

VOCAL SCORE

THE  
**PIRATES**  
OF  
**PENZANCE**

OR,  
THE SLAVE OF DUTY.

BY  
**W. S. GILBERT**

AND  
**ARTHUR SULLIVAN.**

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# THE PIRATES OF PENZANCE;

Or, THE SLAVE OF DUTY.

---

## Dramatis Personæ.

MAJOR-GENERAL STANLEY.

THE PIRATE KING.

SAMUEL (*his Lieutenant*).

JAMES (*a Pirate*).

FREDERIC (*the Pirate Apprentice*).

SERGEANT OF POLICE.

MABEL

EDITH

KATE

ISABEL

} (*General Stanley's Daughters*).

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

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

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

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

# THE PIRATES OF PENZANCE.

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# THE PIRATES OF PENZANCE.

Written by  
W. S. GILBERT.

Composed by  
ARTHUR SULLIVAN.

## OVERTURE.

*Allegro maestoso.*

PIANO. *p*

The first system of the piano accompaniment consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The music is in common time (C) and starts with a piano (*p*) dynamic.

The second system continues the piano accompaniment. The treble staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff features a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2. The music maintains the piano (*p*) dynamic.

The third system of the piano accompaniment includes dynamic markings. It starts with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), then fortissimo (*fz*), and ends with piano (*p*). The treble staff has a dotted half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a dotted half note G2, followed by quarter notes A2, B2, and C3. An 8-measure rest is indicated above the treble staff.

The fourth system of the piano accompaniment includes dynamic markings. It starts with mezzo-forte (*mf*), moves to fortissimo (*fz*), then piano (*p*), mezzo-forte (*mf*), and ends with piano (*p*). The treble staff has a dotted half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a dotted half note G2, followed by quarter notes A2, B2, and C3. An 8-measure rest is indicated above the treble staff.

The fifth system of the piano accompaniment includes dynamic markings. It starts with mezzo-forte (*mf*) and moves to fortissimo (*f*). The treble staff has a dotted half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a dotted half note G2, followed by quarter notes A2, B2, and C3. A 3-measure rest is indicated above the treble staff.

First system of musical notation. The right hand (treble clef) plays a melody of quarter and eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. The right hand continues the melodic line with some chords. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a more complex melodic passage with some accidentals. The left hand accompaniment continues. A dynamic marking of *f* is present.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment continues.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment continues.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment continues. A dynamic marking of *p* is present.

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 bass line with chords in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the right-hand part.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking in the right-hand part and a *pp* (pianissimo) marking in the left-hand part.

Fifth system of musical notation, showing more complex rhythmic patterns and chordal textures.

Sixth system of musical notation, featuring a *f* (forte) marking in the left-hand part and a *dim.* (diminuendo) marking in the right-hand part.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The bass line features a melodic line with dynamic markings *f*, *ff*, *fz*, and *fz*. The treble line contains chords and rests.

Second system of musical notation, continuing the grand staff. The bass line continues with dynamic markings *fz*, *fz*, and *fz*. The treble line features chords and rests.

Third system of musical notation, continuing the grand staff. The bass line features dynamic markings *fz* and *fz*. The treble line includes chords and rests.

Fourth system of musical notation, featuring a grand staff with a piano (*p*) dynamic marking. The bass line contains a series of triplet eighth notes. The treble line contains chords and rests.

Fifth system of musical notation, continuing the grand staff with triplet eighth notes in the bass line and chords in the treble.

Sixth system of musical notation, continuing the grand staff. The bass line features a crescendo (*cres*) and dynamic markings *cres* and *do*. The treble line contains chords and rests.

*p* *rallentando*

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

*Ped.* \*

*rit.*

*dim* *ritardando. pp*

*Allegro vivace.*

First system of the musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, featuring more complex rhythmic patterns in the treble staff.

Fourth system of the musical score, marked with a dynamic of *ff* (fortissimo) in the bass staff, indicating a strong, loud section.

Fifth system of the musical score, showing intricate melodic lines and dense harmonic textures.

Sixth system of the musical score, concluding the page with a final melodic flourish in the treble staff.



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

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

Third system of musical notation. The treble staff features a melodic line with a prominent slur. The bass staff includes dynamic markings such as *p* and *And*, indicating a change in tempo and volume.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues with a consistent accompaniment, including dynamic markings like *And*.

Fifth system of musical notation. The treble staff features a melodic line with a slur and a *dim.* marking. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff includes the dynamic marking *p leggiero.*, indicating a lighter touch and tempo.

First system of musical notation, consisting of a treble and bass clef staff. The music features a complex texture with many beamed notes and slurs, primarily in the treble clef.

Second system of musical notation, continuing the complex texture from the first system with many beamed notes and slurs.

Third system of musical notation. The treble clef staff contains the lyrics "cres -", "cen -", "do -", and "al -" under various notes. The bass clef staff has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a steady eighth-note accompaniment. The bass clef staff contains the lyrics "cres -" under several notes. Dynamics *f* and *p* are marked.

Fifth system of musical notation. The treble clef staff has a steady eighth-note accompaniment. The bass clef staff contains the lyrics "cen -" and "do -" under notes.

Sixth system of musical notation. The treble clef staff has a steady eighth-note accompaniment. The bass clef staff contains the lyrics "al -" and features dynamic markings *f* and *ff*. The system concludes with a double bar line.

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 complex chordal textures and melodic lines. A dynamic marking of *pp* (pianissimo) is present in the lower staff.

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

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the lower staff. An 8-measure rest is indicated above the first measure of the upper staff.

Fourth system of musical notation, continuing the melodic and harmonic progression.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the lower staff. An 8-measure rest is indicated above the first measure of the upper staff.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, featuring a treble and bass clef. The music begins with a piano (*p*) dynamic marking. The bass line contains several chords with a slur and a hairpin crescendo leading to a sharp sign (#).

Second system of musical notation, featuring a treble and bass clef. The music continues with a forte (*f*) dynamic marking. The bass line shows a steady rhythmic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The music continues with a forte (*f*) dynamic marking. The instruction *da qui stringendo il tempo.* is written above the treble staff. The bass line features a steady rhythmic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The music continues with a fortissimo (*ff*) dynamic marking. The bass line features a steady rhythmic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The music continues with a fortissimo (*ff*) dynamic marking. The bass line features a steady rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The music continues with a fortissimo (*ff*) dynamic marking. The bass line features a steady rhythmic accompaniment.

*Più vivace.*

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a melodic line with some accidentals. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* is present towards the end of the system.

The second system continues the musical piece. The treble staff features a mix of eighth and sixteenth notes, with some notes beamed together. The bass staff continues with a steady accompaniment. There are some fermatas or long notes in the treble staff.

The third system shows a key signature change to one flat (B-flat) in both staves. The treble staff has a more active melodic line. The bass staff has a complex accompaniment with many chords. A dynamic marking of *sf sempre ff* is indicated.

The fourth system features a treble staff with a dense texture of sixteenth notes. The bass staff continues with a rhythmic accompaniment of chords and single notes.

The fifth system continues the sixteenth-note pattern in the treble staff. The bass staff provides a consistent accompaniment.

The sixth system concludes the piece. The treble staff has a melodic line that ends with a double bar line. The bass staff has a final accompaniment. A *rall.* marking is present, and there is a small asterisk at the bottom right.

Nº 1.

