

The Pirates of Penzance

Introduction:

NARRATOR: Good Morning (Afternoon). We are so excited to be here at _____. We will be performing an operetta by Gilbert and Sullivan for you today called "The Pirates of Penzance". William Gilbert, a writer, and Author Sullivan, a composer, started working together in 1871. Gilbert's humorous dialogue and Sullivan's delightful music have entertained many theatergoers for over 100 years. We hope you enjoy our performance today ... "The Pirates of Penzance"!

Narrator gestures toward the stage. (Pirates, Frederic, and Ruth are already on the stage.) The narrator holds up a large prop book that says The Pirates of Penzance. He pretends he is reading it as the story is told.

Scene 1

NARRATOR: Our story begins on the rocky coast of Cornwall, England, near the town of Penzance. A band of pirates (*Pirates wave at the audience. Some can say, "Arrgh!"*) were celebrating the coming of age of Frederic, (*Frederic bows*) a young pirate. (*Pirates say, "Arrgh!" again.*) For when a young pirate turns 21, he becomes a full-fledged pirate. (*Pirates say, "Arrgh!" again.*) Alas, Frederic had joined the band of pirates through a mistake of his nurse, Ruth. (*She curtsies.*) You see, when Frederic was a lad, his parents told Ruth, his nanny to apprentice him to a "pilot". (*Narrator can hold out arms and gesture as if he's flying.*) But, being hard of hearing, (*Ruth says, "Eh?"*) she thought they has said "pirate". (*Ruth repeats, "Eh?" and Narrator gestures toward her and looks at the audience as if saying, "See what I mean."*) So, through a mistake, Frederic began his apprenticeship with the pirates of Penzance. (*Narrator gestures to the actors on stage as the pirates begin to sing.*)

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Musical score for the song "Pour, O pour the pirate sherry; Fill, O fill the pirate". The score consists of two staves. The top staff is for the voice (Sam. with 1st Bass) and the bottom staff is for the piano. The vocal part starts with a dynamic of **ff** (fortissimo). The lyrics are repeated twice. The piano part features a rhythmic pattern of eighth-note chords. Measure numbers 6 and 8 are indicated above the staves.

Pour, O pour the pi - rate sher - ry; Fill, O fill the pi - rate
Sam. with 1st Bass
Pour, O pour the pi - rate sher - ry; Fill, O fill the pi - rate

glass; And, to make us more than mer - ry, Let the pi - rate bum - per
 glass; And, to make us more than mer - ry, Let the pi - rate bum - per

pass.

pass.

PIRATE KING: (*Coming to center and raising his goblet*) Here's good luck to Frederic, our bold junior pirate, who is twenty-one years old today. At twelve o'clock his long apprenticeship will end and then he will be a full-fledged member of the band.

PIRATES: (*Raising goblets to Frederic*) Hurrah!

FREDERIC: (*Rising*) My friends, I thank you for all your kindly wishes. I'm sorry that I cannot repay them as they deserve.

KING: What do you mean?

FREDERIC: Today I must leave you forever. (*Pirates exchange looks of surprise.*)

KING: Leave! How can you think of leaving when you have learned your trade so well? There never was a keener hand at scuttling a sailing ship!

FREDERIC: I've done my best for you. It was my duty – and I am a slave of duty. But my apprenticeship was a mistake.

KING: A mistake! What mistake?

FREDERIC: I cannot tell you. (*Turning to Ruth*) It would reflect upon my dear Ruth.

Allegro pesante

1. When
2. I
3. I

Fred - ric was a lit - tle lad he_ proved so brave and
was a stu - pid_ nurs - 'ry - maid, on_ break - ers al - ways
soon found out, be - yond all doubt, the_ scope of this dis -

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dar - ing, His fa - ther thought he'd 'pren - tice him to -
steer - ing, And I did not catch the word a - right, through
as - ter, But I had - n't the face to re - turn to my place, and -

some ca - reer sea - far - ing. I_ was, a - las! his nurs - 'ry - maid, and
be - ing hard of hear - ing. Mis - tak - ing my in - struc - tions, which with -
break it to my mas - ter. A_ nurs - 'ry - maid is_ not a - fraid of -

A piano accompaniment with sustained chords follows.

so it fell to my lot To take and bind the
 in my brain did gy - rate, I took and bound this.
 what you peo - ple call work, So I made up my mind to...

prom-is-ing boy ap - pren - tice to a pi - lot. A
 prom-is-ing boy ap - pren - tice to a pi - rate. A
 go as a kind of pi - rat-i - cal maid-of - all-work. And

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life not bad for a har - dy lad, though sure - ly not a high lot, Though
 sad mis - take it was to make, and doom him to a vile lot, I
 that is how you find me now, a mem - ber of your shy lot, Which you

I'm a nurse, you might do worse than make your boy a pi - lot!
 bound him to a pi - rate - you! instead of to a pi - lot!
 would - n't have found, had he been bound ap - pren - tice to a pi - lot!

I'm a nurse, you might do worse than make your boy a pi - lot!
 bound him to a pi - rate - you! instead of to a pi - lot!
 would - n't have found, had he been bound ap - pren - tice to a pi - lot!

After 3rd verse

RUTH: (*Contritely*) Oh, Frederic, forgive me! The words pilot and prate as so much alike.

FREDERIC: (*Patting her shoulder reassuringly*) Yes, they *are* alike, and I forgave you, dear Ruth, years ago. (*To Pirates*) But you see, my mates, although I like you, one be one, my duty makes me determined to exterminate you as a band of pirates.

KING: Well, my lad, if you feel it's your duty to destroy us, then you must.

SAMUEL: Besides, we don't seem to make piracy pay. I'm sure I don't know why.

FREDERIC: I know why, but I mustn't tell you. It wouldn't be right.

