

# THE PIRATES OF PENZANCE

*OR*

## THE SLAVE OF DUTY

Written by

**W. S. Gilbert**

Composed by

**Arthur Sullivan**

*First produced at:*

*The Royal Bijou Theatre, Paignton, Devon, 30 December 1879*

*Fifth Avenue Theatre, New York, 31 December 1879*

*Opéra Comique, London, 3 April 1880*



# DRAMATIS PERSONÆ

**MAJOR-GENERAL STANLEY**

**THE PIRATE KING**

**SAMUEL** (*his Lieutenant*)

**FREDERIC** (*the Pirate Apprentice*)

**SERGEANT OF POLICE**

**MABEL**

**EDITH**

**KATE**

**ISABEL**

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

}  
}

(*General Stanley's Daughters*)

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

## ACT I

A rocky sea-shore on the coast of Cornwall

## ACT II

A ruined chapel by moonlight

### ***Notes on this edition***

This score was produced to provide a convenient singing score less all the errata in the published Schirmer score, which amount to a six-page summary by Steve Liechtenstein on the G&S Archive.

We used the G&S Archive libretto and the midi files as more up to date sources, which already contained nearly all those corrections. When there was doubt, we also consulted the Simpson and Hammett Jones (Dover) vocal score as well.

Our objective was greater readability, and we have put singers on their own staves whenever possible and increased the font size of the music and of the libretto.

To allow use with existing Schirmer scores, we have included the Schirmer rehearsal letters and we have marked each Schirmer page number as a circled rehearsal number in this score. The measure numbers in this score match those in the Dover score, as well. The rehearsal letters in the Overture match those in the Kalmus score and parts.

This score was proofread against both the Schirmer and the Dover scores, and we added *colla voces* where Dover indicated them in #7, 13, 14, and 15.

Such a project will inevitably be imperfect, and we encourage you to submit corrections and suggestions to [jim@labsoftware.com](mailto:jim@labsoftware.com).

James W Cooper  
February 2022  
20220303

## Musical numbers

	Overture		6
1	Pour or pour the pirate sherry	Pirates and Samuel	16
2	When Frederic was a little lad	Ruth	21
3	Oh better far to live and die	Pirate King	28
4	O false one, you have deceived me	Frederick and Ruth	32
5	Climbing over rocky mountain	Women	39
6	Stop, ladies pray!	Frederic	49
7	Is there not one maiden breast	Frederic	51
8	Poor wandering one	Mabel and Frederic	57
9	What ought we to do?	Edith, Kate	63
10	How beautifully blue the sky	Women, Frederic & Mabel	65
11	Stay we must not lose our senses	Frederic	74
12	Hold monsters!	Mabel, Samuel, Major General	78
13	I am the very model of a modern...	Major General	80
14	Oh men of dark and dismal fate	Act I Finale	93
15	Oh dry the glistening tear	Daughters, Mabel	124
16	Then Frederick	Major General and Frederick	131
17	When the foeman bears his steel	Sergeant, Mabel, Edith	132
18	Now for the pirates' lair	Frederic, Pirate King, Ruth	152
19	When you had left our pirate fold	Frederic, Pirate King, Ruth	155
20	Away, Away	Frederic, Pirate King, Ruth	166
21	All is prepared	Mabel and Frederic	173
22	Stay Frederic Stay	Mabel and Frederic	176
23	No, I am brave	Mabel, Sergeant, Police	186
23a	Chant	Mabel, Sergeant, Police	190
24	When a felon's not engaged	Sergeant and Police	191
25	A rollicking band of pirates we	Pirates, Sergeant, Police	195
26	With cat-like tread	Samuel, Pirates, Police	196
27	Hush not a word	Frederic, Pirates, Police, MG	203
28	Sighing softly to the river	Major General and company	205