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

*Moderato maestoso.*

PIANO.

*p* *cres - cen - do - ff*

*p*

*cres -*

A

CHORUS. TENORS.

Pour, oh

BASSES.

Pour, oh

A

*f*

*- cen - do*

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

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

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

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

pi - rate bum - per pass!

pi - rate bum - per pass!

**B** SAMUEL.

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

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

CHORUS.

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

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

SAM.

Two - and - twen - ty now he's ris - ing,

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



CHORUS.

Here's good luck— to Fred - ric's ven - tures!  
 With un - u - sual re - vel - ry. Here's good luck— to Fred - ric's ven - tures!

Fred-ric's out of his in-den-tures. Pour, oh pour the pi-rate sher-ry, Fill, oh  
SAMUEL with 1st Bass.  
 Fred-ric's out of his in-den-tures. Pour, oh pour the pi-rate sher-ry, Fill, oh

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

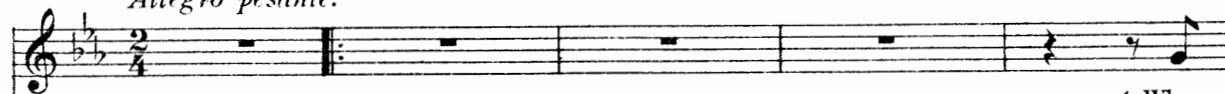
pi-rate bum-per pass!  
 pi-rate bum-per pass!

N<sup>o</sup> 2.

## SONG.—(Ruth.)

*Allegro pesante.*

RUTH.



1. When  
2. I  
3. I

PIANO.



Fred - ric was a lit - tle lad He proved so brave and dar - ing, His  
was a stu - pid nur - sry - maid, On break - ers al - ways steer - ing, And I  
soon found out, be - yond all doubt, The scope of this dis - as - ter, But I



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



was, a - las! his nur - s'ry - maid, And so it fell to *my* lot To take and bind the  
- tak - ing my in - struc - tions, which With - in my brain did gy - rate, I took and bound this  
nur - s'ry - maid is not a - fraid Of what you peo - ple *call* work, So I made up my mind to

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

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

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

*3rd time.*

No. 3.

## SONG—(Pirate King and Chorus.)

*Allegro moderato.*

PIANO. *f*

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

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

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

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

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

*crese.* *rall.*

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

*a tempo.*

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

King! ——— For I am a Pi - rate King! ———

CHORUS.

You are! Hur - rah for the Pi - rate

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

King! ——— It is! Hur -

(Pause 2nd. Verse only.)

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

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

## No. 4.

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

*Allegro vivace.*

FREDERIC.

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

PIANO. *sf* *mf*

RUTH. FRED. *A a tempo*

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

*p a tempo*

RUTH. FRED.

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

RUTH. FRED.

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

RUTH.

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

FRED.

RUTH.

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

B

FRED.

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

RUTH.

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

FRED.

RUTH.

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



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

FRED.

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

*C*

*p* *cre - scen - do*

ere — you go! Mas-ter, mas-ter, do not leave me, Hear me ere —

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

*p* *cresc.* *f*

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

— you go!

- - - ed so!

*ff*

*Andante.* RUTH.

My love without re-flect - ing, Oh, do not be re-ject - ing! Take a mai - den

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

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

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

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

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

Your love would be un-com-for-ta - bly fer - vid, it is clear,—

- ba - ting Has been ac-cu - mu - la - ting For-ty-sev-en year,—

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

*Allegro vivace.*

for - ty - se - ven year!

*rall.*

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

*Allegro vivace.*

*rall.* *p* *ere* - *scen* - *do* *f*

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

*p* *cresc.* *f*  
*cre - scen - do*

go!  
 so!

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

*ff*

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

*f*

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

No 5.

CHORUS OF GIRLS.

*Allegro grazioso.*

PIANO. *p* *leggiero.*

*2nd time*

*8va*

*cre - - - scen - - -*

*2nd time*

1 2 A

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

*mf stacc.*

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

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

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

**B**

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

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

Till the bright sea - shore they gain; Scal - ing rough and

**C**

ere - scen - do.

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

- shore they gain!

*f* *p*

*f* *p*

EDITH.

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

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

## CHORUS.

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

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

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

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

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



G

fly.

CHORUS.

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

G

f

p

SOLO. KATE. H

Far a - way from toil and care,

H

p

Rev - - el - ling in fresh sea air, Here we live\_ and\_

reign a - lone In a world\_ that's all our own.

Here, in\_ this our rock - - - y den Far a - way from

mer - - tal men, We'll be Queens, and make de - - crees, — They may

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

hon - our then who please.

Let us gai - - ly tread the —

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

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

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

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

true al - ly, a true al - - - ly.

No. 6.

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

*Allegro.*

VOICE. RECIT. FRED. CHO. of GIRLS. FRED.

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

PIANO. *ff* *f*

*A tempo moderato*  
EDITH

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

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

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

PIANO. *p* *f*

*A Andante moderato*

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

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

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

CHO. of GIRLS.  
rare his beau - ty! How pi - ti - ful his tale! How rare his beau - ty!

Nº 7.

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

*Andante.*

FREDERIC.

Oh, is there not one

PIANO.

*p* *ff* *p*

*f* *3*

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

in-te-rest Sub-or-din-ate to sense of du-ty? Who would not give up willingly All

ma-tri-mo-nial am-bi-tion, To res-cue such an one as I From

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line for Frederic and the piano accompaniment. The piano part features a steady accompaniment of chords in the right hand and a more active bass line in the left hand, including a triplet. Dynamics range from piano (p) to fortissimo (ff). The second system continues the vocal line with lyrics: 'mai-den breast Which does not feel the mor-al beau-ty Of mak-ing worldly'. The third system includes a key signature change to B-flat major, indicated by a 'B' above the staff, and lyrics: 'in-te-rest Sub-or-din-ate to sense of du-ty? Who would not give up willingly All'. The fourth system continues the vocal line with lyrics: 'ma-tri-mo-nial am-bi-tion, To res-cue such an one as I From'. The piano accompaniment remains consistent throughout, with some changes in dynamics and articulation.

his un - for - tu - nate po - si - tion! From his po - si - tion, To

*rall.*

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

*a tempo*

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

-tion! A - las, there's not one mai - den breast Which seems to feel the mor - al

*CHORUS of GIRLS.*

*p*

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

du - - ty! Oh,

*FRED.*

*f* *ff* *p*

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

caused all hope to dis-ap-pear Of e-ver win-ning man's af - fec - tion? To

such an one, If such there be, I swear by Heaven's arch a - bove you, If

you will cast your eyes on me— How - e-ver plain you be— I'll love you! How -

- e - ver plain you be, If you will cast your eyes on me— How -

*rall.* *a tempo* *a tempo* *pp dolce*



CHORUS OF GIRLS.

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

*ff* *or* *dim.*

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

*p*

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

*dim.* **F**

FRED.

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

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

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

MABEL. *rall.*

*rall.*

*Moderato.*

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

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

**G** CHORUS.

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

MABEL.

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

*Attaca.*

No. 8.

SONG—(Mabel & Chorus.)

*Tempo di Valse.*

VOICE. MABEL.

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

PIANO. *p*

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

A *a tempo*

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

A *a tempo*

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

**B** CHORUS OF GIRLS.

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

MABEL.

