

THE PIRATES OF PENZANCE

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

Full Score, Vocal and Piano (Words and Music)	SULLIVAN. \$1.50	Vocal Gems (Selection, Words and Music)	SULLIVAN. \$.25
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NEW YORK
HITCHCOCK PUBLISHING COMPANY
38 John Street, East of Nassau.

Allen Stark, D.D.
F. T.

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THE
PIRATES
OF
PENZANCE
OR,
The Slave of Duty.
AN ENTIRELY ORIGINAL COMIC OPERA
IN TWO ACTS.
WRITTEN BY
W. S. GILBERT.
COMPOSED BY
ARTHUR SULLIVAN.

ONLY AUTHORIZED AND COMPLETE EDITIONS.

LONDON.

Messrs. J. M. STODDART & Co., by special and satisfactory arrangements with our English publishers and ourselves, have secured the exclusive authority to publish our Opera "*The Pirates of Penzance; or, The Slave of Duty,*" in the United States of America. We hereby express the earnest wish that they may suffer no invasion of the rights derived from us, as the sole publishers of our work, through any attempt to put upon the market unauthorized editions.

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W. S. GILBERT,
ARTHUR S. SULLIVAN.

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THE PIRATES OF PENZANCE.

DRAMATIS PERSONÆ.

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Act II.

M1505
S949 P47

THE PIRATES OF PENZANCE

OR,

THE SLAVE OF DUTY

Written by W. S. GILBERT.

Composed by ARTHUR SULLIVAN.

OVERTURE.

Allegro Maestoso.

PIANO.

8va.

mf fs p mf fs p

3

mf p mf f

A page of musical notation for two staves, treble and bass, showing six staves of music. The notation includes various note heads, stems, and rests. Measure 1 consists of six measures of music. Measure 2 consists of six measures of music. Measure 3 consists of six measures of music. Measure 4 consists of six measures of music. Measure 5 consists of six measures of music. Measure 6 consists of six measures of music.

Measure 1: Treble staff has eighth notes. Bass staff has eighth notes.

Measure 2: Treble staff has eighth notes. Bass staff has eighth notes.

Measure 3: Treble staff has eighth notes. Bass staff has eighth notes.

Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

Measure 5: Treble staff has eighth notes. Bass staff has eighth notes.

Measure 6: Treble staff has eighth notes. Bass staff has eighth notes.

Sheet music for two staves (Treble and Bass) across six staves.

- Staff 1 (Treble):** Starts with a dynamic of **f**, followed by **p**, **dim**, and **f**. Articulation marks (**>**) are present. Measures end with **8va...**.
- Staff 2 (Bass):** Dynamics include **ff**, **fz**, **fz**, **fz**, **fz**, and **fz**. Articulation marks (**>**) are present.
- Staff 3 (Treble):** Dynamics include **8va...**, **fz**, **fz**, **fz**, **fz**, and **fz**. Articulation marks (**>**) are present.
- Staff 4 (Bass):** Dynamics include **8va...**, **fz**, **fz**, **p**, **3**, **3**, and **3**. Articulation marks (**>**) are present.
- Staff 5 (Treble):** Measures show eighth-note patterns with **3** over them. Dynamics include **cre** and **scen**.
- Staff 6 (Bass):** Measures show eighth-note patterns with **3** over them. Dynamics include **do** and **f**.
- Staff 7 (Treble):** Measures show eighth-note patterns with **3** over them. Dynamics include **rall.**
- Staff 8 (Bass):** Measures show eighth-note patterns with **3** over them. Dynamics include **p** and **rall.**
- Staff 9 (Treble):** Measures show eighth-note patterns with **3** over them. Dynamics include **cadenza.**
- Staff 10 (Bass):** Measures show eighth-note patterns with **3** over them. Dynamics include **rall.**

Andante.

P

rit.

Ped.

dim. pp

p

Allegro vivace.

1

f

)

)

)

)

8

A handwritten musical score for piano, consisting of five staves. The top two staves are in common time (indicated by a 'C') and the bottom three staves are in 2/4 time (indicated by a '2'). The key signature changes throughout the piece. The first staff has a dynamic of *p*. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The score includes various musical markings such as slurs, grace notes, and dynamic changes. In the middle section, there is a instruction *p leggiere.* In the final section, there are lyrics: *cre . . . scen . . . do.*

4

al. f p *cresc.* *scm.*

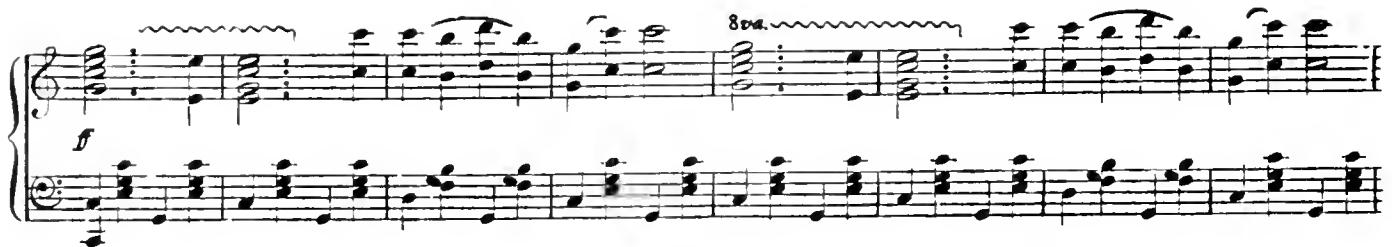
do. al. f

f

pp

8va. *mf*

8va.



sva.

Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic *p*.

Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic *f*.

Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

da qui stringendo il tempo.

Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic *f*.

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Più vivace.

sf *sempre ff*

8va.

rall.

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

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

Moderato maestoso.

PIANO.

Sva.

A

CHORUS. TENORS. *f*

BASSES. *f*

A

Pour, O King, the pi - rate

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

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

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

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

B

SAMUEL.

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

B

p

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

CHORUS.

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

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

SAM.

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

CHORUS.

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

Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate
SAMUEL with 1st BASS.

Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate
C 8va. ff

sher - ry, Fill, O King, the pi - rate glass! And, O King, to make us mer - ry, Let the
sher - ry, Fill O King, the pi - rate glass! And, O King, to make us mer - ry, Let the
8va. ff

pi - rate burz - per pass!

pi - rate bum - per pass!

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

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

ALL. Hurrah!

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

KING. What do you mean?

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

ALL. Leave us?

FRED. For ever!

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

FRED. Yes, I have done my best for you. And why? It was my duty under my indentures, and I am the slave of duty. As a child I was regularly apprenticed to your band. It was through

an error. No matter, the mistake was ours, not yours, and I was

in honor bound by it.