KING: Why not, my boy? (*Looks at his big gold watch on chain*) It's only half-past eleven. You're one of my men until twelve.

SAMUEL: So until that time you are bound to protect our interests.

PIRATES: (*Shouting*) Hear, hear!

FREDERIC: Very well. The reason you don't make any money is because you are too tenderhearted. For instance, you never attack a weaker party than yourselves, and when you attack a stronger party, you are always beaten.

NARRATOR: Yes, dear audience, these pirates weren't as scary as they may appear. They were really a bunch of softies. (Pirates start to say, "Arrrgh!", trying to be mean, but slowly trail off as the pirate king shrugs his shoulders and says his line.)

KING: Mm-m-m. That's true.

FREDERIC: And another thing – you make a point of never harming an orphan.

SAMUEL: (*Offended*) Of course! We are orphans ourselves.

FREDERIC: Yes, but is has gotten about, and now everyone we capture says he's an orphan. The last three ships we took turned out to be manned entirely by orphans, and we had to let them go.

SAMUEL: Hang it all! You wouldn't want us to be absolutely merciless, would you?

FREDERIC: Until twelve o'clock I would – after twelve I wouldn't. Was ever a man placed in so delicate a situation?

RUTH: (*Piteously*) And what about me, Master Frederic – faithful Ruth, your old nurse? What's to become of me?

KING: Oh, he'll take you with him. (*Delivers Ruth to Frederic*)

FREDERIC: Ruth, you're the only woman I've known in all my years as a pirate. I think yours must be a pretty face. Is it?

NARRATOR: Frederic has not seen another woman since the age of eight, so he did not know if Ruth was *truly* beautiful.

RUTH: It is, oh, it is!

KING: (*Discreetly*) Er – Ruth has the *remains* of a handsome woman.

FREDERIC: In that case, I can't be so selfish as to take her from you. (*Returns Ruth to King*)

KING: No Frederic. We are rough men, but we are not so utterly heartless as to deprive you of your doting nanny. (*To the Pirates*) Am I right that there is not one of us here who would rob Frederic of (*indicating Ruth*) this priceless treasure?

PIRATES: (*Loudly; together*) Not one!

KING: I thought there wasn't. So keep her, Frederic, keep her! (*Hands Ruth back to Frederic*)

FREDERIC: You are too kind – *you* keep her! (*Hand Ruth back to King*)

KING: No, I insist – she's yours! (*Shoves Ruth at Frederic*)

FREDERIC: *I* insist! She's yours! (*They push Ruth back and forth between them*)

RUTH: (*Breaking away*) Stop! I'm not an Indian-rubber ball to be bounced between the two of you! Let me alone! (*Flounces away and sits on a rock with her back to them*)

KING: Well, it's the top of the tide and we must be off. Farewell, Frederic.

FREDERIC: (*Wistfully*) How nice it would be if I didn't have to exterminate you. Why don't you return to civilization with me?

Pirate King

The musical score consists of three staves. The top staff is for the bassoon, starting with a rest followed by a melodic line. The middle staff is for the piano, featuring a harmonic progression. The bottom staff is for the bassoon, continuing the melody. The lyrics are as follows:

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

Un - der the brave black flag I fly, Than play a sanc - ti -
help my - self in a rov - al way. I sink a few more

(A)

mo-nious part, With a pi-rate head and a pi-rate heart.
ships, it's true, Than a well-bred mon-arch ought to do;

A-way to the cheat-ing
But man-y a king on a

world go you, first-class throne,
Where pi-rates all are
If he wants to call his

well-to-do; But I'll be true to the song I sing, And
crown his own, Must man-age some-how to get through More

cresc.

(B)

a tempo

The musical score consists of four systems of music. System 1: Bassoon part (measures 1-2), followed by a vocal line starting with "live— and die a Pi - rate King;" and a piano part with dynamic markings *rall.* and *p.* System 2: Continuation of the vocal line with "dir - ty work than e'er I do," followed by "For I am a Pi - rate" and a piano part with a dynamic *p.* System 3: Continuation of the vocal line with "King!" followed by "And it is, it is a" and a piano part with a dynamic *p.* System 4: Continuation of the vocal line with "glo - rious thing To be a Pi - rate King! For I am a Pi - rate" and a piano part with a dynamic *p.* System 5: Continuation of the vocal line with "King!" followed by "And it." and a piano part with a dynamic *f.* System 6: Chorus entry with "You are! Hur - rah for our Pi - rate King!" and a piano part with a dynamic *p.*

live— and die a Pi - rate King;
dir - ty work than e'er I do, } For I am a Pi - rate

rall.

King! And it is, it is a

glo - rious thing To be a Pi - rate King! For I am a Pi - rate

King! And it.

Chorus You are! Hur - rah for our Pi - rate King!

(Pause 2nd verse only)

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

It is! Hur-

Hur-rah for the Pi - rate King!—

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

(Recount R. and R. U. E., all except Frederic. Enter Ruth. Frederic comes down C., followed by Ruth.)

RUTH: (*Pleadingly*): Oh, Frederic, take me with you! I cannot live if I am left behind.

FREDERIC: Ruth, I must be frank. You are very dear to me, as you know. But I am only twenty-one, and you are forty-seven. I should look for a wife of seventeen.

RUTH: A wife of seventeen! You will find me one wife in a thousand!

FREDERIC: Tell me honestly, Ruth, compared with other women – how are *you*?

RUTH: All right, thank you – except for a slight cold.

FREDERIC: I'm sorry about your cold, but I mean, are you beautiful?

RUTH: (*Bashfully*) I have been told so.

FREDERIC: Lately?

RUTH: Oh, no, years and years ago. (*Quickly*) But I'm still a fine-looking woman.