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

*p*

CHORUS.

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

MABEL.

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

*p*

Ah! Ah! Ah!

cre - scen - do

*D a tempo*

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

*p a tempo*

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

*E a tempo*

one! Ah, ah! — Ah, ah, ah!

CHORUS.

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

*p a tempo*

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

one! Take heart, Take

8

heart!

heart!

*pp*

This system contains the first two systems of musical notation. The top staff is a vocal line with the lyrics "heart!". The second staff is another vocal line, also with "heart!". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *pp* is present in the piano part.

*F*

This system contains the third system of musical notation, which is entirely piano accompaniment. It features a dynamic marking of *F* (forte) in the treble clef staff.

Take mine! Take heart

CHORUS.

Take a - ny heart - but ours!

*p* *pp*

This system contains the fourth system of musical notation. It includes vocal lines with the lyrics "Take mine! Take heart" and "Take a - ny heart - but ours!". The piano accompaniment includes dynamic markings of *p* and *pp*. The word "CHORUS." is written above the second vocal staff.

Take heart! Take

This system contains the fifth system of musical notation. It includes vocal lines with the lyrics "Take heart!" and "Take". The piano accompaniment continues with chords and moving lines.

Take mine! heart! Take heart!

*G a tempo*

*f*

*G*

*f a tempo*

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

MABEL.

Ah! ah! Ah!

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

*ff*

*cadenza ad lib.*

Take heart. ours, Take heart.

*ff*

*Ad.*

No 9.

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

*Allegretto.* EDITH.

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

PIANO. *p* *staccato*

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

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



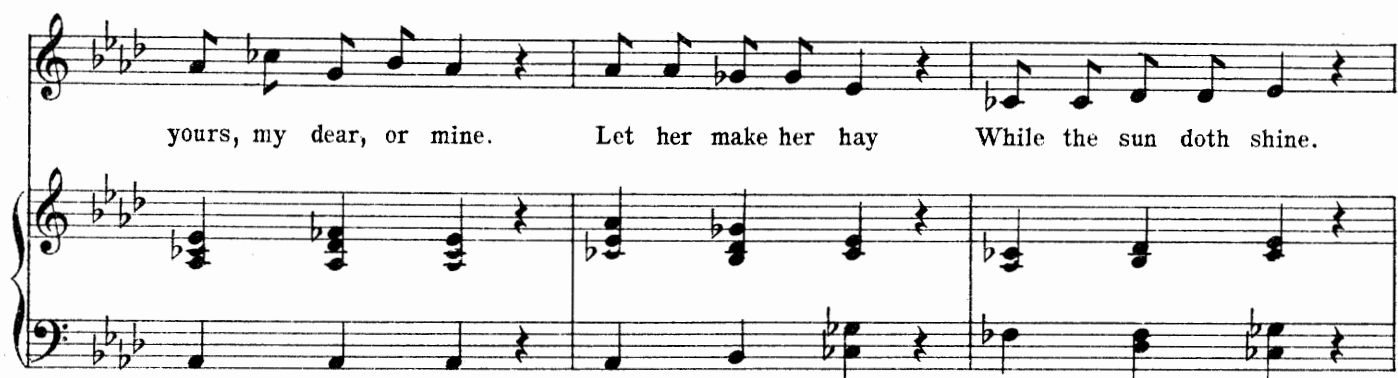
KATE.

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

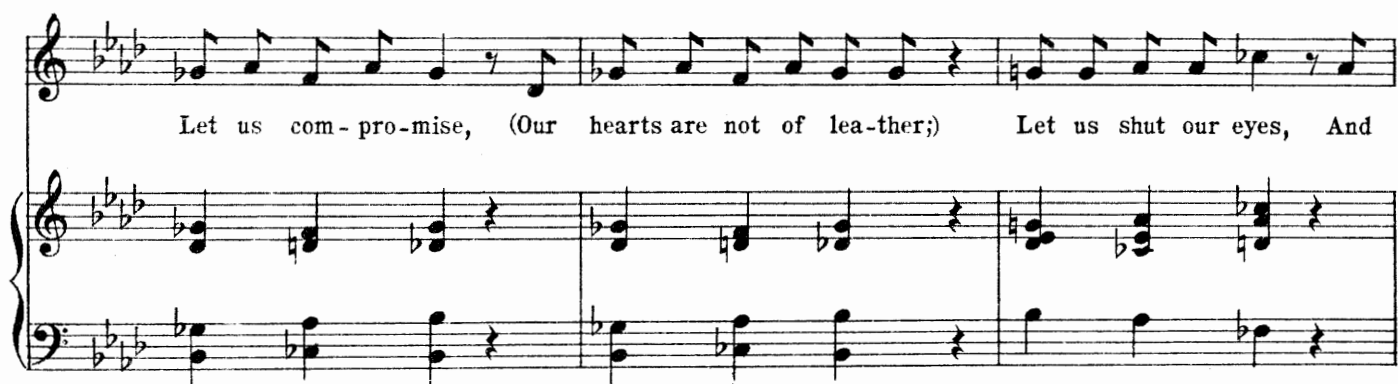
*sempre staccato*



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



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



CHORUS. *pp*

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

*pp*

*Attacca.*



## No. 10.

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

*Allegro vivace.* CHORUS OF GIRLS.

VOICE. How beau-ti-ful-ly

PIANO. *f* *p*

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

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

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

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

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

MABEL.  
*dim.* Did e - - ver mai - - den  
 -mor-row it may pour a - gain, (I hear the coun - try wants some rain,) Yet

wake From dream — of home - - - ly du - ty,  
*mp*  
 peo-ple say, I know not why, That we shall have a warm Ju - ly.

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

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

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

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

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

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

Did e - ver pi - - rate

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

FRED.

*dim.* *pp*

*p*

roll His soul— in guil - - - ty dream-ing, And

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

CHORUS.

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

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

MABEL. **F**  
 Did ev - er mai - den  
 FRED.  
 Did ev - er pi - rate

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

*p*

wake From dream - of home - ly du - ty,  
 loathed, For - sake - his hi - deous mis - sion,  
 glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but

To find her day - light break With such ex -  
 To find him - self be - trothed to la - dy  
 yes - ter - day. To - mor - row it may pour a - gain, (I hear the coun - try want's some rain,) Yet

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

*p* *cre - scen - do* *molto*  
*f* *ff*



No 11.

Frederic, & Chorus of Girls & Pirates.

*Allegretto.*

FREDERIC.

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

PIANO.

*p*

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

CHORUS OF GIRLS.

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

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

*Vivace.*

PIRATES.

GIRLS.

GIRLS.

PIRATES.

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

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

## CHORUS

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

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

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

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

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords.

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

GIRLS.

The second system continues the vocal line and piano accompaniment. The vocal line includes a section marked 'GIRLS.' with a treble clef and a key signature change to one sharp. The piano accompaniment remains consistent with the first system.

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

*mf*

The third system begins with a section marked 'A' and a dynamic marking of 'mf'. The vocal line has a melodic line with some rests. The piano accompaniment features a bass line with some rests and a treble line with chords.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a bass line with some rests and a treble line with chords.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a bass line with some rests and a treble line with chords.

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

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

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

## No 12.

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

MABEL. RECIT.

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

PIANO. *sp*

SAMUEL. *p a tempo moderato.*

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

*a tempo moderato.*

*p*

GIRLS.