SAMUEL. An error? What error?

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

(RUTH comes down C.)

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

No. 2

SONG—Ruth.

RUTH.

Allegro pesante.

PIANO.

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

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

some ca - reer sea - far - ing. Mis - tak - ing my in - struc - tions, which With - in my brain did
be - ing hard of hear - ing. A nur - s'ry maid is not a - fraid Of what you peo - ple

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

3

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

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

3rd time.

RUTH. (*Kneeling at his feet.*) Oh pardon, Frederic! pardon! FRED. Then, again, you make a point of never molesting an orphan.

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

(RUTH rises.) SAM. Of course: we are orphans ourselves, and know what it is.

RUTH. The two words were so much alike!

FRED. They still are, though years have rolled over their heads! (RUTH goes up with SAMUEL.) But this afternoon my Every one we capture says he's an orphan. The last three ships obligation ceases. Individually, I love you all with affection we took proved to be manned entirely by orphans, and so we unspeakable; but collectively, I look upon you with a disgust had to let 'em go. One would think that Great Britain's merchant amounts to absolute detestation. Oh pity me, my beloved cantile navy was recruited solely from her orphan asylums, which friends, for such is my sense of duty that once out of my indentures I shall feel myself bound to devote myself, heart and soul, to your extermination.

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

KING. Well, Frederic, if you conscientiously feel that it is after twelve o'clock I wouldn't. Was ever a man placed in so your duty to destroy us, we cannot blame you for acting on that delicate a situation? conviction. Always act in accordance with the dictates of your conscience, my boy, and chance the consequences.

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

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

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

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

ALL. Hear! hear!

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

KING. There is some truth in that.

FRED. There's my difficulty. Until twelve o'clock I would;

RUTH. And Ruth, your own Ruth, whom you love so well and who has won her middle-aged way into your boyish heart-

what is to become of her?

KING. Oh, he will take you with him.

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

RUTH. It is—oh, it is!

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

KING. True.

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

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

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

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

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

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

ALL. (*Loudly.*) Not one!

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

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

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

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

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

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

No. 3.

SONG—Pirate King & Chorus

Allegro moderato.

PIANO.

KING.

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

Under the brave black flag I fly, Than

A

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

A

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

Where
If he

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

cresc.

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

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

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

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

f p

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

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

King!

King!

f

The musical score consists of several staves of music. The first staff shows a vocal line with a melodic line above it, followed by a piano line. The lyrics "King! And it is, it is a glo - rious thing to" are written below the vocal line. The second staff is labeled "CHORUS." and features a strong bass line (f dynamic) followed by a piano line. The lyrics "You are! Hur - rah for the Pi - rate King!" are written below. The third staff continues with a piano line, with dynamics f and p. The lyrics "be a Pi - rate King! Hur - rah for the Pi - rate" are written below. The fourth staff shows another piano line with the lyrics "It is! Hur - rah for our Pi - rate King! Hur - rah for the Pi - rate." The fifth staff begins with a piano line and ends with a vocal line starting with "King!" The sixth staff starts with a piano line and ends with another vocal line starting with "King!" The final staff is a piano line with a dynamic marking "f". The music is in common time throughout.

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

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

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

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

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

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

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

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

FRED. Ah, but lately?

RUTH. Oh no; years and years ago.

FRED. But what do you think yourself?

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

FRED. That is your candid opinion?

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

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

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

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

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

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

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

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

No. 4.

RECITATIVE & DUET—Ruth & Frederic.

FREDERIC.

Allegro vivace.

PIANO.

RUTH. FRED. *A tempo.*

A tempo.

RUTH. FRED.

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

RUTH.

FRED.

plain and old! I'm sure I'm not a jot so! Up - on my in -

RUTH.

FRED.

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

RUTH.

B FRED.

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

RUTH.

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

FRED.

RUTH

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

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

FRED.

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

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

C

p cre - - scen - - do.

p cres. f

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

p cres. f

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

f p cres. f

I go!

ed so!

f

RUTH.

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

D

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

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

E RUTH.

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

Yes, your for - mer mas - - ter Saves you from dis - as - - ter;

p

4

What is such a dower to the dower I have here! . . . My love un - a .

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

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

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

Allegro vivace.

for - ty - se - ven year!

all.

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

Allegro vivace.

vall. p ere - - scen - do. . . f

Mas - ter, mas - ter, do not leave me, Hear me 'ere,
 so! Faith - less wo - man to de - ceive me, I who trust - - - - ed
 p cre - scen - do. f

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

go!
 RECIT. FRED.
 so!
 What shall I do? Be -
 f

fore these gen - tle mai - dens I dare not show in this ya - alarm - ing cos - - tume! No
 f

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

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

No. 5.

CHORUS OF GIRLS.

Allegro grazioso. *p leggiero.*

8va.

cre scen do.

mf.

CHORUS.

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

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

B

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

28

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

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

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

Till the bright sea - - shore they gain.

E

EDITH.

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

p

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

CHORUS.

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

EDITH.

per - ish bye - and - bye. Ev - 'ry mo - ment brings a trea - sure Of its

p

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. *f*

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

G

f

p

H
SOLO. KATE.

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

H

p

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

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

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

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

K
please.

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

K
f

ff

L. *Tutti.*

f

Let - = = - ly tread the mea - sure, Make the most of

f

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

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

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

8va.

M

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

ly.

* Ped. * f

Ded.

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

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

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

ISABEL. Except the mermaids: it's the very place for mermaids—

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

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

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

ALL. Yes, yes—the very thing!

(*Try prepare to carry out the suggestion. They have all taken off one shoe, when FREDERIC comes forward from cave.*)

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

The musical score consists of four staves. The top staff is for RECIT. FRED., starting with a treble clef, a key signature of one flat, and common time. The second staff is for CHORUS OF GIRLS, also in treble clef and common time. The third staff is for FRED., in bass clef and common time. The bottom staff is for PIANO, in bass clef and common time. The vocal parts begin with "Allegro." The piano part has dynamic markings "f" and "ff". The lyrics for RECIT. FRED. include "Stop, la-dies, pray! A man! { I had intended not to intrude myself upon your notice in this effective". The lyrics for CHORUS OF GIRLS include "but a-larm-ing cos-tume, { But under these peculiar circumstances, it is my bounden duty to inform you that your proceedings". The lyrics for FRED. include "Will not be un-witnessed. But". The score ends with a tempo change to "moderato." and "Edith." The piano part has dynamics "p" and "f". The vocal parts continue with "who are you, Sir? speak! I am a Pi-rate. { A Pi-rate! hor-ror! La-dies, do not shun me! This".

