. 4

RECITATIVE & TRIO.

RECIT. FRED.

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

*Maestoso.*

PIANO *f*

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

*f* *p*

*Moderato.* KING.

some of du-ty's stern dis-tin-tion, I, cir-cum-stances vis-its, have been guilt-y! Young

*p*

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!

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

KING

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

The first system of the musical score features a vocal line for King and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "face me! Know ye not, oh, rash ones, That I have doomed you to ex - tar - mi - na - tion? Have".

FRED.

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

The second system of the musical score features a vocal line for Fred and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "mer - cy on us; Hear us ere you slough - ter! I do not".

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

The third system of the musical score features a vocal line for King and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "think I ought to lis - ten to you; Yet mer - cy should al - lay our sure re - sent - ment, And".

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

The fourth system of the musical score features a vocal line for King and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "so, I will be mer - ci - ful. Say on!".

No. 5.

TRIO—Ruth, Frederic, & King.

*Alllegro grazioso.*

PIANO.

RUTH.

1st verse. When you 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.

- till to some-bo-dy oc-curr'd A star-ting pa-ra-dox. A pa-ra-dox? A pa-ra-dox, a most 'ic-  
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

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

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

1st & 2nd verse.

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

pa - ra - dox.

pa - ra - dox.

pa - ra - dox. We

1st time. 2nd time.

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 February. And so, by a simple arithmetical process, you'll easily discover 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.

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

*a tempo.*

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

RUTH.

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

*f* KING.

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

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

*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*

*fs a tempo.*

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

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 - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

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

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

*f*

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

dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha. That

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

*f*

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

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

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

*f*

*ff*

*ff*

*ff*

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

FRED. Upon my word, this is most curious,  
Most absurdly whimsical. Five and a quarter!  
No one would think it to look at me.

RUTH. You are glad now, I'll be bound, that you spared us.  
You would never have forgiven yourself when you discovered  
that you had killed two of your comrades.

FRED. My comrades?

KING. I'm afraid you don't appreciate the delicacy of your  
position. You were apprenticed to us—

FRED. Until I reached my twenty-first year.

KING. No, until you reached your twenty-first birthday  
(producing document), and, going by birthdays, you are as yet  
only five and a quarter.

FRED. You don't mean to say you are going to hold me to  
that?

KING. No, we merely remind you of the fact, and leave the  
rest to your sense of duty.

FRED. (Wildly.) Don't put it on that footing. As I was  
merciful to you just now, be merciful to me. I implore you not  
to insist on the letter of your bond just as the cup of happiness  
is at my lips.

RUTH. We insist on nothing. We content ourselves with  
pointing out to you your duty.

FRED. Well, you have appealed to my sense of duty, and my  
duty is only too clear. I abhor your infamous calling, I shudder

at the thought that I have ever been mixed up with it, but duty  
is before all. At any cost, I will do my duty.

KING. Bravely spoken! Come, you are one of us once more.

FRED. Lead on, I follow! (Suddenly.) Oh, horror!

KING and RUTH. What is the matter?

FRED. Ought I to tell you? No! no! I cannot do it; and  
yet, as one of your band—

KING. Speak out, I charge you, by that sense of conscien-  
tiousness to which we have never yet appealed in vain.

FRED. General Stanley, the father of my Mabel—

KING and RUTH. Yes! yes!

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

KING. He did.

FRED. It breaks my heart to betray the honored father of  
the girl I adore, but as your apprentice I have no alternative.  
It is my duty to tell you that General Stanley is no orphan.

KING and RUTH. What?

FRED. More than that, he never was one!

KING. Am I to understand that to save his contemptible  
life he dared to practise on our credulous simplicity? (FRED  
nods as he weeps.) Our revenge shall be swift and terrible. We  
will go and collect our band and attack Tremorden Castle this  
very night.

FRED. But—

KING. Not a word! he is doomed!

## No. 6.

## TRIO—Ruth, Frederic, & King.

*Allegro molto.* RUTH.

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.

102

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!

A

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

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

*ff* *ff*

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

*f* *dim.* . . . . *mf*  
*p*

dies ! . . . They will welter in sor - row, In their natures to  
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 the 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

*pp*

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 -

*f*

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 -

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady, rhythmic accompaniment.

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

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent, rhythmic accompaniment with a strong bass line. The lyrics are repeated from the first system.



(Mount KING and RUTH. FRED throws himself on a stone L.C. in blank despair. Enter MABEL.)

### No. 7. RECITATIVE & DUET—Mabel & Frederic.

**RECIT. MABEL**

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

**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-by *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-tick

**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 - the - tro - phe ap - pell - ing!

**FRED.** And so, fare - well!  
**MABEL.** No, no! Ah, Fred - ric, hear me!

*f* *con forza.* he he he he

No 8.

DUET—Mabel & Frederic

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

*Allegro agitato.*  
*f* *f* *p*

PIANO.