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

MAJOR-GENERAL

SAMUEL.

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

CHORUS.

MAJOR-GENERAL

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

*p* *f* *p*

CHORUS

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

*f*

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

Nº 13.

SONG.— (Major-General & Chorus.)

*Allegro vivace.*

PIANO. *ff*

MAJOR-GENERAL.

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

*pp*

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

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

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

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

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

(Dialogue.)

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



CHORUS.

*f*

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

*f*

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

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

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

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

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

*ff*

## MAJOR-GENERAL.

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

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

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

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

CHORUS:

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

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

*f*

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

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

*Slower.*

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

*pp*

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

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

I have learnt what pro-gress has been made in mo-dern gun-ne-ry; When I know more of tac-tics than a

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

*a tempo Vivace.*

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

**CHORUS.**

*f*

You'll

*a tempo Vivace.*

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

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

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

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

MAJOR-GENERAL.

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

gee.

*f<sup>x</sup>* *pp*

pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-gin-ning of the cen-tu-ry, But

still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I am the ve-ry mo-del of a

CHORUS.

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

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

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

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

*ff*

No. 14.

FINALE - ACT I.

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

*Moderato.* RECIT. MAJOR-GENERAL.

VOICE. Oh, men of dark and dismal fate, Fore-

PIANO. *f*

*a tempo*

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

*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.

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

*p*

MAJOR-GENERAL.

PIRATES.

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

MAJOR-GENERAL.

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

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

*mf* *dim.*



SAMUEL, KING & CHORUS OF PIRATES.

PIRATES. **A**

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

SAM.

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

SAMUEL & KING.

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

hearts we can - not steel A - gainst the tale\_ of the lone - ly or - phan

PIRATES. **MAJOR-GENERAL.**

boy. Poor fellow! *Allegro vivace.* I'm

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

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

bil - lo - wy wa - - ters, If I had - n't, in e - le - gant

dic - tion, In - dulged in an in - no - cent fic - tion, Which is

not in the same ca - te - go - ry As tell - ing a re - gu - lar ter - ri - ble

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

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

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

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

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

sto - ry.

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

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

**B**  
*p*

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

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

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

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

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

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

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

M

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

E & K

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

F

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

S

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

K

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*C*  
*f*

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

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

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

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

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

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

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

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

*fz* *ff*



Moderato. KING.

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

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

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

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

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

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

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

*ff* Voices only.

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

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

- ment, All hail! all hail! Di - vine E - mol - li - ent.

- ment, All hail! all hail! Di - vine E - mol - li - ent.

**E** RECIT. KING.

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

**E(Orchestra)**

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

Allegro non troppo.

SAM.

MAJOR-GENERAL.

For he is an or-phan boy!

And it sometimes is a

you!

CHORUS. SOPRANOS.

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

TENORS & BASSES.

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

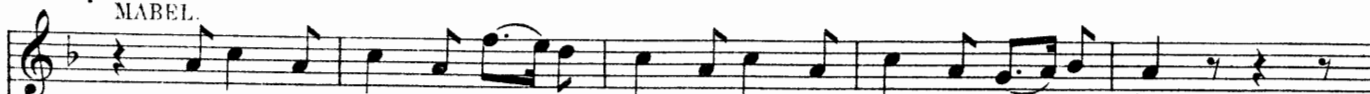
Allegro non troppo.

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

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

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

**F**  
MABEL.



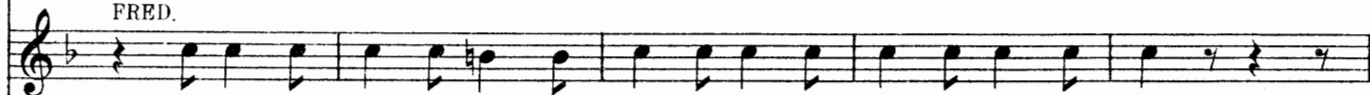
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

EDITH & KATE.



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

FRED.



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

SAM.



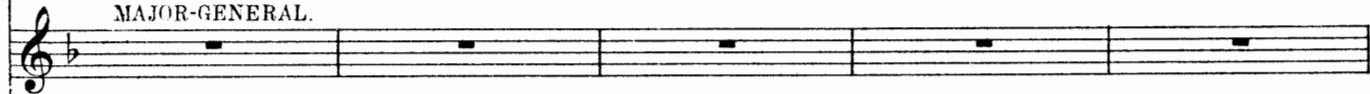
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

KING.



They will a - way and mar - ried be!

MAJOR-GENERAL.



boy!

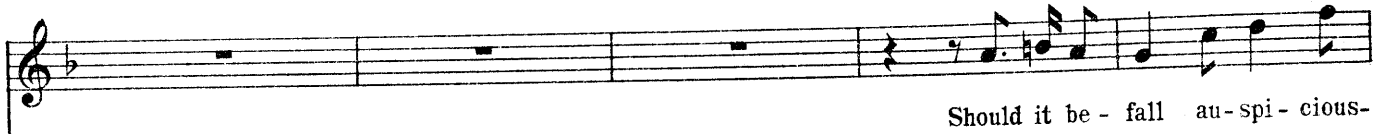
Oh, hap - py

boy!