FREDERIC: Well, Ruth, I want to do the right thing, and if – I say *if* – you are a fine-looking woman, your age shall be no obstacle to our marriage. (*Voices of GENERAL'S DAUGHTERS are heard from off right, in the distance.*) Listen! What are those voices?

Chorus of Girls Acapella

Climb-ing o - ver rock-y moun-tain, Skip-ing riv - u - let and foun-tain,

Passing where the wil - lows quiv - - er

RUTH: (*Aside to audience*) Confusion! They are the voices of young girls! If he sees them, I am lost.

NARRATOR: You better believe it! Enter the daughters of Major-General Stanley!

FREDERIC: (*Looking off right*) By all that's marvelous, a bevy of beautiful maidens! And Ruth told me she was beautiful! (*Turning to RUTH, angrily*)

(A) *a tempo*

Fred.

The musical score consists of four staves of music. The top staff is for Fred, starting with a bass clef, a key signature of one flat, and a tempo marking of *a tempo*. It includes lyrics for Ruth: "You". The second staff is for Ruth, starting with a treble clef, a key signature of one flat, and a dynamic of *p*, also with a tempo marking of *a tempo*. The third staff continues the music for Ruth. The fourth staff is for Fred, continuing his part. The vocal parts are separated by a brace.

Ruth (wildly)

told me you were fair as gold! And, mas - ter, am I

Fred.

not so? And now I see you're plain and old. I'm

sure I'm not a jot so. Up - on my in - no -

Ruth

oence you play. I'm not the one to plot so. Your

Fred.

Ruth

face is lined, your hair is grey. It's grad - u - al - ly got so.

FREDERIC: I trusted you, Ruth, and you have deceived me! Be gone! (*RUTH bursts into tears and runs off left. Voices of GENERAL'S DAUGHTERS are heard as if coming nearer.*) What shall I do? I dare not show myself before these gentle maidens dressed as a pirate. They would be scared out of their wits. (*Looks about*) I'll hide in this cave. (*Hurries into cave at left. General's DAUGHTERS enter right. KATE holds an open parasol; EDITH has a butterfly net; Isabel and Polly carry a large picnic basic between them. Other DAUGHTERS carry daisy chains.*)

KATE: What a charming spot! I wonder where we are.

EDITH: And I wonder where Papa is. We have left him ever so far behind.

ISABEL: Oh, he'll catch up presently.

POLLY: Remember, Papa isn't as young as we are. (*They set down picnic basket.*)

EDITH: The sea is as smooth as glass. Suppose we take off our shoes and stockings and go wading.

DAUGHTERS (*Ad lib*): Yes, yes! The very thing! What fun! (*Etc. They start to take off shoes. FREDERIC steps out of cave.*)

Allegro

Recit. Fred. *(All hopping on Edith)*

Stop, la-dies, pray! A man! But

(All hopping) Fred.

Chorus of Girls
(recoiling, hopping)

who are you, sir? Speak! I am a pi-rate! A pi-rate! Hor-ror!



Anon. *—* *Fred.*

Oh, is there not one maid-en here Whose
ff *p*

home-ly face and bad com - plex - ion Have caused all hope to
p

dis-ap-pear Of ev - er win-ning man's af - fec - tion? To
p

such an one, If such there be, I swear, by heav-en's arch a -
p

bove you, If you will cast your eyes on me, How,
 ev-er plain you be, I'll love you, How - ev - er plain you be, If
 you will cast your eyes on me, How- ev-er plain you be, I'll
 love you, I'll love, I'll love you! A - las, there's not one
 maid-en here Whose home - ly face and bad com - plex - ion Have

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caused all hope to dis-ap-pear Of ev-er win-ning man's af-
dim.
 fec - tion! Not one? No, no - not
Chorus
 one! Not one? No, no! Yes, one! 'Tis
Chorus
 Ma-bel! Yes, 'tis Ma - - - - bell!
rall.

(6)

Chorus (aside)

all be deaf to pit - y's name? The ques-tion is, had he not been A thing of

beau - ty, Would she be swayed by quite as keen A sense of

Mabel

du-ty? For shame! for shame! for shame!

Attacca

No. 8. "Poor wandering one!"

Solo and Chorus
Mabel and Girls

In modo di Valzer
Mabel

Poor wan-dring one! — Tho' thou hast surely stray'd,
Take heart of grace, Thy steps re-trace, Poor wan-dring one! —

(A) *a tempo*
Poor wan-dring one! — If such poor love as mine
Can help thee find True peace of mind- Why, take it, it — is thine!

EDITH: What should we do! Propriety says we ought to stay, but sympathy entreats us to leave them alone.

KATE: Let's compromise. We'll turn our backs and talk about the weather. (*They turn away, occasionally stealing glances at MABEL and FREDERIC, who converse happily.*)

DAUGHTERS: Yes, yes, let's talk a-bout the weather. (*rhythmically*)

No. 10. "How beautifully blue the sky"

Chattering Chorus and Duet

Girls, Mabel, and Frederic

upstage

Allegro vivace

far back up

Chorus

How beau-ti - ful-ly

The musical score consists of four staves. The top staff is for the piano, showing chords and bass notes. The second staff is for the Alto (A) part of the chorus, with lyrics: "blue the sky, The glass is ris-ing ver-y high, Con-tin-u-e fine I". The third staff is for the Tenor (T) part, with lyrics: "hope it may, And yet it rained but yes-ter-day. To-mor-row it may". The fourth staff is for the Bass (B) part, with lyrics: "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". The score includes various dynamics like forte (f), piano (p), and accents.

A. H. to partner

Chorus

Chorus

D. S.

FREDERIC (*Suddenly jumping to his feet*): Young ladies, you must leave this place at once, for I hear the sounds of the pirate band returning! (*They squeal and scramble about, picking up their things.*)

POLLY (*Indignantly*): Pirates - nice companions for young ladies!