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

**FRED.**  
 Nay, Ma - bel, nay; To -

*f* *fs*

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

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 . .

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

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

*Andante.*  
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

*pp dolce.*

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

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

FRED.

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

*p dolce.*

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

*p dolce.*

MABEL.

Fal la la la, Fal la!

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

*rall.*

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

**C RECIT.**

It seems so long.

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

*(aside.)*

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

love 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.*

*f* *mf*

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

faith - i - ful to her sooth, Till we are wed, and e - ver 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 - o - om laugh - ter; He will be faith - ful to his sooth, Till we are

truth, And here is food for joy - o - om 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!



FRED.  
MABEL.  
BOTH.

Farewell! Adieu!  
The same to you!  
Farewell! Adieu!  
(FRED rushes to windows and leaps out.)

*f*

R. ...

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

**MABEL.**

Yes, I am brave! Oh, fam-i-ly de-cent, 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.*

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

**SOLO. SERGEANT.**

Tho' in bo-dy and in mind

**CHORUS OF POLICE.**

We are

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!

(Dialogue goes on.)

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

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!" and "(Dialogue goes on.)" followed by "ra, ra, ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!"

"old associates."

"acted nobly."

**CHORUS OF POLICE.**

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

The musical score for the Chorus of Police consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "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!

The musical score for the Sergeant's dialogue consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "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! }

The musical score for the dialogue consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "{ That makes a difference, of course, but at the same } We should! { it is! }"



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

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

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

ALL. He has acted shamefully!

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

ALL. He has acted nobly!

MABEL. Dearly as I loved him before, his heroic sacrifice to his sense of duty has endeared him to me tenfold; but if it was his duty to constitute himself my foe, it is likewise my duty to regard him in that light. He has done his duty; I will do mine. Go ye and do yours. (Exit MABEL R. I. E.)

ALL. Very well.

SERGEANT. This is perplexing.

ALL. We cannot understand it at all.

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

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

SERGEANT. No matter. Our course is clear; we must do our best to capture these pirates alone. It is most distressing to us to be the agents whereby our erring fellow-creatures are deprived of that liberty which is so dear to all, but we should have thought of that before we joined the force.

ALL. We should.

SERGEANT. It is too late now.

ALL. It is.

SERGEANT.

No. 10 — SONG—Sergeant & Chorus.

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

PIANO.

*Allegro moderato.*

CHORUS OF POLICE.

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

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

hon - est man's  
vil - lage chime.

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

No. 11. SOLO—Sergeant, & Chorus of Pirates & Police.

CHORUS OF PIRATES (*behind the scenes*).

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

PIANO.

SERGEANT.

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

PIRATES.

ma-nor poaching; With steal-ty 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.

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

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

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

SERGEANT.

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

*pp*

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

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

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

No 12.

SOLO— Samuel, & Chorus of Pirates.

CHORUS OF PIRATES

With cat-like tread up

*Allegro marziale.*

PIANO.

*f fs fs fs fs fs fs p f*

on our prey we steal; In silence dread our cautious way we feel! No sound at all, we

*p f p f p f p f*

never speak a word; A fly's foot-fall would be distinctly heard!

CHORUS OF POLICE.

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

*p f p p*

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

*ra!*  
Sua~~~~~

16 121

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro marziale'. The piano part includes dynamic markings such as *f*, *fs*, and *p*. The score includes lyrics for both the Pirates and the Police, with the Police chorus singing 'Ta-ran-ta-ra, ta-ran-ta-ra'. The page number '16' is at the bottom left, and '121' is at the bottom center.





cao - 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

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

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,

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

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

*ff* *Sua.*

In si-lence dread our cautious way we feel!

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

*ff* *Sua.*

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 falsehood 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.*

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.

TENORS & BASSES. *p*

thought I heard a noise. He thought he heard a noise; Ha, ha! Now all is still, in dale or hill, My mind is set at

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

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, is  
 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.

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

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

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

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

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

1st time. 2nd time.

fic - kle breeze.  
 fic - kle breeze.

Ped. \* Ped. \*

*(Enter the GENERAL'S daughters, led by MABEL, all in white  
peignoirs and nightgowns, and carrying candles.)*

CHORUS OF GIRLS  
*f* SOPRANOS.

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

*Allegro vivaci*  
C

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 The

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

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

KING. (*Springing up.*) Forward, my men, and seize that general there!  
His life is over. 130

(*Dialogue.*)

GIRLS

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

The first system of the score features a vocal line for the GIRLS and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *fz* and *f*. The music is characterized by a driving, rhythmic accompaniment.

PIRATES.

E

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

The second system continues the musical score for the PIRATES. The vocal line is in a treble clef. The piano accompaniment continues with a similar driving rhythm. Dynamics include *fz* and *f*. The key signature remains one flat.

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!