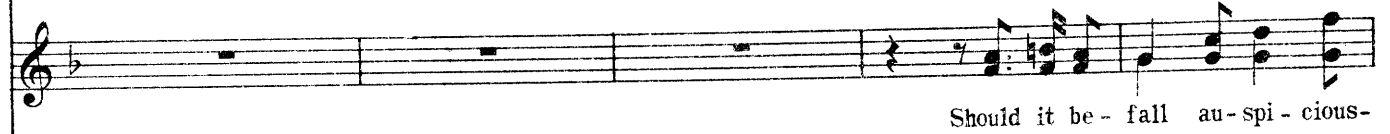
Oh, hap - py

**F**

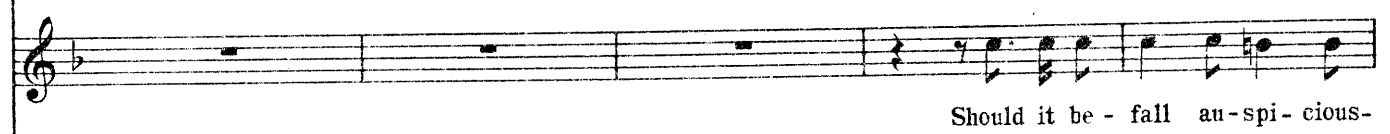




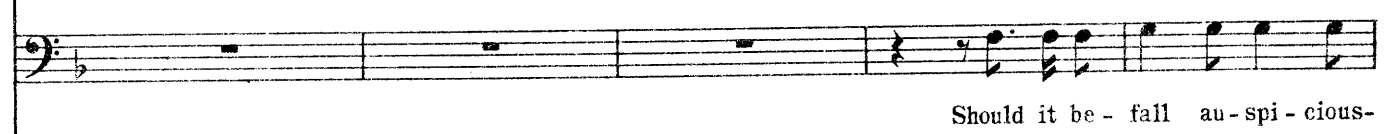
Should it be - fall au-spi - cious-



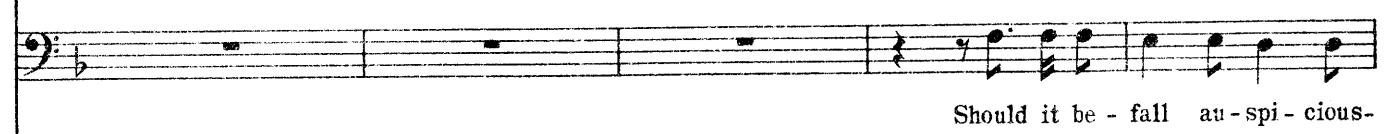
Should it be - fall au-spi - cious-



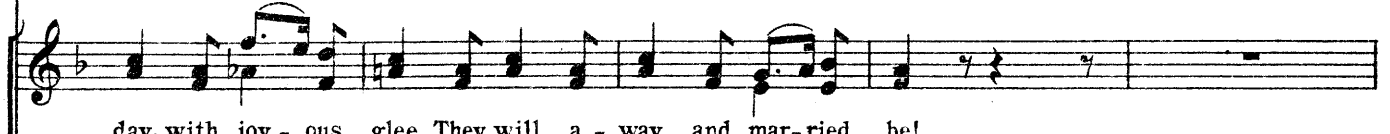
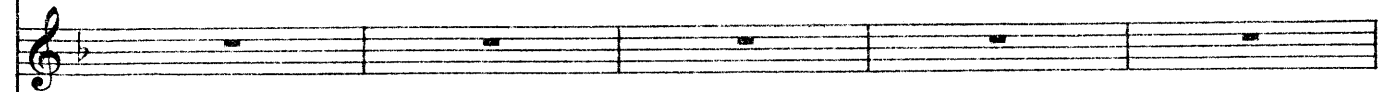
Should it be - fall au-spi - cious-



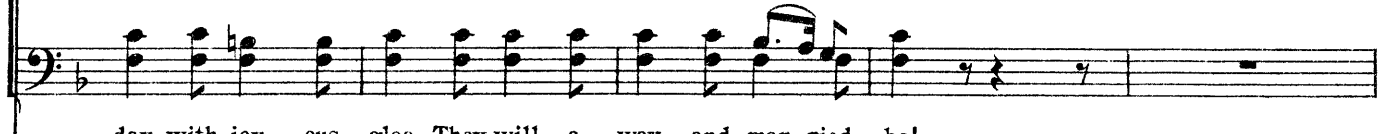
Should it be - fall au-spi - cious-



Should it be - fall au-spi - cious-



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



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



*p*

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

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

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

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

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

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

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

*f*

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

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

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

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

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

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

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

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





My sis - ters all will brides - maids be. \_\_\_\_\_

Her sis - ters all will brides - maids be. \_\_\_\_\_

Her sis - ters all will brides - maids be. \_\_\_\_\_

Her sis - ters all will brides - maids be. \_\_\_\_\_

Her sis - ters all will brides - maids be. \_\_\_\_\_

-fall au - spi - cious - lee, Her sis - ters all will brides - maids be. \_\_\_\_\_

-fall au - spi - cious - lee, Her sis - ters all will brides - maids be. \_\_\_\_\_

-fall au - spi - cious - lee, Her sis - ters all will brides - maids be. \_\_\_\_\_

RECIT. RUTH

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

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

CHORUS OF PIRATES.

FRED.

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

CHORUS OF PIRATES.

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

RUTH.

PIRATES.

FRED.

PIRATES.

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

PIRATES

FRED.

I wish you'd leave me!

We wish you'd leave him!

*p* *f*

*J Allegro risoluto.*

*ff*

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

Pray ob - serve the mag - na - ni - mi - ty We dis -

-play to lace and di - mi - ty! Nev - er was such op - por - tu - ni - ty To get mar - ried with im -

-pu - ni - ty! But we give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

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

- ni - mi - ty They dis - play to lace and di - mi - ty! Nev - er was such op - por - tu - ni - ty To get

mar - ried with im - pu - ni - ty! But they give up the fe - li - ci - ty Of un - bound - ed do - mes -

- ti - ci - ty, Tho' a doc - tor of di - vi - ni - ty, Is — lo - ca - ted in this vi - ci - ni - ty. But they  
MEN with PIRATES, as before.

But we

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

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

*p*

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

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

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

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

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

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

*eres* - - - - - *cen* - - - - - *do* - - - - - *al* - - - - -

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

*M*  
*ff*

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

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

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

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

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

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

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

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

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

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

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

*Tempo primo*

*ff*

*ff*

# Act II.

No. 1.

## INTRODUCTION. SOLO—(Mabel & Chorus.)

*Allegro con tenerezza.*

PIANO.

*p*

*Red.* \* *Red.*

*mf* *dim.*

\* *Red.* \* *Red.* \* *Red.* \*



B CHORUS OF GIRLS. *f*

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

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

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

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

*unis.*

G SOLO. MABEL.

weep! Dear fa - ther, why leave — your bed At

*p* *dolce*

this un-time - ly hour, When hap - py day-light is dead. And

dark - some dan - gers lower? See, heav'n has lit - her lamp, The

mid - night hour - is past, And the chil - ly night air is damp, The

dew is fall - ing fast! Dear fa - ther, why leave your bed When hap - py

day - light is dead? Oh,

CHORUS OF GIRLS.

*dim.*

*Red.*

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

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

unis.

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

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

unis.

*pp*

\* Red. \*

Nº 2.

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

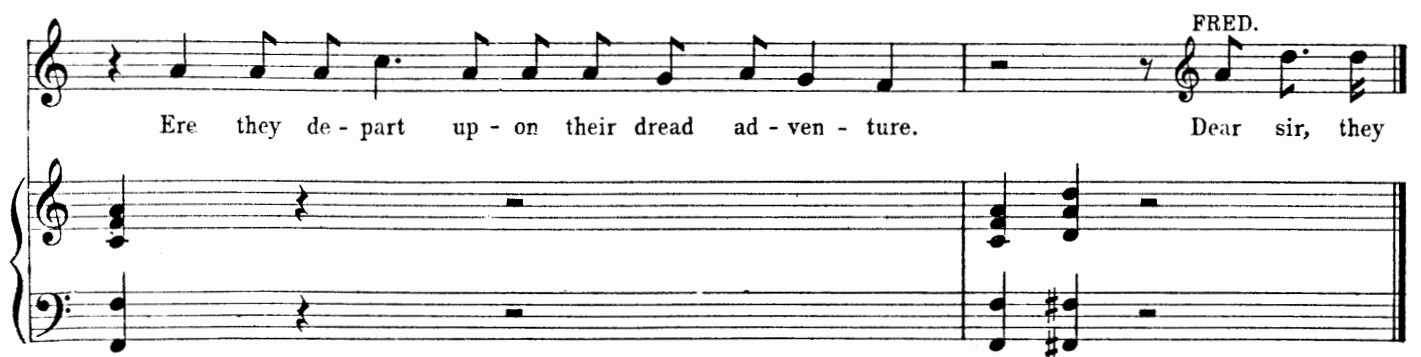
MAJOR-GENERAL.



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

PIANO. *f*

FRED.



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

Nº 3.

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

*Allegro marziale.*



come.

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

SERGEANT.

When the foe - man bares his steel,

We un-

CHORUS OF POLICE.

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

- com - fort - a - ble feel!

And we find the wis - est thing,

Ta-ran - ta - ra,

Ta-ran - ta-

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

For when

- ra, ta-ran - ta - ral

Ta-ran - ta - ra!