A Andante moderato.

A eve - ning I re - nounce my vile pro - fes - sion; And, to that end, O pure and peer - less
mai - dena, O blush - ing bards of e - ver-bloom - ing beau - ty, I, sore of heart,

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

EDITH. **KATE**

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

CHORUS OF GIRLS.

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

No. 7.

ARIA—Frederic & Chorus of Girls.

FRD.

PIANO.

Andante.

Oh, is there not one maid'en breast Which

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

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

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

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

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

mak - ing world-ly in - te - rest Sub - or - din - ate to sense of du - - ty.
D
3

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

cau'd all hope to dis-ap-pear Of e-ver win-ning man's af-sec-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-e-ver plain you be, I'll love you, I'll love . . . you, I'll love, . . . I'll love
 you! A-las! there's not one mai-den here Whose home-ly face and bad com-plex-ion Have

FRED. CHORUS

caus'd all hope to dis-ap-pear of e-ver win-nug man's af-sec-tion.

' Not one? No, no, not F

p

CHORUS MABEL OF GIRLS CHORUS MABEL.

one! Not one? No, no! Yes, one!

' Tis Ma-bel! Yes! 'tis Ma-

Moderato

rall. bel! Oh, sis-ters, deaf to pi-ty's name, for shame!

It's true that he has gone a -
Moderato.

rall. p

CHORUS.

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

MABEL.

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

fz fz

A. MacCoy.

No. 8.

AIR—Mabel & Chorus.

Tempo di Valse.

MABEL.

PIANO.

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

p

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

A a tempo.

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

A

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

6

B CHORUS OF GIRLS.

25 *f*

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

MABEL.

25 *p*

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

CHORUS.

25 *f*

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

MABEL.

C

25 *p*

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

25 *f*

Ah! Ah! Ah!
cre - - scen - - do...

D
 Poor wan - - d'ring one, Though thou hast sure - - ly stray'd.
D
 Take heart of grace, Thy steps re - trace, Poor . . . wan - - d'ring

E
 one!
 CHORUS.
 Poor wan - - d'ring one! Poor wan - - d'ring
E
 Ah, ah! . . . Ah, ah, ah!

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

one!
 Take heart, Take 8va.

heart!

heart!
8va.

pp

F

Take . . . mine! Take . . . heart . . .
CHORUS.
Take a - ny heart but ours!

p

pp

Take heart! Take

G

Take mine!

heart!

Take heart!

no danger lowers; Take a ny heart but ours.

Ah! ah!

Take heart, take heart, Take a ny heart but

cadenza ad lib.

Take heart.

ours, Take heart.

ff Ped.

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

No. 9.

Edith, Kate, & Chorus of Girls.

Allegretto.

EDITH.

PIANO.

What ought we to do? gen - tie sis - ters, say! Pro - pri - e - ty, we know,
p. *staccato.*

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 yours, my dear, or mine;
sempre staccato.

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

CHORUS.

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

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

(CHATTERING CHORUS (during which FRED and MABEL fondle.

NO. 10.

DUET—Mabel & Frederic, & Chorus of Girls

CHORUS.

PIANO.

Allegro vivace.

How beau - ti - ful - ly blue the sky, The
glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; To -
- mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That
we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet
peo - ple say, I know not why, That we shall have a warm Ju - ly.

A

A

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

MABEL

Did e - ver mai - den wake From dream of home . . . b
CHORUS. dim. ppp pour a - gain (I hear the coun - try wants some rain), Yet peo- ple say, I know not why, That we shall have a warm Ju - ly.
du - ty To find her day - light break With such ex - ced - - - ing beau - ty!
B Did e - ver mai - den close Her eyes on wa - - king sad - ness,
To dream of such . . . ex - ced - - - ing glad - ness!
FRED. C Ah, yes! ah, yes this is ex - ced - - - ing glad - ness. CHORUS.
C How

The musical score consists of six staves of handwritten music. The top staff is for MABEL, starting with a treble clef, a key signature of one sharp, and common time. The second staff is for the CHORUS, marked 'dim.' and 'ppp'. The third staff is for FRED, marked 'C'. The fourth staff is for the CHORUS again. The fifth staff is for MABEL, marked 'B'. The bottom staff is for the CHORUS again. The music includes various dynamics like 'ppp' and 'f', and lyrics in both English and French. The handwriting is in black ink on white paper.

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

Sheet music for voice and piano. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. The lyrics describe a scene with a blue sky, rising glass, and rain.

beam - 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

Sheet music for voice and piano. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support. The lyrics mention a rainy day and a desire for rain.

yester-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

Sheet music for voice and piano. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. The lyrics express a desire for a warm July.

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

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

FRED.

Sheet music for voice and piano. The vocal line is melodic, with sustained notes and eighth-note patterns. The piano accompaniment provides harmonic support. The lyrics continue the narrative about the weather.

Did : ver pi - rate roll His
know not why, That we shall have a warm Ju - ly. To - morrow it may dim. pp
pour a-gain (I hear the country wants some rain).

soul .. in gall .. ty dream - ing, And wake to find .. that soul With
 {
 }
 {
 }

E CHORUS.
 peace and vir .. tue beam - ing ! How beau - ti - ful - ly blue the sky, The glass u ris - ing
 {
 }
 {
 }

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

MABEL F
 Did e - - ver mai - - den wake From
 FRED.
 Did e - - ver pi - - rate loathed For -
 hope It may, And yet it rain'd but yes - ter - day. How beau - ti - ful - ly blue the sky, The glass is ris - ing
 {
 }
 {
 }
 p

dream . . . of home - - - - ly du - ty To find her
 sake . . . his hi - - - deous mis - sion To find him .
 ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; To - mor - row it may

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

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

No. 11.

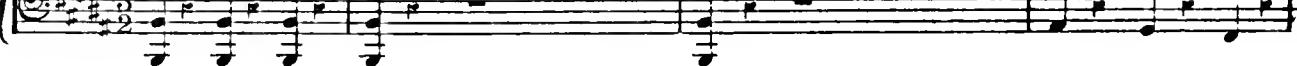
Frederic, & Chorus of Girls & Pirates.

FRED.

Allegretto.

PIANO.

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



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



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

CHORUS OF GIRLS.

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



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



PIRATES.

GIRLS.

GIRLS. PIRATES.

PIRATES.

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

*Vivace.**Vivace.*

CHORUS.