ISABEL: Let's go! (*They start to exit right, just as Pirates rush in left and seize them. In the confusion, FREDERIC and MABEL hide in cave.*)

PIRATE KING (*Holding Edith*): What a lovely bundle of wives we have found! (*MAJOR-GENERAL STANLEY enters unnoticed and stands watching.*)

A musical score page featuring four staves of music. The first staff is labeled "Vivace". The second staff has lyrics "Too late! Ha, ha! Too late! Ho," with "Giris" and "Pirates" written above the notes. The third staff has lyrics "ho! Ha, ha, ha, ha! Ho, ho, ho, ho!" and is labeled "Pirate King Dialog". The fourth staff is labeled "Chorus of Pirates" and has lyrics "Here's a first-rate op - por - tu - ni - ty To get". The music consists of various chords and rhythmic patterns typical of a musical score.

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

lic - i - ty Of un - bound - ed do - mes - tic - i - ty. You shall

quick - ly be par - son - i - fied, Con - ju - gal - ly mat - ri -

mo - ni - fied, By a doc - tor of di - vin - i - ty Who is lo -

cat - ed in this vi - cin - i - ty.

NARRATOR: Enter General Stanley! He's the very model of a modern Major General!

No. 12. "Hold, monsters!"

Recitative and Chorus

Mabel, Samuel, Major-General, Girls, and Pirates

Recit. Mabel (coming forward)

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

Samuel (coaxed)
p Moderato

Gen-er-all! We'd bet-ter pause, or dan-ger may be-fall; Their

Girls *(The Major-General has entered unnoticed, on*

fa - ther is a Ma-jor - Gen - er - al! Yes, yes, he is a Ma - jor -

Major-General
rock L. (C. E.)

Gen-er-all! Yes, yes, I am a Ma - jor - Gen - er - al!

No. 13. "I am the very model of a modern Major-General"

Solo and Chorus

Major-General, Girls, and Pirates

Allegro vivace

Start

Major-General

1. I am the ver - y mod-el of a mod-ern Ma-jor-Gen-er-al; I've
 2. I know our myth-ic his-to-ry, King Arthur's and Sir Car-a-docs; I

in - for - ma - tion veg - e - ta - ble, an - i - mal, and min - er - al: I
 an - swer hard a - cros - tics; I've a pret - ty taste for par - a - dox; I

know the kings of Eng-land, and I quote the fights his- tor - i - cal, From
quote, in el - e - gi -acs, all the crimes of He - lio - gab - a - lus; In

Xent

Mar - a - thon to Wa - ter - loo, in or - der cat - e - gor - i - cal; I'm
con - ics I can floor pe - cu - li - ar - i - ties pa - rab - o - lous I can

? 22

Major

I'm ver - y good at in - te - gral and dif - fer - en - tial cal - cu - lus; I
Then I can write a wash - ing bill in Bab - y - lon - ic cu - nei - form, And

1 3 . 1 2 3 . 4 4 1 2 3 . 4

know the sci - en - tif - ic names of be - ings an - i - mal - cu - lous;) In
tell you ev - 'ry de - tail of Ca - rac - ta - cus - 's u - ni - form;) In

Art Octet No. 1

short, in mat-ters veg - e - ta - ble, an - i - mal, and min-er - al, He
 short, in mat-ters veg - e - ta - ble, an - i - mal, and min-er - al, He

is the ver - y mod-el of a mod-ern Ma - jor - Gen-er - al.
 is the ver - y mod-el of a mod-ern Ma - jor - Gen-er - al. //

short, in mat-ters veg - e - ta - ble, an - i - mal, and min-er - al, I
 am the ver - y mod-el of a mod-ern Ma - jor - Gen-er - al. In

Chorus

ALL: Hurrah for the Major-General!

MAJOR-GENERAL: Now that I've introduced myself, I should like to know what is going on here.

SAMUEL: Permit me, sir, to explain in two words: we propose to marry your daughters.

MAJOR-GENERAL: That's six words. But, dear me, I'm not familiar with your picturesque uniforms. Who are you?

KING: We are all single gentlemen, sir.

EDITH: Don't believe him, Papa! They're the Pirates of Penzance!

MAJOR-GENERAL: My, my, I've heard of them.

MABEL: All except Frederic here, who was a pirate, but now leads a blameless life.

MAJOR-GENERAL (*Clicking his tongue in disapproval*): Tsk, Tsk! I object to pirates as sons-in-law.

KING: We object to Major-Generals as fathers-in-law – but we're willing to overlook it.

MAJOR-GENERAL (*Aside*): Hah! An idea! (*To PIRATES, pathetically*) Do you really mean to rob me of my daughters, my only comfort in my old age? Have you ever known what it is like to be – an orphan?

KING (*Disgusted*): Oh, dash it all! Here we go again!

MAJOR-GENERAL: Have pity on my lonely state – I am an orphan boy.

PIRATES (*Together*): He is an orphan boy – poor fellow! (*They sigh heavily*)

MAJOR-GENERAL: These children are all that I have. If you take them away from me, I shall be absolutely and *destitute*ly alone.

PIRATES (*Sobbing*): Poor fellow, poor fellow!

Narrator: See, what did I tell you ... softies!

KING: As you can see, sir, we are not altogether without feeling. You and your daughters are free to go. (*Girls squeal with pleasure.*) And to your honor our new-found friendship, you are elected an honorary member of our band.

Allegro non troppo

Sam.

For he is an or - phan boy!

SOPRANOS & ALTOS Chorus

He is! Hur-rah for the or - phan

TENORS & BASSES

He is! Hur-rah for the or - phan

Allegro non troppo

Major

And it some-times is a use - ful thing To be an or - phan

boy!

boy!

boy.

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

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

(F)

SCENE 2

Time: Midnight.