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

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

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

*B* *pp* *p*

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

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

**MABEL.**

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

Though ye die in com - bat go - - - ry, Ye shall live in

song and sto - ry. Go to im - mor - ta - li - - ty! Go to

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

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

*p* cre - scen - do

he - roes, go and die!

EDITH.

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

CHORUS OF GIRLS. KATE with 2nd SOPR.

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



die!

*p* SERGEANT

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

CHORUS OF POLICE.

*p*

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

*mf dim.* - - - *p*

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

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

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

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

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

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

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

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

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

*cre -* *scen -* *do -*

*f* CHORUS OF GIRLS.  
grave! Go to glo - ry and the grave! For your

foes are fierce and ruth - less, False, un - mer - ci - ful, and truth - less, Young and

8

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

*p*

SOLO. SERGEANT.

We ob - serve too great a stress On the

*p*

risks that on us press, And of re - fer-ence a-lack To our chance of com - ing back; Still, per-

*pp*

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

-ten-tions are well meant.

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

POLICE. These at - ten-tions are well meant,

SERGEANT. CHORUS OF POLICE.

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

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

MABEL.

*p*

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

EDITH.

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

*p* CHORUS OF GIRLS.

Go, ye he - roes, go to

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

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

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

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

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

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

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

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

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

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

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

*cre - - scen - -*

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

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

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

sergeant & tenors.  
Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

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

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

*do*

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

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

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

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

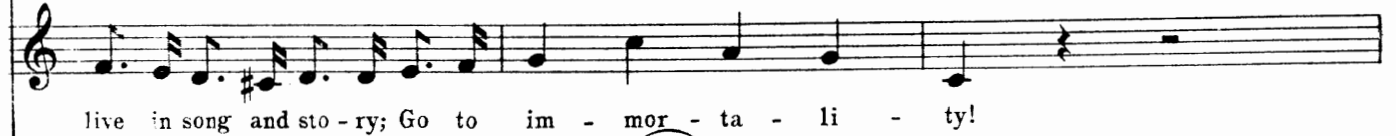
ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra,

*scen - - do* *f*





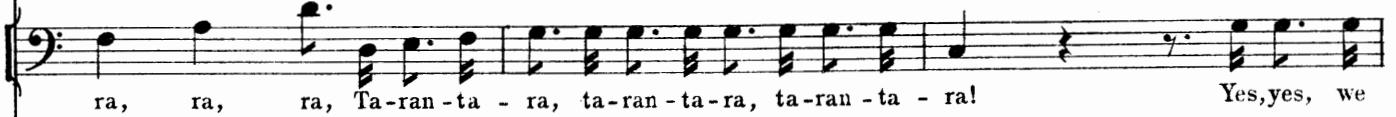
live in song and sto - ry; Go to im - mor - ta - li - ty!



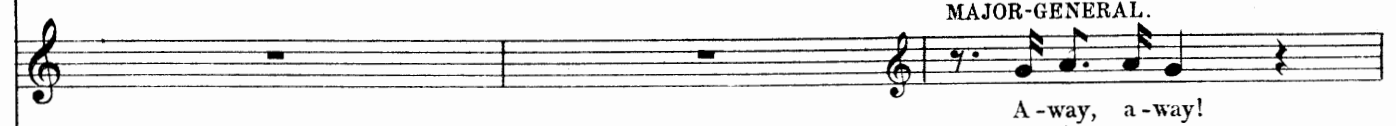
live in song and sto - ry; Go to im - mor - ta - li - ty!



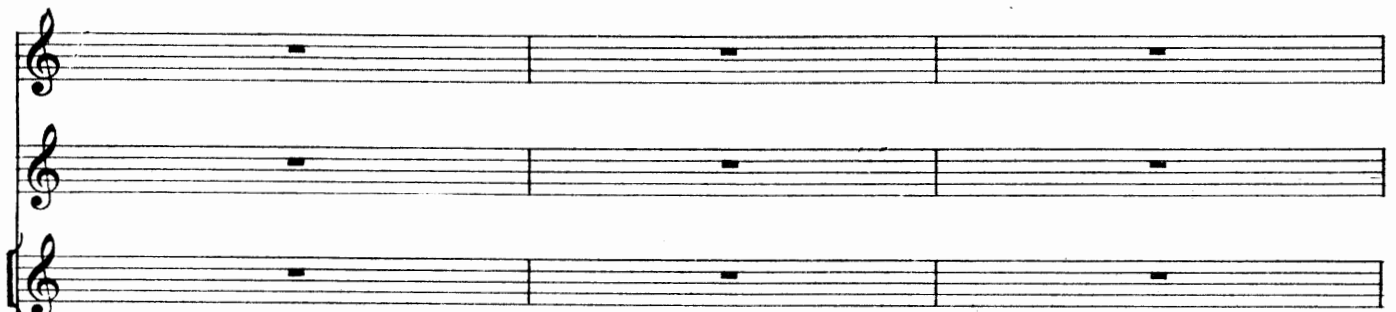
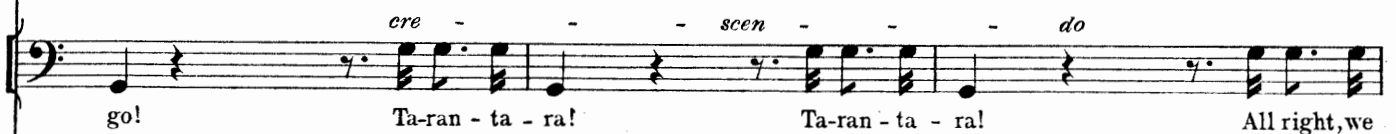
live in song and sto - ry; Go to im - mor - ta - li - ty!



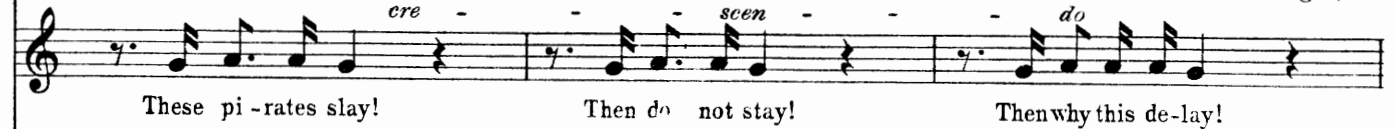
ra, ra, ra, Ta-ran-ta - ra, ta-ran-ta-ra, ta-ran-ta - ra! Yes, yes, we



MAJOR-GENERAL.  
A-way, a-way!

go! Ta-ran - ta - ra! Ta-ran - ta - ral All right, we



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



MABEL.

*ff*

EDITH.

*ff*

CHORUS OF GIRLS.

*ff*

SERGEANT.

*ff*

CHORUS OF POLICE.

*ff*

MAJOR-GENERAL.

Yes, but you don't go!

Yes, for - ward on the foe,

*ff*

Yes, for - ward on the foe,

*ff*

Yes, for - ward on the foe,

*ff*

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

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

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

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

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

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

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

Yes, but you don't go!

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

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

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

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

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

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

*ff*

go!

go!

go!

go!

go!

go!

*ff*

No 4.

RECITATIVE and TRIO.

RECIT. FRED.

PIANO.

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

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

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

*Moderato.*

RUTH.

And

guilt - y!

KING. Who calls?

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

I, FRED. your lit-tle. Ruth!

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

KING.

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

FRED.