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

mf

- 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 doc - tor of di -

GIRLS. A

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

A

mf

cap - ing with im - pa - ni - ty, So fare - well to the fe - li - ci - ty Of our mai - den do - men -
 ti - ci - ty! We shall quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - moni - fied, By a doc - tor of di -
 vi - ni - ty Who is lo - ca - ted in this vi - ci - ni - ty, By a doc - tor of di - vi - ni - ty Who re - sides in this vi -
 PIRATES.
 By a doc - tor of di - vi - ni - ty Who re - sides in this vi -
 ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.
 ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.
 f

Athenae

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

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

a tempo
SAMUEL
p

MABEL

Hold, Monsters! Ere your pirate caravanscrai

PIANO.

f p

moderato.

GIRLS.

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

MAJOR-GENERAL

SAMUEL

CHORUS

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

p

f

MAJOR-GENERAL

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

p

PIRATES.

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

f

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

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

No. 13

SONG—Major-General & Chorus.

The musical score consists of five staves of music. The top two staves are for the piano, with the first staff in C major and the second in E minor. The third staff is for the Major-General's vocal part, starting with a treble clef and a dynamic of *Allegro vivace*. The fourth staff is for the Chorus, also in E minor. The fifth staff is for the Major-General's vocal part, starting with a bass clef and a dynamic of *p*.

PIANO.

MAJOR-GENERAL.

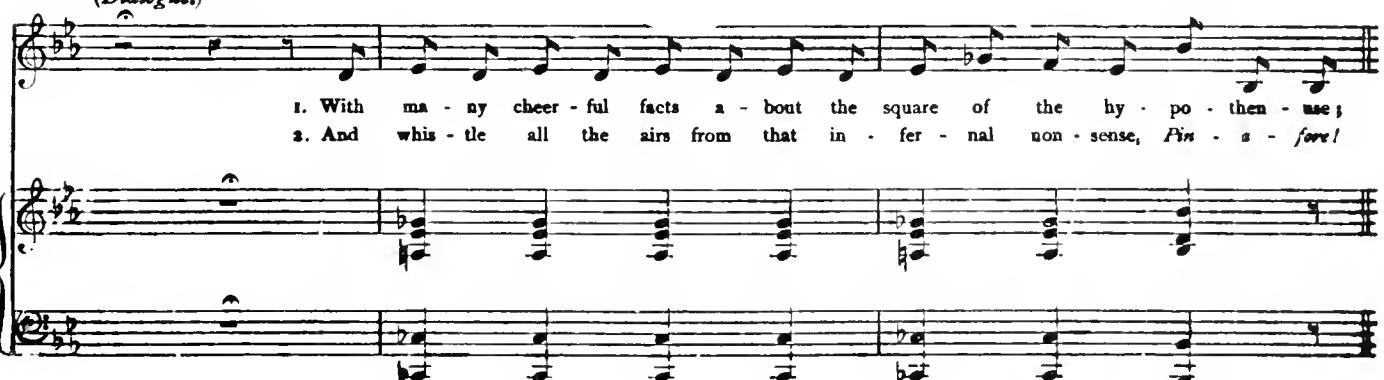
CHORUS.

Allegro vivace.

p

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

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



Cheers.



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



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



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



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



MAJOR-GENERAL.



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



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

CHORUS.

am the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral. (f) But still, in mat - ters ve - ge - la - ble,
But still, in mat - ters ve - ge - ta - ble,

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

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

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

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 gu - ne - ry; When I know more of tac - tics than a

a tempo. Vivace.

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

a tempo. Vivace.

Chorus.

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

MAJOR-GENERAL

say a bet - ter Ma - jor - Ge - ne - ral has ne - ver sat a, sat a gee. For my
 say a bet - ter Ma - jor - Ge - ne - ral has ne - ver sat a, sat a gee.
 mi - li - ta - ry know - ledge, tho' I'm pluck - y and ad - ven - tu - ry, Has on - ly been brought down to the be -
 pp

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major, common time, with basso continuo below them. The piano part is in C major, common time. The lyrics describe the character of a man in terms of his possessions.

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

CHORUS.

The Chorus section begins with a forte dynamic (f). The vocal parts sing the same lyrics as the first part, followed by a repeat of the chorus.

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

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

f

The vocal parts sing the same lyrics as the first part, followed by a repeat of the chorus.

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

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

f

The vocal parts sing the same lyrics as the first part, followed by a repeat of the chorus.

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

KATE. Oh, papa! we—

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

GENERAL. Dear me!

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

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

KING. We are all single gentlemen.

GENERAL. Yes, I gathered that. Anything else?

KING. No, nothing else.

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

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

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

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

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

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

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

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

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

KING. Here we are again!

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

KING. (*Sighing.*) Often.

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

KING. I say, often.

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

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

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

GENERAL. Pardon me; you did indeed.

KING. I only repeated it once.

GENERAL. True, but you repeated it.

KING. But not often.

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

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

GENERAL. Ah, you said "often" frequently.

KING. No, only once.

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

Finale—Act I.

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

RECIT. MAJOR-GENERAL.

Musical score for the Major-General's Recit. The score consists of three staves. The top staff is for the Major-General, starting with a treble clef, a key signature of one flat, and common time. It features a melodic line with eighth and sixteenth notes, accompanied by a piano part below it. The middle staff is for the piano, marked 'Moderato' and 'f'. The bottom staff is for the bassoon, also marked 'Moderato'. The vocal line begins with the lyrics 'Oh, men of dark and dismal fate,' followed by a fermata.

Continuation of the musical score for the Major-General's Recit. The vocal line continues with 'a tempo.' The lyrics include 'go your cruel employ; Have pity on my lonely state, I am an orphan' followed by a piano dynamic 'p'. The bassoon part continues below the piano.

SAMUEL & KING.

MAJOR-GENERAL.

SAMUEL & KING.

MAJOR-GENERAL

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

CHORUS OF PIRATES.

How sad, an or - phan boy !

Andante moderato.

CHORUS OF PIRATES. MAJOR-GENERAL.

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

Andante moderato.

PIRATES.

MAJOR-GENERAL.

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

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

PIRATES.

SAMUEL, KING, & CHORUS OF PIRATES.

F.

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

SAMUEL.

SAMUEL & KING.

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

p

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

MAJOR-GENERAL.

Allegro vivace.

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

p

9

they would have ta-ken my daughters O - ver the bil - lo - wy wa - - ters, If I had - o't, in e - le-gant die - dor In

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

B

pp MABEL.

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

pp EDITH & KATE.

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

pp FRED.

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

pp SAM.

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

pp KING.

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

sto - - ry.

pp CHORDS, SOPRANOS.

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

TENORS & BASSRS.

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

B

p

A musical score for a solo voice and piano. The vocal part consists of eight staves of music with lyrics. The lyrics are: "call it an in - no - cent fic - tion, But it comes in the same ca - te - go - ry As tell - ing a", repeated eight times. The piano part has two staves at the bottom, with a treble clef and a bass clef, showing various chords and rests.

re - gu - lar sto - ry.