Setting: A ruined chapel on the estate of Major-General Stanley. Moonlight shines on Gothic arches up center and at left. Between the arches there are niches with crumbling statues of medieval lords and ladies in reverent attitudes, and stained-glass windows at right. Under windows there is a tomb with a carved reclining figure in armor, holding a shield. There is a stone bench center. Columns are downstage right and left.

At Rise: Major-General is sitting on bench, weeping into a large handkerchief. Mabel and Frederic enter down left.

NARRATOR: So, being kindhearted, orphaned pirates, they won't attack other orphans, so the Pirates of Penzance spare the general and his daughters.

MABEL: See how he weeps! Oh, Frederic, can't you say something that will relieve Papa of his sorrow?

FREDERIC: I'll try. What is his sorrow? Have you any idea?

MABEL: None whatever. (*They go to MAJOR-GENERAL.*)

FREDERIC: Come, sir, you shouldn't sit here in this drafty old ruin. You'll catch your death of cold.

MABEL: It's almost midnight, Papa. You should be in bed. We're all so worried. Why do you come here, night after night?

MAJOR-GENERAL (*Abjectly*): I come to atone for having told a terrible lie.

MABEL: What lie, Papa?

MAJOR-GENERAL: To rescue my daughters from the pirates' clutches, I told the I was an orphan. So I come here to humble myself before the tombs of my ancestors, and to implore their pardon for having brought them dishonor.

FREDERIC: But, sir (*Indicating statues*) - these are not your ancestors. You only bought the property a year ago.

MAJOR-GENERAL (*Rising*): They *are* my ancestors! When I bought the property, I bought the ancestors, too, and I shudder to think that their descendant by purchase should have brought disgrace upon them by telling a lie.

FREDERIC: You have done nothing dishonorable, sir. Your lie saved your daughters from marrying the pirates. I have an expedition marching against the scoundrels at midnight. They shall be swept from the face of the earth - (*Taking MABEL'S hand*) - and then, dear Mabel, you will be mine!

MAJOR-GENERAL: What is the expedition?

FREDERIC: I have called on the local police for help. (*Sound of marching feet is heard from off right.*) Ah, here they come now! (*POLICE enter through arch up center, high-stepping in single file, led by SERGEANT. They form a line and sing.*)

NARRATOR: Enter the police sergeant and his men who will help Frederic in arresting the pirates!

Sergeant

(A)

When the foe-man bares his steel,
 Chorus of Police (*using their*
 Ta-ran - ta-

(A)

clubs as trumpets)

We un - com - fort - a - ble feel,
 ra, ta-ran - ta - ra! Ta - ran - ta -

And we find the wis - est thing Is' to
 ra! Ta-ran - ta - ra, ta-ran - ta - ra!

A musical score for a vocal piece, likely for three voices or a choir. The score consists of three staves of music. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The lyrics are integrated into the music, appearing below the notes. The lyrics are as follows:

 slap our chests and sing, Ta-ran-ta - ra! For when threat-ened with é-meutes,

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

 And your heart is in your boots, There is

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

 noth - ing brings it round Like the trum - pet's mar - tial sound, Like the

(B)

pp

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

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

(B) *p*

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

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

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

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

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

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

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

Mabel (*from L., addressing Sergeant*)

(C)

ra! Go, ye he - roes,

(C)

go to glo - ryl Though ye die in combat gor - y,

Ye shall live in song and sto - ry. Go to im - mor-tal - i -
 ty! Go to death, and go to slaugh - ter;
 Die, and ev - ry Cor-nish daugh - ter With her
 tears your grave shall wa - - - ter. Go, ye

(D)

he - roes, go and die!

cresc.

Go, ye he - roes, go to

Go, ye he - roes, go to

Go, ye he - roes, go to

Sergeant & TENORS
Ta-ran - ta - ra, ta - ran - ta -

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

im. *pp*

Major

ra! Ta-ran - ta - ra! All right, we
 Then do not stay! Then why this de-lay?
cresc.
cresc.

Mabel *ff*
 Yes, for - ward on the
 Edith *ff*
 Yes, for - ward on the
 Chorus of Girls *ff*
 Yes, for - ward on the
 Sergeant *ff*
 go! Yes, for - ward on the foe, Yes, for - ward on the
 Chorus of Police *ff*
 go! Yes, for - ward on the foe, Yes, for - ward on the
ff

foe! They go, they go! Yes,
 foe! They go, they go! Yes,
 foe! They go, they go! Yes,
 foe! We go, we go! Yes, for - ward on the
 foe! Major We go, we go! Yes, for - ward on the
 Yes, but you *don't* go!

p *ff*

for - ward on the foe! At last they
 for - ward on the foe! At last they
 for - ward on the foe! At last they
 foe, Yes, for - ward on the foe! We go, we
 foe, Yes, for - ward on the foel We go, we
 Yes, but you *don't* go!

p *ff*

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

(Exeunt Police. Mabel tears herself from Fred., and exits R., followed by her sisters, consoling her. The Major-General and others follow the police off L. Fred. remains alone.)

go!
 go!
 go!
 go!
 go!

ff

FREDERIC: (*Laughing*) At last they really go - and so must I, to lead them to the pirates' den. (*Embracing MABEL*) Good night my love. Tomorrow we will be married. (*MABEL and MAJOR-GENERAL exit left. Frederic faces audience and draws his cutlass.*) Now to do my duty — to exterminate the scourge of the seas - the Pirates of Penzance! (*PIRATE KING and RUTH enter upstage, armed with pistols.*)

(Pirate King and Ruth appear at the window C, armed)

Moderato

Ruth

And

Who calls?

King (*covering him with pistol*) (coming down)

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

Moderato

(covering him with pistol)

I, your lit-tle Ruth!

FREDERIC: (*Shaking his cutlass at them*): How dare you face me? You know I've sworn to exterminate you! (*KING and RUTH hold their pistols to his ears.*)

KING: Listen to what we have to say before slaughtering us.