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

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

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

## No 5.

## TRIO—(Ruth, Frederic, and King.)

*Allegro grazioso.*

PIANO.

RUTH. **A**

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

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

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

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

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

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

FRED. RUTH.

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

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

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

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

B

1st. & 2nd. Verse.

beat this pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A  
 FRED. 1st. & 2nd. Verse.  
 A pa - ra - dox, a pa - ra - dox, A  
 1st. & 2nd. Verse.  
 beat that pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A

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

- dox!  
 - dox!  
 - dox!  
 We



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 Febru- ary, 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 co- incidence- I shouldn't be surprised if it were owing to the agency of an ill-natured } { fairy, You are the victim of this clumsy arrangement, having been born in leap-year, on the twenty- ninth of Feb-

{ -urary, And so, by a simple arith- } { -metical process, you'll easily dis- } { -cover, That tho' you've lived twenty- one years, yet, if we go by birthdays, you're only five and a little bit } o - ver! Ha,

RUTH. *f*  
Ha,  
*a tempo*  
Ha,

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

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

*dim.* *p*

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

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

FRED.  
 How quaint the ways of

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

*dim.* *p*

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





## No. 6.

## TRIO—(Ruth, Frederic, and King.)

*Allegro molto.*

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

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

PIANO.

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

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

-self in gore. A-way, a - way! —

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

-self in gore. A-way, a - way! —

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

to the core! A-way, a - way! —

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

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

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

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

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



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

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

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

*p*

*pp*

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

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

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

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

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

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

*G* *ff*

*G* *f*



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

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

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

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

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

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

a - way!

a - way!

a - way!

*ff*

NO. 7.

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

MABEL. RECIT.

All is pre - par'd, your gallant crew a - wait you. My Fred - er - ic in

PIANO.

FRED.

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

*a tempo moderato*

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

*p a tempo moderato*

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

MABEL. FRED.

birth-day! But you *are* twen-ty-one? I've just dis - cov-er'd That I was born in

leap - year, and that birth - day Will not be reach'd by me till nine - teen

MABEL. FRED.

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

MABEL.

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

*ff* *con forza*

NO. 8.

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

*Allegro agitato.*

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

PIANO. *ff* *f* *p*

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

stay!

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

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

A

Stay, Fred-'ric, stay! They have no  
I must o - bey! Nay, Ma - bel, nay;

A

claim— No sha - dow of a shame Will fall — up - on thy  
But du - ty's name. The thought — my soul ap - pals; But when — stern du - ty

name; Stay, Fred-'ric, stay!  
calls, I must o - bey!

B

*Andante.*

MABEL.

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

*pp dolce*

- pi-ness so great! And na-ture, day by day, Has sung— in ac-cents clear, This

joy-ous round-e-lay; "He loves thee—he is here! Fal-la, la, la, Fal-

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

*rall.*

*cresc.* *dim.* *p*

FRED

Ah, must I leave thee here In end - less night to dream, Where joy is dark and

*p dolce*

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

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

MABEL.

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

*rall.*

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

*cresc. dim. p*

**C** RECIT.

It

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

seems so long!

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

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

*p*

*f*



*Allegro vivace.*

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

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

*Allegro vivace.*

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

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

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

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

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

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

*E* *f* *crec.* *f*

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

wed, and e-ven af - ter! He will be faithful to his sooth, and  
 She will be faithful to her sooth, Till we are wed and e-ven

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

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

love, is love!  
 love, is love!

*f* *ff*

No. 9.

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

MABEL. *RECIT.*

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

PIANO. *f* *p*

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

*a tempo moderato*

*a tempo*

now, affairs are com-ing to!

*cresc.* *f*

SOLO SERGEANT.

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

CHORUS OF POLICE.

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

*dim.* *p*

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

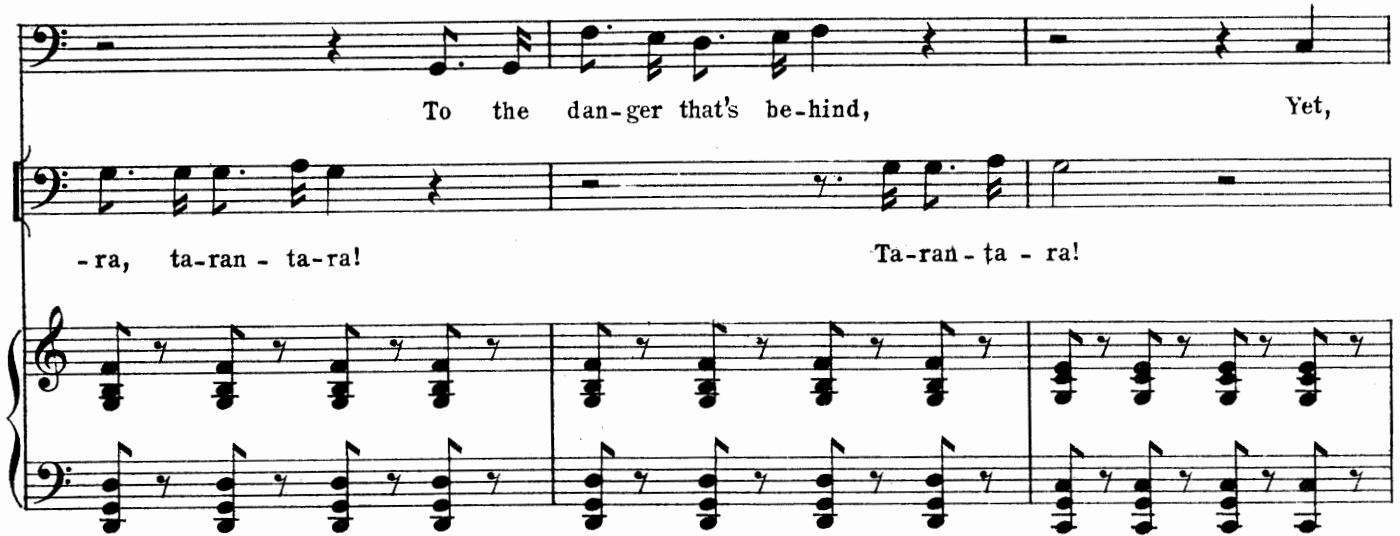
Ta - ran - ta - ra! Ta - ran - ta -



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

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

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



The second system of the musical score consists of three staves. The top staff is a bass clef vocal line with lyrics: "To the dan - ger that's be - hind, Yet,". The middle staff is a bass clef vocal line with lyrics: "- ra, ta - ran - ta - ra! Ta - ran - ta - ra!". The bottom staff is a grand staff for piano accompaniment, continuing the rhythmic pattern from the first system.

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

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



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

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

-ra!

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

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

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

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

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

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

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

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

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

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

*Dialogue goes on.* CHORUS OF POLICE.

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

*p*

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

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

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

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

We should! It is!

*Allacca.*

No 10.

SONG.— (Sergeant & Chorus.)

*Allegro moderato.*

SERGEANT.

1. When a  
2. When the

PIANO. *p*

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

CHORUS OF POLICE.

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

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

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



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

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

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

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

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

to be done.}  
 in the sun.} with an - o - ther,

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

Ah, when con - sta - bu - la - ry du - ty's to be

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one flat. The piano accompaniment is in treble and bass clef. The lyrics are: "-lice-man's lot is not a hap-py one. When con - sta - bu - la - ry du - ty's to be" and "Ah, when con - sta - bu - la - ry du - ty's to be".