Moderato. KING.

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

Moderato.

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

D

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

D

CHORUS. MABEL & EDITH with 1st SOP.
f 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. ff

KING & MAJOR-GEN. with 2nd BASS.
Hail, po - e - try, thou heav'n - born maid ! Thou gild - est

ff (Voices only.)

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

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

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

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

E RECIT. KING.

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

E

(Orchestra.)

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

SAM.

MAJOR-GENERAL.

For he is an or - phan boy!

And it some-times is

you.

CHORUS. SOPRANOS. *f*

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

TENORS & BASSES. *f*

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

Allegro non troppo.

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

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

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

F MABEL

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

EDITH & KATE

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

FRED.

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

SAM.

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

KING.

They will a - way and mar - ried be!

MAJOR-GENERAL.

boy!

Oh, hap - py

boy!

Oh, hap - py

Should it be - fal au - spi - cious
Should it be - fal au - spi - cious
Should it be - fal au - spi - cious
Should it be - fal au - spi - cious
Should it be - fal au - spi - cious

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

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

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

G

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

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

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

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

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

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

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

f

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

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

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

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

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

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

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

f

all will brides - maids be...

RECIT. RUTH.

Allegro agitato.

Oh, master, hear one word, I do implore you!

CHORUS OF PILATES.

H

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

Yes, yes, re-mem-ber

H a tempo.

FRED.

CHORUS OF PIRATES.

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

p

f

RUTH.

PIRATES.

FRED.

PIRATES.

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

p

fz

f

fz

p

fz

f

fz

FRED.

PIRATES.

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

p

f

p

f

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

f

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

J Allegro risoluto.

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

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

MABEL, EDITH, KATE, & GIRLS.

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

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

bound-ed do - mes - ti - ci - ty, Thro'a doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. But they
MEN with PIRATES, as before.
But we

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

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

doc

tor, a

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

cre scen do al

M

MABEL (top notes only).

EDITH with 1st S.

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

ff ff

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

O

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

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

of di - vi - ni - ty.

of di - vi - ni - ty.

Tempo primo.

ff

8va...

Ped.

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

END OF ACT II

A C T II.

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

No. 1. INTRODUCTION. SOLO—Mabel & Chorus

PIANO.

Allegro con tenerezza.

p dolce.

Ped. *p*

* Ped. *b*

* Ped. *b*

* Ped. *b*

dim. . . . *

B CHORUS OF GIRLS

f

Oh, dry the glist'ning tear That dews that mar-tial cheek! . . . Thy lov-ing chil-dren

p

Units.

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

Units.

C

SOLO. MABEL.

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

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

dark - some dan - gers lower! . . See, heav'n has lit her lamp, The mid - night hour is past,

And the chil - ly might air is damp, The dew is fall - ing fast. Dear fa - ther, why leave your

D

CHORUS OF GIRLS.

bed When hap - py day - light is dead: . . . Oh, dry the glis - tning tear That dews that

D Ped. dim. * p

mar - tian cheek! . . . Thy lov - ing chil - dren bear, In them thy com - fort seek! With

Unis

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

Unit.

ther weep! . . .

mf

Ped. pp * Ped. *

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

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

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

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

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

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

have brought disgrace upon what I have no ~~guilt~~ was an un-stained escutcheon.

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

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

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

GENERAL. Are your devoted followers at hand?

FRED. They are; they only wait my orders.

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

No. 2.

RECITATIVE—Frederic & Major-General.

MAJOR-GENERAL.

A musical score for the Major-General's Recitative. It features two staves: one for the Major-General (soprano) and one for the Piano. The Major-General's part begins with a melodic line in G major, quarter note time. The lyrics are: "Now Fred - er - ic, let your es - cort li - on - heart-ed Be summon'd to re - cieve a gen'-ral's bless - ing". The piano part provides harmonic support with sustained notes and chords. The vocal line continues with a melodic line in G major, quarter note time. The lyrics are: "Now they de - part up - on their dread ad - ven - ture. Dear sir, they". The piano part continues to provide harmonic support with sustained notes and chords.

FRED.

A musical score for Frederic's Recitative. It features two staves: one for Frederic (soprano) and one for the Piano. The piano part provides harmonic support with sustained notes and chords. The vocal line begins with a melodic line in G major, quarter note time. The lyrics are: "Now Fred - er - ic, let your es - cort li - on - heart-ed Be summon'd to re - cieve a gen'-ral's bless - ing". The piano part continues to provide harmonic support with sustained notes and chords. The vocal line continues with a melodic line in G major, quarter note time. The lyrics are: "Now they de - part up - on their dread ad - ven - ture. Dear sir, they". The piano part continues to provide harmonic support with sustained notes and chords.

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

The musical score consists of four staves of handwritten music. The first two staves are for the Chorus, with the top staff labeled "Allegro vivace". The third staff is for the Sergeant, and the fourth staff is for the Chorus of Police. The vocal parts have lyrics written below them. The music is in common time.

Chorus:

When the fo - man bears his load
We un - com - fort-a - ble feel!

Sergeant:

When the fo - man bears his load

Chorus of Police:

Ta - na - ta - na - ta - na - ta - na -
Ta - na - ta -

And we find the va - ev - thing
Is to the wa - chers a - cing Ta - na - ta -
Ta - na - ta - na - ta - na - ta -

a!

For when threaten'd with - min - u - tes.

And your heart is a poor - o - de.

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

b

There is no - thing wrong & round. Like the trum-pet's war - ful sound. Like the trum-pet's war - ful

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

b

sound. Ti - ma - n - a - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a - n - a -

B

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

Ti - ma - n - a - n - a - n - a - n - a -

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

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

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

C ta - ran - ta - 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!

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

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

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

D
EDITH.
 Go, ye he - roes, go and die! Go, ye he - roe, go and die!
CHORUS OF GIRLS.
KATE with 2nd SOPRANO.
 Go, ye he - roes, go and die! Go, ye he - roes, go and die!

SERGEANT.
 Tho' to us it's e - vi-dent
CHORUS OF POLICE.
 Ta - ran - ta - ra, Ta - ran - ta - ra, Ta - ran - ta - ra.

These at - ten - tions are well meant! Such ex - pres - sions don't ap - pear
 - ra, ta - ran - ta - ra, Ta - ran - ta - ra, Ta - ran - ta - ra.

Cal - cu - la - ted men to cheer Who are going to meet their fate In -
 - ra, ta - ran - ta - ra, Ta - ran - ta - ra,

high - ly ner - vous state ; Still to us it's e - vi-dent These a -

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

E

ten - tions are well meant!