FREDERIC: I shouldn't listen, but I'll be merciful. What is it? (*They put away their weapons.*)

RUTH: After you left, we tried to raise our spirits with riddles, quibbles, and quips, but it was no use, until someone thought of a paradox—a most ingenious paradox! We know you'd enjoy it, so we've come to tell it to you.

FREDERIC: Go ahead — I'm interested.

KING: Well, it concerns the month of February. Usually February has twenty-eight days, but every forth year it has twenty-nine. You, Frederic, were born in a leap year on the twenty-ninth of February.

FREDERIC: So?

KING: So—though you have lived twenty-one years, if we go by birthdays, you're only five years old.

FREDERIC: That is a paradox! Who would think to look at me that I'm a little boy of five (*They laugh.*)

RUTH: Now you can't exterminate us. You're still a pirate.

FREDERIC: What? I was apprenticed only until I reached my twenty-first year.

KING: No — until you reached your twenty-first *birthday*. And, going by birthdays, you are only five and a little over.

FREDERIC: Do you intend to hold me to that?

KING: We just leave it to your strong sense of duty.

FREDERIC: (*Sighing*) Alas, my duty is only too clear—I must resume my piratical career. (*Suddenly exclaims*) Oh, good grief!

(*Pacing about*) Ought I to tell you? No, I can't. But as a pirate, it is my duty. Well, then, I must. General Stanly, father of my beloved Mabel... (*Pauses, overcome with remorse*)

KING AND RUTH: Yes, yes, go on!

FREDERIC: He escaped from you by saying he was an orphan. It breaks my heart, but I must tell you he is no orphan—and he never was one!

KING: (*Furious*) The blackguard! He tricked us out of our brides! We were merciful because of a monstrous lie! We will attack his castle tonight and the traitor will die! (*KING and RUTH dash out up right, brandishing pistols. FREDERIC sits on bench dejectedly.*)

No. 20. "Away, away! my heart's on fire"

Trio

Ruth, Pirate King, and Frederic

Allegro molto

Ruth

A-way, a - way! my heart's on
King

A-way, a - way! my heart's on

Allegro molto

p

fire; I burn, this base de-cep-tion to re - pay. This ver - y
fire; I burn, this base de-cep-tion to re - pay. This ver - y

night my ven-geance dire Shall glut it - self in gore. A-way, a - way!

night my ven-geance dire Shall glut it - self in gore. A-way, a - way!

MABLE: (*Entering down left*) Frederic, why are you still here? The police are ready for your orders. Surely you haven't lost courage.

FREDERIC: (*Rising and taking her hands*) No, Mabel, it's not that. I've just learned that I was born in a leap year and so I won't reach my twenty-first birthday for another sixty-four years. I am still bound to the pirates! (*She stares at him in surprise*) Farewell, Mabel. I'll return for you in sixty-four years. Wait for me! (*Kisses her hand and exits quickly upstage.*)

MABEL: (*Calling after him*) I'll wait for you, Frederic, I swear it! (*Faces audience*) It will be a long wait. In sixty-four years I'll be (*adding up on fingers*) — eighty-one! (*Shrugs*) Oh well! (*Turns to call off left.*) Sergeant! Come hear! (*SERGEANT enters and salutes.*) There's been a change in plans. Frederic cannot lead you against the pirates. He has become one of them again.

SERGEANT: Shame!

MABEL: (*Loftily*) You know nothing about it. He has done his duty. Now go and do yours. (*She exits down left. SERGEANT blows police whistle and POLICE march in with exaggerated high steps.*)

SERGEANT: My men, I have bad news for you. Frederic has rejoined his old comrades and left us to capture the pirates alone. (*Sings*)

No. 24. "When a felon's not engaged in his employment"

Solo and Chorus

Sergeant and Police

Allegro moderato

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef, B-flat major, and 4/4 time. It features a dynamic marking *p*. The lower staff is in bass clef, B-flat major, and 4/4 time. The music includes various note heads, rests, and dynamic markings like *f* and *p*.

Sergeant

A musical score for the Bassoon part, starting with a bass clef, a B-flat key signature, and a common time signature. The score consists of a single continuous line of eighth notes, starting with a rest. The notes are grouped by vertical bar lines, with some groups containing two notes and others containing three. The notes are played at a constant tempo, creating a steady eighth-note pattern.

1. When a fel-on's not en-gaged in his em-ploy-ment
2. When the en-ter-pris-ing bur-glar's not a - bur-gling,
Or ma-
When the

Chorus of Police

Chorus of Police

Bass clef, B-flat key signature, common time.

his em-ploy-ment
not a - bur-gling,

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. The music consists of eighth-note chords and eighth-note patterns.

tur - ing his fe - lo - nious lit - tle plans,
cut - throat is - n't oc - cu - pied in crime,
His ca -
He —

A musical score for bassoon, page 10, featuring two measures of music. The first measure consists of a single note followed by a long dash. The second measure begins with a rest, followed by a dotted half note, a quarter note, another quarter note, a short rest, and a final dotted half note. The lyrics "lit - tle plans," are written below the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and also has a key signature of one flat. Both staves consist of a series of quarter notes and rests, creating a rhythmic pattern.



pac - i - ty for in - no - cent en - joy - ment Is
loves to hear the lit - tle brook a - gur - gling, And

-cent en - joy - ment
brook a - gur - gling,



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

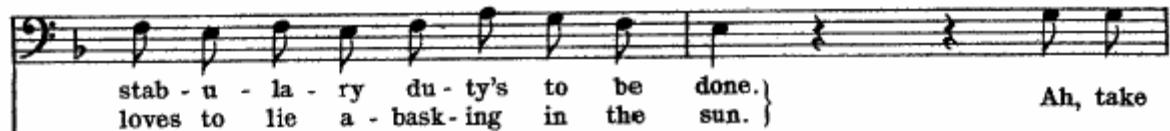
hon - est man's.
vil - lage chime.



feel - ings we with dif - fi - cul - ty smoth - er When con -
cos - ter's fin - ished jump - ing on his moth - er,
He

-cul - ty smoth - er
on his moth - er,



A musical score for bass and piano. The bass part consists of two staves. The top staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The lyrics are: "stab - u - la - ry du - ty's to be done.) Ah, take loves to lie a - bask - ing in the sun." The piano part is below, with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120.

to be done.)
in the sun.)