The third system features two vocal lines: MAJOR-GENERAL and MABEL. The MAJOR-GENERAL line is in a treble clef, and the MABEL line is in a soprano clef. The piano accompaniment continues. Dynamics include *p* and *f*. The key signature remains one flat.

FRED.

PIRATES.

F

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

The fourth system features two vocal lines: FRED and PIRATES. The FRED line is in a treble clef, and the PIRATES line is in a soprano clef. The piano accompaniment continues. Dynamics include *f* and *p*. The key signature remains one flat.

KING.

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

The fifth and final system on the page features the KING's vocal line in a treble clef. The piano accompaniment continues. Dynamics include *p*. The key signature remains one flat.



fa-vours all our deal-ings; With cou-rage rare, and re-so-lu-tion man-ly, For death pre-pare, un

**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 wick'd? Oh, spare him! Yes, we are here, though ni-ther-to con-veal'd! Oh, rap-ture!

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

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

*cre scen de*

*H Allegro moderato.*  
PIRATES.

POLICE. *f*

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 pa-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!

♩ SERGEANT.

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

*Moderato.*

KING.

your proud tri-umph will not be long-lived.

Don't say you're orphans, for we know that gawvet,

SERGEANT.

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

*slower.*

KING. *b*

POLICE.

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

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

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

L KING.

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

L *L'istesso tempo.*

POLICE.

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

(Police, holding Pirates by the collar, take out handkerchiefs and weep.)

1st SOPRANO.

RECIT. MAJOR-GENERAL

BOYD

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.

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

Musical score for the first system. It includes five vocal staves and two piano accompaniment staves. The vocal parts are for 1st Soprano, 2nd Soprano, Tenor, Police Bass, and General. The piano accompaniment is in the right and left hands. The lyrics are: "Yes, yes, with all their faults, they love their Queen! A-way with them, and place them at the bar! One!"

*allegro.*

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

Musical score for the second system. It includes one vocal staff and two piano accompaniment staves. The lyrics are: "moment, let me tell you who they are: They are no members of the common throng, They are all no-ble men".

*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.*

Musical score for the third system. It includes one vocal staff and two piano accompaniment staves. The vocal part is for the Chorus of Girls and Major-General. The lyrics are: "who have gone wrong. Oh, spare them! they are all no-ble men who have gone wrong. What,".

X... 3-0

**KING.** all no-ble-men? Yes; **all** no-ble-men! **MAJOR-GENERAL.** What, all?... **KING. P.** Well, near-ly all!

**MAJOR-GENERAL. Moderato.**

*Sva.* No Eng - lishman an - mov'd that state-ment bears! Be - come, with all our

*(All kneel.)*

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

MABEL.

beau - ties!  
*Tempo di valse.*

Poor wan - d'ring ones, . . .

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

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

*a tempo.*

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

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

MARR.

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

*p* EDITH & KATE.  
 RUTH.  
 POOR wan - - c 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

CHORUS. SOPRANOS.  
 POOR wan - - d'ring one, Poor wan - - d'ring one,

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

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

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

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

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

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

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

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

Take heart, take heart,

Take heart, take heart,

First system of musical notation, including treble and bass staves with piano accompaniment.

Second system of musical notation, including treble and bass staves with piano accompaniment.

Third system of musical notation, featuring vocal parts with lyrics and piano accompaniment.

take . . . . mine!      Take . . . . heart!

**KATE & RUTH.**      take . . . . mine!      Take      heart!

**Take**      a - - ny heart,      take      ours!

**FRED.**

**Take**      a - - ny heart,      take      ours!

**MAJOR-GENERAL.**

**Take**      a - - ny heart,      take      ours!

**KING & SAMUEL.**

**Take**      a - - ny heart,      take      ours!

**CHORUS.**

**Take**      a - - ny heart,      take      ours!

**Take**      a - - ny heart,      take      ours!

**Take**      a - - ny heart,      take      ours!





MABEL, EDITH, & KATE, *trios.*  
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.  
heart,

KING & SAM. with BASS.  
Take heart,

MABEL.  
Take heart,

EDITH.  
Take heart,

KATE & RUTH.  
Take heart,

MAJOR-GENERAL.  
Take heart,

FRED. with TENOR. *f*  
Take heart,

SAM. & KING with BASS.  
Take heart,

*cre - scen - do.*

Take . . . ours ! . . . .

Take. . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

*sempre ff*

This section contains seven vocal staves, each with the lyrics "Take . . . . . ours ! . . . .". The music is in a key with two flats and a 4/4 time signature. The notes are mostly quarter and eighth notes, with some slurs and ties. The bottom two staves of this section include the instruction *sempre ff*.

This section shows two staves of piano accompaniment. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) provides a steady accompaniment with chords and single notes.

*Sra.*

*Ped.*

This section continues the piano accompaniment. The right hand has a wavy line above it labeled *Sra.* (Soprano). The left hand has a marking *Ped.* (Pedal) above it. The music concludes with a final cadence.