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

Go . . . and do your best . . . en-dea - vour, And, . . . be - fore all links we se - - ver,

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

cre - - - scen - - do.

CHORUS OF GIRLS.

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

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

SOLO. SERGEANT.

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

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

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

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

G MABEL.

EDITH.

CHORUS OF GIRLS.

SERGEANT CHORUS OF POLICE.

G

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

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

Go, ye he - - - roes, go to .

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

go - - ry, Ye . . . shall live in song . . . and sto - ry, Go . . . to im - mor-ta - li -
 go - - ry, Ye . . . shall live in song . . . and sto - ry, Go to im - mor-ta - li -
 glo - - ry ! Ye shall, ye shall live in
 - ral And we find the wis - est thing, Taran - ta - ra, ta-ran - ta - ra! Is to slap our chests and sing, Ta-ran - ta -

ty ! Go to death, . . . and go to slaugh - ter ; Die, . . . and ev - 'ry Cor - nish
 - ty ! Go to death, and go to slaugh - ter ; Die, and ev - 'ry Cor - nish
 sto - ry, Go to death, and go to slaugh - ter ; Die, and ev - 'ry Cor - nish
 - ra ! For when threaten'd with emeutes, Taran - ta - ra, taran - ta - ra ! And your heart is in your boots, Taran - ta -

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

H
die! Go, ye he - roes, go to im - mor-ta - li - ty! Go, ye he - roes, go to
die! Go, ye he - roes, go to im - mor-ta - li - ty! Go, ye he - roes, go to
die! Go, ye he - roes, go to im - mor-ta - li - ty! Go, ye he - roes, go to
SERGEANT & TENORS.
Ta-ran - ta - ra, ta-ran - ta -
BASSES.
sound! Ta-ran - ta - ra, ta-ran - ta - ra,
H
dim. pp cre acen
im - mor-ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -
im - mor-ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -
im - mor-ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -
ra, ta-ran - ta - ra, ta-ran - ta - ra,
ra, ra, ra, Ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta
do. f
ty!
ty!
ty!
- ra! Yes, yes, we go! Ta-ran - ta - ra! Ta-ran - ta - ra! All right, we
MAJOR-GENERAL. cre scen do.
A-way, a-way! These pi - rates stay! Then do not stay! Then why this delay!
p cre scen do.

MANTEL.

Yes, for - ward on the foe,
EDITH.

They go, they go!

Yes,

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

They go, they go!

Yes

Yes, for - ward on the foe,
SERGEANT.

They go, they go!

Yes,

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

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

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

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

MAJOR-GENERAL.

Yes, but you don't go!

for - ward on the foe!

At last they go, at last they go, at last they

for - ward on the foe

At last they go, at last they go, at last they

for - ward on the foe!

At last they go, at last they go, at last they

foe, Yes, for - ward on the foe!

We go, we go, we go, we

foe, Yes, for - ward on the foe!

We go, we go, we go, we

Yes, but you don't go!

At last they go, at last they

p ff

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts enter in pairs, singing the same melody. The piano part provides harmonic support with sustained notes and chords. The lyrics are repeated three times, followed by a final section where both voices sing together.

go! At last they real - ly go!

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

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

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

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

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

ff

8va..... 8va..

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

NO. 4

RECITATIVE & TRIO.

RECIT. FRED.

Now for the Pi-rate's lair! Oh, joy un-bound-ed! Oh, sweet re-lief! Oh, rapture un-ex-
am-pied! At last I may a-tone in some slight measure For the re-pea-ted acts of theft and pil-lage, Which, at a

Maestoso.

f **ff**

fz **p**

Moderato. KING.

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

Young

p

RUTH.

And I, your lit-tle Ruth!

FRED.

Who calls?

Oh, mad in-tru-ders! How dare you

Fred'ric! Your late com-mand-er!

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

KID

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

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

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

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

f

No. 5.

TRIO—Ruth, Frederic, & King..

Allegro grazioso.

PIANO.

RUTH.

1st verse. When you bad left our pi - rate fold, We tried to raise our spi - rigs faint Ac - cord-ing to our cus - tom old, With KING.

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

A

p

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

FRED. RUTH.

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

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

p

B

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

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

B

1st & 2nd verse.

*p**f*

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

FRED. 1st & 2nd verse.

A pa - ra - dox, a pa - ra - dox, a most in - ge-nious pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, a
1st & 2nd verse. 2. this*p**f*

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

p

1st time.

2nd time.

pa - ra - dox.

pa - ra - dox.

pa - ra - dox. We

1st time.

2nd time.

f

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- | plenty : One year in every four his days shall be reck- | ary, twenty-eight days as a rule are | oned as nine and |

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

D RUTH.

FRED.

a tempo.

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

Dear me, let's see!

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

D

dim. . . . *p*

RUTH.

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

f KING.

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

f

E

FRED.

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

dim. *p*

rall.

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

rall.

F a tempo.

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

RUTH.

He is a

fz a tempo.

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

FRED.

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

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

f

dim. *p*

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal parts sing a repeating phrase: "pa - ra - dox, that pa - ra - dox, That most in - ge-nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra - dox, that pa - ra - dox, That most in - ge-nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra - dox, that pa - ra - dox, That most in - ge-nious pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra - dox." The piano part provides harmonic support with chords and bassline.

A musical score page from 'The Merry Widow' in G major. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The tempo is marked 'f' (fortissimo). The lyrics are: "dox, Ha, ha, ha, ha, ha, ha, ha ! That cu - rious pa - dox, Ha, ha, ha, ha, ha, ha, ha ! That dox, Ha, ha, ha, ha, ha, ha, ha ! That cu - rious pa - dox, Ha, ha, ha, ha, ha, ha, ha ! That dox, Ha, ha, ha, ha, ha, ha, ha ! That cu - rious pa - dox, Ha, ha, ha, ha, ha, ha, ha, That". The score includes a dynamic marking 'f' at the beginning of the third section.

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

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

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

8va.

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

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

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

FRED. My comrades?

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

FRED. Until I reached my twenty-first year.

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

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

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

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

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

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

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

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

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

KING and RUTH. What is the matter?

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

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

FRED. General Stanley, the father of my Mabel—

KING and RUTH. Yes! yes!

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

KING. He did.

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

KING and RUTH. What?

FRED. More than that, he never was one!

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

FRED. But—

KING. Not a word! he is doomed!

No. 6.

TRIO—Ruth, Frederic, & King.

Allegro molto.

RUTH.

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

KING.

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

Allegro molto.

PIANO.

p

102

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

FRED.