Continuation of the musical score for bass and piano. The bass part continues with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The lyrics are: "one con - sid - er - a - tion with an - oth - er, A po -". The piano part is below, with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120.

with an - oth - er,

Continuation of the musical score for bass and piano. The bass part continues with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The piano part is below, with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120.

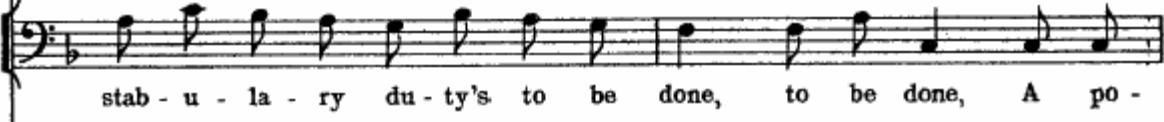
Continuation of the musical score for bass and piano. The bass part consists of two staves. The top staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The lyrics are: "lice - man's lot is not a hap - py one. When con -". The piano part is below, with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120.

Ah, when con -

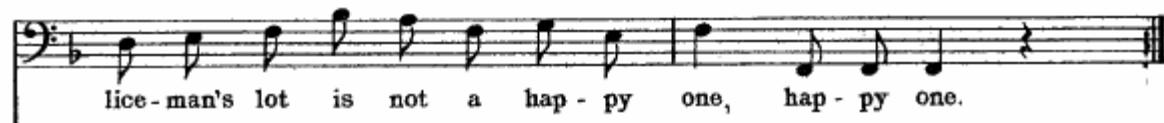
Continuation of the musical score for bass and piano. The bass part continues with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The piano part is below, with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120.



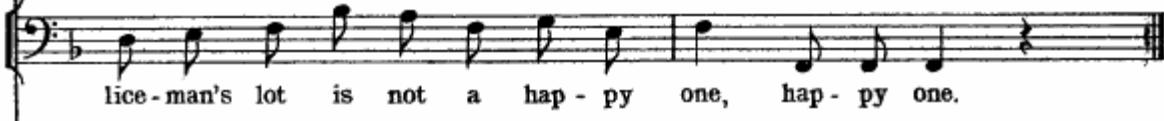
stab - u - la - ry du - ty's to be done, to be done, A po -



stab - u - la - ry du - ty's to be done, to be done, A po -



lice - man's lot is not a hap - py one, hap - py one.



lice - man's lot is not a hap - py one, hap - py one.



No. 25. "A rollicking band of pirates we"

Chorus and Solo

Pirates, Sergeant, and Police

Allegretto

Chorus of Pirates (*behind the scenes*)

A musical score for three staves. The top staff is in treble clef, the middle is in bass clef, and the bottom is in bass clef. The music consists of eighth notes and rests. The lyrics are: "A rol - lick - ing band of pi - rates we, Who," followed by three blank measures.

Continuation of the musical score for three staves. The lyrics are: "ti - red of toss - ing on the sea, Are try - ing their hand at a" followed by three blank measures.

Sergeant

Musical score for three staves. The lyrics are: "bur-gla-ree, With weap-ons grim and gor - y. Hush, hush! I hear them on the" followed by three blank measures. The dynamic "p" is indicated in the middle staff.

Pirates
(nearer)

Musical score for three staves. The lyrics are: "man - or poach-ing; With stealth-y steps the pi-rates are ap-proach-ing! Wo" followed by three blank measures.

Musical score for the first section of the song. The key signature is B-flat major (two flats). The lyrics are: "are not com-ing for plate or gold; A sto - ry Gen-er- al". The music consists of three staves: Treble, Alto, and Bass.

Musical score for the second section of the song. The key signature changes to B-flat major (two flats). The lyrics are: "Stan - ley's told; We seek a pen - al - ty fif - ty-fold, For". The music consists of three staves: Treble, Alto, and Bass.

Musical score for the third section, featuring a Chorus of Police. The key signature is B-flat major (two flats). The lyrics are: "Gen - er - al Stan - ley's sto - ry! Chorus of Police They seek a pen - al - ty". The music consists of three staves: Treble, Alto, and Bass. The bass staff includes dynamic markings like *p*.

Musical score for the fourth section, featuring Pirates without. The key signature is B-flat major (two flats). The lyrics are: "Pirates (without) Fif - ty-fold! We seek a pen - al - ty We Fif - ty-fold! They". The music consists of three staves: Treble, Alto, and Bass.

*Chorus of Police repeat this, and
pp dim. till next Chorus.*

(Police conceal themselves in aisle L. As they do so, the Pirates, with Ruth and Fred, are seen appearing at ruined window. They enter cautiously and come downstage on tiptoe. Sam, laden with burglarious tools and pistols, etc.)

Pirates

dread, With cat - like tread, Up-

ra!

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

No sound at all! We nev - er speak a word; A fly's foot-fall Would be dis-

tinct - ly heard! Come, friends, who plough the sea,

pp Police Ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,

dim.