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

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: "done,-- to be done, The po - lice-man's lot is not a hap - py one,-- hap-py one." and "done,-- to be done, The po - lice-man's lot is not a hap - py one,-- hap-py one." The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves (treble and bass clef) with various chords and melodic lines. The piece concludes with a final chord in the right hand.

No 11.

SOLO.-(Sergeant & Chorus of Pirates & Police.)

*Allegretto.*

CHORUS OF PIRATES (*behind the scenes.*)

PIANO.

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

SERGEANT.

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

PIRATES.

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

are not com - ing for plate or gold; A sto - ry Ge - ne - ral Stan - ley told; We

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

CHORUS OF POLICE.

They

PIRATES.

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

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

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

SEEGEANT.

seek a pe-nal-ty fif-ty-fold, For Ge-ne-ral Stan-ley's sto-ry! They come in force, with stealthy

CHORUS. repeat this, and dim till next Chorus.

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

No. 12.

SOLO. — (Samuel & Chorus of Pirates.)

*Allegro marziale.*

CHORUS OF PIRATES.

PIANO.

*f fz fz fz fz fz fz*

With

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

*p ff p ff p ff*

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

*p ff p ff p*

- tinct - ly heard -

CHORUS OF POLICE.

So steal - thi -

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

*p*

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

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

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

**B**

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

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

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

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

*cre - - scen - - do*

**C** SOLO. SAMUEL.

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

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

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

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

PIRATES. *f*  
With cat-like

POLICE. *f*  
Ta-ran-ta-ra,

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

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



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

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

- tinct - ly heard! Come, friends, who plough the sea, Truce to na - vi - ga - tion,  
 POLICE.  
 Ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

Take an - o - ther sta - tion; Let's va - ry pi - ra - cee —  
 ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,  
 ere - - - scen - - - do

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

*E* *ff*

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

*E* *ff*

way we feel.  
 - ra, ra, ra!

*ff*

No 13.

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

Recit.  
FREDERIC.

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

PIANO. *fz*

PIRATES.

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

*p*

POLICE. MAJOR-GENERAL.

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

*A tempo moderato.*

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

*p*

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

CHORUS OF PIRATES.  
TENORS & BASSES.

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

*ff*      RECIT. MAJOR-GENERAL.  
thought he heard a noise;      Ha, ha!      No, all is still, In dale, on hill, My mind is set at

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

**No 14.**

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

*Allegro grazioso.*

VOICE. *breeze.*

PIANO. *p* *mf*

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

*pp*

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

trees— day!"

PIRATES. *pp*

And Ah, the brook, in the do - ing

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, and un - do - ing That the rogue could tell; When the breeze is

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

Yes, the Shock - ing

Yes, the Shock - ing

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

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

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

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

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

**B**

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

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

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom two staves are the piano accompaniment. The lyrics are: "woo - ing hap - py be, Hea - ven speed thee, pop - lar by a fic - kle breeze, Sad the lot of pop - lar". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

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

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom two staves are the piano accompaniment. The lyrics are: "tree, May thy woo - ing hap - py be! — trees, Court - ed". The piano part includes a first ending bracket and dynamic markings like *dim.* and *p*.

by a fic - kle breeze! —

by a fic - kle breeze! —

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom two staves are the piano accompaniment. The lyrics are: "by a fic - kle breeze! —". The piano part includes a second ending bracket, dynamic markings like *pp*, and performance instructions like *Red.* and *\* Red. \**.



## G CHORUS OF GIRLS.

SOPRANOS.

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

such a time of night as this, so ve-ry in-com-plete-ly dress'd? Dear fa-ther is, and al-ways was, the

most me-tho-di-cal of men; It's his in-va-ri-a-ble rule to go to bed at half-past ten. What

strange oc-cur-rence can it be that calls dear fa-ther from his rest At

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

D

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

*Dialogue.*

night.

GIRLS.

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

PIRATES.

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

E



KING.

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

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

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

G MABEL.

CHORUS OF GIRLS. MABEL. GIRLS.

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

POLICE. GIRLS.

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

GIRLS.

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

*cres.* *do. ff*

**H** *Allegro moderato.*

PIRATES. *ff*

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

POLICE. *ff*

You tri-umph now, for well we trow Our

*ff* *mf*

**H** *Allegro moderato.*

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

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

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

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

*Moderato.*

SERGEANT.

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

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

KING.

SERGEANT.

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

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

*Slower.*

KING.

POLICE.

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

*L'istesso tempo.*

KING.

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

POLICE.

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

M

RECIT.  
MAJOR-GENERAL.

1st SOPRANO. Yes, yes, with all their faults, they love their Queen! A - way with them, and

2nd SOPRANO. Yes, yes, with all their faults, they love their Queen!

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

POLICE. BASS. Queen! Yes, yes, with all their faults, they love their Queen!

M

RUTH *a tempo*

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

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

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

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

MAJOR-GENERAL *Moderato*

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



- cause, with all our faults, we love our House— of Peers; I pray you par-don me,

ex - Pi-rate King! Peers will be Peers, and youth will have its fling! Re-sume your ranks, and

le-gis-la-tive du-ties, And take my daughters, all of whom are beau-ties!

FINALE.  
*Tempo di Valse.*

MABEL.

Poor wan - d'ring ones, ———— Though ye have sure - ly

strayed, Take heart of grace, Your steps re - trace, Poor

*rall. a tempo*

wan - d'ring ones! \_\_\_\_\_ Poor wan - d'ring ones, \_\_\_\_\_ If such poor

love\_ as ours Can help you find true peace of mind, Why, take it

MABEL.  
it\_ is yours. Ah, ah, ah, ah, ah, Ah, ah,

EDITH & KATE.  
RUTH.  
Poor wan - d'ring one, Poor

*p* FRED.  
Poor wan - d'ring one, Poor

MAJOR GENERAL.  
Poor wan - d'ring one, Poor

KING & SAM.  
Poor wan - d'ring one, Poor

CHORUS SOPRANOS.  
*p* Poor wan - d'ring one, Poor wan - d'ring one,

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

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

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

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,

Take heart, take heart,

Take heart, take heart,

8

8

8

8

8

8

Piano introduction for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking.

take mine! Take heart!

**f** KATE & RUTH

Take a - ny heart, take ours!

**f** FRED

Take a - ny heart, take ours!

**f** MAJOR GENERAL

Take a - ny heart, take ours!

**f** KING & SAMUEL.

Take a - ny heart, take ours!

**f** CHORUS

Take a - ny heart, take ours!

**f**

Take a - ny heart, take ours!

**f**

Take a - ny heart, take ours!

Piano accompaniment for the second system, featuring a treble and bass clef with piano (*p*) and forte (*f*) dynamic markings.







MABEL.

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

EDITH.

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

KATE & RUTH.

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

MAJOR GENERAL

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

Take heart, \_\_\_\_\_

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

FRED with TENOR.

SAM & KING with BASS.

Take heart, \_\_\_\_\_

Take \_\_\_\_\_

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

*a tempo*



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OR

## THE TOWN OF TITIPU

WRITTEN BY  
**W. S. GILBERT**



COMPOSED BY  
**ARTHUR SULLIVAN**

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**KIND SIR, YOU CANNOT HAVE THE HEART.**  
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