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

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

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

A

A

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

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

A

Yes,

Yes,

- sides! . . Our na - tures stern he soft-en'd with his lies! . . And in re - turn to-night the trai - tor dies! . .

fs

fs

B

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

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

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

fs

f dim. *mf*

p

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

His girls like - wise, . .

Yes, or ear-ly to - mor - row. The one soft spot

p

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

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

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

f

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

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

(*Exeunt KING and RUTH. FRED throws himself on a stone Ledge
in blank despair. Enter MABEL.*)

No. 7.

RECITATIVE & DUET—Mabel & Frederic.

RECIT. MABEL.

All is prepar'd! Your gallant crew a-wait you!

My Frede-ric in tears! It can-not be that li-on heart

PIANO.

p

f

FRED.

a tempo moderato.

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

a tempo moderato.

p

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

MABEL. FRED.
birth-day! But you are twen-ty-one! I've just dis-co-ver'd that I was born in leap-year, And that

MABEL.

MABEL.

FRED.

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

And so, fare - well!

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

ff

con forza.

No. 8.

DUET—Mabel & Frederic

f MABEL.

Allegro agitato.

PIANO.

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

ff

f

p

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

FRED.

Nay, Ma - bel, nay; To -

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

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

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

A

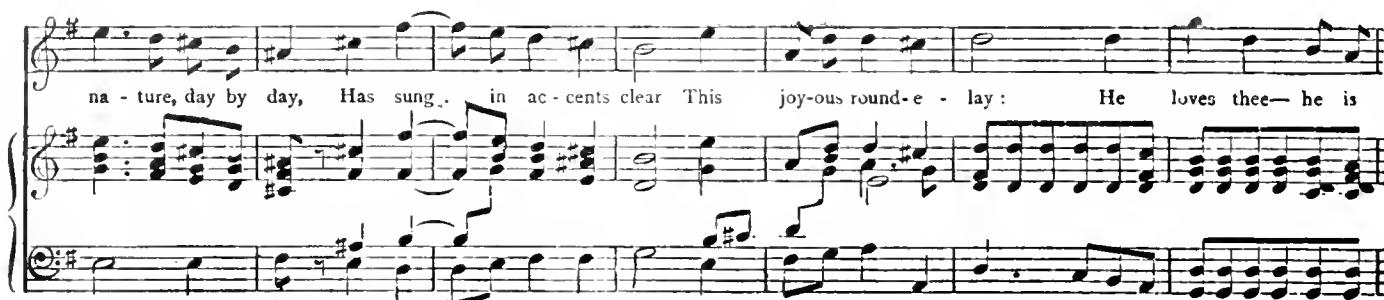
. . up - on thy name ; Stay, Fred - ric, stay !

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

f

Andante.
MABEL.

MABEL.



FRED.

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



MABEL.

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

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

C RECIT.

C

It seems so long.

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

C

p

(aside.)

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

' true to me!

fz *fz*

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

Allegro vivace.

f *mf*

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

here is love, and here is truth, He will be faith-ful to his sooth,
 She will be faith-ful to her sooth, Till we are wed, and e - ven

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

E *f*
cresc. *f*

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

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

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

f *fp* *cre* *- scen* *- do..*

FRED. Farewell! Adieu!
 MABEL The same to you!
 BOTH. Farewell! Adieu!
 (FRED rushes to window and leaps out.)

f *ff*

No. 9.

RECITATIVE—Mabel, &c. Chorus of Police.

MABEL.

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

PIANO

f *p*

a tempo. Moderato.

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

a tempo.

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

SOLO. SERGEANT.

Tho' in bo - dy and in mind We are

CHORUS OF POLICE.

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

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

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

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

MABEL. "Death and glory."

MUSIC FOR MABEL'S SONG "DEATH AND GLORY"

Key signature: B-flat major (two flats). Time signature: Common time (indicated by a 'C').

Text:

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

"old associates."

"acted nobly."

p CHORUS OF POLICE.

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

p

"go ye and do yours."

SERGEANT. "This is perplexing."

"sense of duty."

Very well ! We cannot understand it at all !

"we joined the force."

"Too late now."

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

We should ! It is !

Attacca

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

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

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

ALL. He has acted shamefully!

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

ALL. He has acted nobly!

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

ALL. Very well.

SERGEANT. This is perplexing.

ALL. We cannot understand it at all.

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

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

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

ALL. We should.

SERGEANT. It is too late now.

ALL. It is.

SERGEANT.



No. 10 — SONG—Sergeant & Chorus.

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

Allegro moderato.

PIANO.

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

his em-ployment,
not a-burg-ling,

lit - tle plans,
pied in crime,

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

cent en - joy - ment,
brook a - gurg - ling,

hon - est man's
vil - lage chime.

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

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

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

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

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

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

PIANO.

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

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

PIRATES.

ma - nor poaching; With steal - thy steps the Pi - rates are ap - proach-ing! We are not com - ing for plate or gold; A

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

CHORUS OF POLICE.

They

PIRATES.

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

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

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

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

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

No 12.

SOLO — Samuel, & Chorus of Pirates.

PIANO.

CHORUS OF PIRATES

With cat - like read up

Allegro marziale.

- 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!

CHORUS OF POLICE.

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

8va~~~~~

A

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

ra1 8va~~~~~

16 121

The musical score consists of five systems of music. The first system shows the piano accompaniment with dynamic markings f, ff, p, and ff. The second system begins with the vocal part: "on our prey we steal; In si - lence dread our cau-tious way we feel! No sound at all, we". The third system continues with "ne - ver speak a word; A fly's foot . fall would be dis - tinct - ly heard!". The fourth system introduces the Chorus of Police with the lyrics "Ta - ran - ta - ra, ta - ran - ta -" followed by an 8va dynamic. The fifth system concludes with the lyrics "So steal - thi - ly the Pi - rate creeps, While all the house-hold sound-ly sleeps.". The score uses a treble clef, common time, and a key signature of one sharp. Various dynamics such as forte (f), fortissimo (ff), piano (p), and pianissimo (ff) are indicated throughout the piece.

122

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

Ra, ra,

pp

B

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

p

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

p

cre - - scen - - do .. .

C SOLO. SAMUEL.

With a lit - tle bur - gla - reel ! Here's your crow - ner, And .. . your.
f

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

C

p

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

This section of the musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The vocal line includes lyrics such as "oe - tre bit, Your life . . . pre - ser - - ver, You may want to hit!". The piano part provides harmonic support with various chords and rhythmic patterns.

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

This section continues the musical score with two staves. The vocal line adds "Your si - silent match - es, Your dark lan - tern seize! Take your . . . file . . . And your". The piano part maintains the harmonic structure with its own set of chords and rhythms.