Truce to nav - i - ga - tion; Take an-oth - er sta - tion; Let's va - ry
 ra,
cresc.
 (E) *ff*
 pi - ra - cee With a lit - tle bur - gla - ree! With cat-like tread,
 ra, ra, ra, ra, ra! Ta-ran - ta - ra, ra, (E) *ff*
 ta - ran - ta - ra, ra, ra,
 Up - on our prey we steal;
 ta - ran - ta - ra, ra, ra,
8-----

In si-lence dread Our cau-tious way we
ta-ran-ta-ra, ta-ran-ta-ra, ra,

feel.

FREDERIC: (*Looking off down left*) I see a light inside! The Major-General comes—
hide! (*PIRATES, KING, RUTH, SAMUEL, and FREDERIC conceal themselves at right behind tomb and columns. MAJOR-GENERAL enters in dressing gown and stocking cap, carrying a lighted candle.*)

Major (*entering in dressing gown.
carrying a light*)

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in common time, G major. The lyrics are: "Yes, yes, the Major-General".

Moderato

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in common time, F major. The lyrics are: "comes! Tor-ment-ed with the an-guish dread Of false-hood un-a-toned, I lay up-on my sleep-less bed, And tossed and turned and groaned. The man who finds his con-science ache No peace at all en-joys; And". The piano part includes dynamic markings like *p*.

Chorus of Pirates
& Police *p*

as I lay in bed a-wake, I thought I heard a noise. He
thought he heard a noise— Ha, ha!

MAJOR-GENERAL: (*Looking out arches at back*) No, all is quiet. (*MABEL, EDITH, KATE, ISABEL, POLLY, and OTHER DAUGHTERS enter down left, wearing white nightgowns and frilly nightcaps.*)

EDITH: What is Pap doing here at this time of night?

KATE: He always goes to bed at half-past ten. (*KING, FREDERIC, and SAMUEL come out of hiding.*)

KING: Seize the General! (*FREDERIC and SAMUEL do so. Girls shriek and scatter.*)

E

Major

Fred - er-ic here! Oh,

A musical score for three voices (Soprano, Alto, Bass) in common time, F major. The vocal parts are in soprano, alto, and bass clef. The lyrics are: "Joy! Oh, rapture! Sum-mon your men and ef-fect their cap-ture!" The piano accompaniment consists of a steady eighth-note bass line and harmonic chords.

A musical score for two voices, Mabel and Fred, in G minor. The vocal parts are on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are: "Fred- er- ic, save us! Beau - ti- ful Ma - bel, I would if I could, but I". The piano part features a steady bass line and harmonic chords.

A musical score for 'Pirates' featuring two staves. The top staff is in treble clef and has lyrics: 'am not a - ble. He's tell - ing the truth, he _ is not a - ble.' A circled 'F' is above the staff. The bottom staff is in bass clef and provides harmonic support with chords.

G Mabel (*wildly*)

Chorus of
Girls

Is he to die, un-shriv-en, un-an-nealed? Oh,

p

Mabel

Girls

spar-e him! Will no one in his cause a weap - on wield? Oh,

Police (*springing up*)

Girls

spar-e him! Yes, we are here, though hith-er-to con-cealed! Oh,

Police

Girls

rap-ture! So to Con-stab-u-la-ry, pi - rates yield! Oh,

cresc.

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

The musical score consists of four staves of music. The top staff is a treble clef staff with a key signature of one flat. It contains a single note followed by three rests, with the instruction "rap-ture!" above it. The second staff is a bass clef staff with a key signature of one flat. It features a dynamic marking "ff" and a series of eighth-note chords. The third staff is a bass clef staff with a key signature of one flat. It has a dynamic marking "p" and a series of eighth-note chords. The fourth staff is a bass clef staff with a key signature of one flat. It contains a vocal line for the "Sergeant". The lyrics for the Sergeant are: "To gain a brief ad-van-tage you've con-trived, But your proud tri-umph will not be long-lived." The King's vocal line begins on the fifth staff with the lyrics: "Don't say you're or-phans, for we know that game." The Sergeant's response continues on the same staff with the lyrics: "On your al-le-giance we've a". The music concludes with a final section on the King's staff.

(K)

strong - er claim. We charge you yield, we charge you

Slower

King (*baffled*) Police

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

(Pirates kneel; Police stand over them triumphantly.)

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

(L) L'istesso tempo
King

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

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.)*

SOPRANO (M) Recit. Major

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

ALTO

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

TENOR

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

Police **BASS**

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

(M)

(Enter Ruth.) Ruth

way with them, and place them at the bar! One mo - ment! let me

a tempo

tell you who they are: They are no mem-bers of the com-mon throng; They are

Un poco più animato
Chorus of Girls

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

(P)

who have gone wrong

NARRATOR: Yes! The pirates were gentleman peers, just like the Major-General. Suddenly the Major General saw the pirates in a more favorable light.

Major

No

Moderato

Eng - lish-man un - moved that state-ment hears, Be - cause, with all our

(All kneel.) Recit.

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-

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats. The lyrics are: "sume your ranks and leg - is - la - tive du - ties, And take my daugh - ters,"

Finale
Tempo di Valse *(All rise. Each Pirate takes a Girl.)*

The vocal part continues with the lyrics "all of whom are beau-ties!" The piano part features a dynamic marking *p* and a crescendo line leading to a forte dynamic.

(6) *f*

(Mabel and Edith tacet)

Edith with Sop.

Take heart, fair days will shine, Take heart, fair days will

Take heart, fair days will shine, Take heart, fair days will

f

**Mabel & Edith with Sop.
Kate with Alto**

shine, Take _____ heart,

Fred. with Tenor

shine, King & Sam. with Bass Take _____ heart, _____

11

Take heart,
Take heart,

11

Mabel

Take heart— Take ours!
Edith
Take heart— Take ours!
Kate & Ruth
Take heart— Take ours!
King
Take heart— Take ours!

Fred. with Tenor

Sam. with Bass
Take heart— Take ours!

a tempo
sempre ff