D ske - le - ton - ic keys!

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

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

This section introduces two distinct themes. The first theme, labeled "PIRATES.", features a vocal line with the lyrics "D ske - le - ton - ic keys!" followed by "With cat - like tread, in si - lence dread,". The second theme, labeled "POLICE.", features a vocal line with the lyrics "Ta - ran - ta - ra, ta - ran - ta - ra - - - ra !". Both themes are supported by the piano's harmonic progression.

f PIRATES.
With cat - like tread up - on our prey we steal, In si - lence dread our cau - tious way we feel

The final section of the musical score concludes with the "PIRATES." theme. It begins with the lyrics "With cat - like tread up - on our prey we steal, In si - lence dread our cau - tious way we feel". The piano accompaniment uses dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) to emphasize the intensity of the music.

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

FREDERIC.

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

PIANOS.

fz

p

POLICE. MAJOR-GENERAL.

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

Tor .

A tempo moderato.

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

A tempo moderato.

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

CHORUS OF PIRATES. *ff*

RECIT. MAJOR-GENERAL.

TENORS &
BASSES. *p*

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

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

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

breeze.
Allegro grazioso.

PIANO.

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

dttm. *pp*

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

PIRATES. *pp*

POLICE.

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

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

B

- bove ! . . .
 well? . . .

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

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

B

p MAJOR-GENERAL with 1st TENORS.

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

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

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

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

dim. p f

1st time.

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

2nd time.

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

1st time.

dim. p tr mf

2nd time.

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

Ped. * Ped. *

(Enter the GENERAL's daughters, led by MABEL, all in white
CHORUS OF GIRLS. peignoirs and nightcaps, and carrying candles.)
f SOPRANOS.

C

Allegro vivaci

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

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

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

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

D

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

D

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

(Dialogue.)

130

GIRLS.

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

A musical score for the 'GIRLS.' part, consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature dynamic markings such as f_2 and ff . The lyrics 'The pi-rates! the pirates! oh, des - pair!' are written below the notes.

PIRATES.

E

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

E

f

A musical score for the 'PIRATES.' part, consisting of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Dynamic markings include f_2 and ff . The lyrics 'Yes, we're the pi-rates; so des - pair!' are written above the notes.

MAJOR-GENERAL.

MABEL.

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

A musical score for the 'MAJOR-GENERAL' and 'MABEL.' parts, consisting of four staves of music. The top staff uses a treble clef, the second staff uses a bass clef, the third staff uses a bass clef, and the bottom staff uses a bass clef. Dynamic markings include p and ff . The lyrics 'Fred - e - ric here! oh joy! oh rap - ture! Summon your men, and ef - fect their cap - ture. Fred - e - ric, save us!' are written below the notes.

FRED.

PIRATES.

F

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

A musical score for the 'FRED.' and 'PIRATES.' parts, consisting of four staves of music. The top staff uses a treble clef, the second staff uses a bass clef, the third staff uses a bass clef, and the bottom staff uses a bass clef. Dynamic markings include f and ff . The lyrics 'Beau - ti - ful M - bel I would if I could, But I am not a - ble. He's tell - ing the truth, he is not a - ble.' are written below the notes.

KING.

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

A musical score for the 'KING.' part, consisting of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Dynamic markings include ff and p . The lyrics 'With base de - ceit you work up - on our feel - ings; Re - venge is sweet, and' are written below the notes.



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



- hap - py Gen - 'ral Stan - ley! Is he to die, un - shri - ven, un - an - neal'd? Oh, spare him! Will



POLICE.

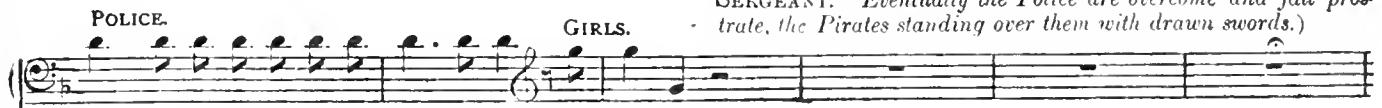


no one in his cause a wea - pon wield? Oh, spare him!

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



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



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



crescendo.

H Allegro moderato.

PIRATES.

We tri - umph now, for well we trow Your mor - ta. ca-reer's cut short: No pi - rate

POLICE. *ff*

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

H Allegro moderato.

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

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

J SERGEANT.

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

J Moderato.

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

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

KING.

SERGEANT.

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

slower.

KING

POLICE

we bid you yield in Queen Vic-to-ria's name!

You do?

We

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

(Pirates kneel; Police stand over them triumphantly.)

L KING.

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

L *L'istesso tempo.*

POLICE

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

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

134

1st SOPRANO.

M RECIT. MAJOR-GENERAL

ROTH

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

A-way with them, and place them at the bar ! One

2nd SOPRANO.

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

TENOR.

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

POLICE.

BASS.

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

M

f

a tempo.

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

Un poco più Animato. CHORUS OF GIRLS.

O MAJOR-GENERAL

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

Un poco più Animato.

f

O

p

KING. MAJOR-GENERAL KING. P.

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

MAJOR-GENERAL *Moderato.*

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

(All kneel.)

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

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

MABEL

Poor we - ding ones . . .

Though ye have sin - ly stayed Take heart of grace.

You says I - can Poor we - ding ones!
rall

a tempo
Poor we - ding ones If such poor love . . . is ones

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

NAME

128. 12 12 12 12 12 12 12 12

Poore & Katz

Poore
Sax

Poore
M. & General

Poore
Lang & Saxe

Poore

Poore
C. & Sons

Poore
P. Thomas & Bassett

Poore
was - - diring one.

128. 12 12 12 12 12 12 12 12

Fair days will come. Fair days will come.

Take heart, take heart, take heart.

8va.

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, Timpani, Percussion, Piano.

8va.

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, Timpani, Percussion, Piano.

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

KATE & RUTH.
Take a - - ny heart, take ours!

FRED.
Take a - - ny heart, take ours!

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

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

CHORUS.
Take a - - ny heart, take ours!

Take a - - ny heart, take ours!

f

p

8va.

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, Timpani, Percussion, Piano.

A musical score for a choir or ensemble. The score consists of six staves, each representing a different vocal part. The parts are: Bass (bottom), Tenor, Alto, Soprano, Alto, and Bass (top). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing the phrase "Take heart," in unison. The dynamics are marked as *p* (pianissimo) throughout the section. The bass part has a dynamic marking of *8va.* (octave up) at the end of the section.



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NEW YORK
HITCHCOCK PUBLISHING COMPANY
38 John Street, East of Nassau