## Overture

W S Gilbert

Arthur Sullivan

## ① Allegro maestoso

The musical score is written for piano and bass in 4/4 time. It begins with a piano (*p*) dynamic. The first system (measures 1-5) features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 6-9) includes a *p* dynamic in the treble and a *mf* dynamic in the bass. The third system (measures 10-12) features a *fz* dynamic in the treble and a *p* dynamic in the bass. The fourth system (measures 13-17) includes a *mf* dynamic in the treble and a *p* dynamic in the bass, followed by a *f* dynamic in the bass. The fifth system (measures 18-21) features a *mf* dynamic in the treble and a *mf* dynamic in the bass. The score includes various articulations such as accents, slurs, and dynamic markings like *p*, *mf*, *fz*, and *f*. There are also markings for *8va* (octave up) and a section marked with a circled 2 and a boxed A.

Overture

23

23

*f* *p*

3

28

28

*p*

B

34

34

3

39

39

*cresc.*

44

44

*cresc.*

Overture

48

48 *pp*

52

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

4

C

56 *ff* *fz* *fz* *fz*

8va

59 8va 8va 8va

63

63 8va 3 3 3 3 3 3 3 3 3 3 3 3



Musical notation for measures 67-69. The piece is in 3/4 time with a key signature of one flat (B-flat). Measures 67-69 feature a rhythmic pattern of eighth notes with triplets in both the treble and bass staves. Measure 69 includes a dynamic marking of *p*.

Musical notation for measures 70-73. Measure 70 is marked with a circled '5' and a box containing the letter 'D'. The music continues with a mix of eighth and quarter notes. Measure 73 has a dynamic marking of *p*.

Musical notation for measures 74-77. Measure 74 is marked with a circled '5' and the tempo marking *rall.*. The music features a melodic line in the treble staff with triplets and a bass line with sustained chords. Measure 77 ends with a double bar line and a 3/4 time signature.

Musical notation for measures 76-83. The section is marked with a circled 'E' and the tempo marking *Andante*. The music is characterized by sustained chords in the treble staff and a steady eighth-note bass line. Measure 76 has a dynamic marking of *p*.

Musical notation for measures 84-89. The music continues with sustained chords and a steady bass line. Measure 89 features a dynamic marking of *p*.

Musical notation for measures 90-93. Measure 90 is marked with a circled '5' and the tempo marking *rit.*. The music concludes with sustained chords and a steady bass line. Measure 93 has a dynamic marking of *p*.

Musical score for measures 97-102. The score is in 3/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *dim.*, *rit.*, and *pp*.

6 **F** Allegro vivace

Musical score for measures 103-108. The tempo is marked *Allegro vivace*. The right hand features a rhythmic pattern of eighth notes and rests, while the left hand plays a steady accompaniment of eighth notes.

Musical score for measures 109-115. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment with chords and single notes.

Musical score for measures 116-121. The right hand features a melodic line with some rests, and the left hand plays a rhythmic accompaniment. A dynamic marking of *ff* is present. A section marker **G** is located above the final measure.

Musical score for measures 122-127. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment with chords and single notes.

Musical score for measures 128-133. The right hand features a melodic line with some rests, and the left hand plays a rhythmic accompaniment with chords and single notes.

7

134

Musical score for measures 134-138. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment of chords and single notes. The key signature has two sharps (F# and C#).

139

139

Musical score for measures 139-143. The system consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with various rhythmic values. The bass staff provides harmonic support with chords and moving lines. The key signature remains two sharps.

H

144

*p*

Musical score for measures 144-150. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with a dynamic marking of *p* (piano) at the start of measure 144. The bass staff has a more rhythmic accompaniment with some slurs. The key signature is two sharps.

151

151

Musical score for measures 151-157. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests. The bass staff continues with harmonic accompaniment. The key signature is two sharps.

158

158

Musical score for measures 158-164. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests. The bass staff continues with harmonic accompaniment. The key signature is two sharps.

8

J

165

*p* *leggiero*

Musical score for measures 165-171. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a dynamic marking of *p* (piano) and *leggiero* (light) at the start of measure 165. The bass staff has a rhythmic accompaniment. The key signature is two sharps.

172

172

178

K

185

cresc.

192

f

*n*

cresc

198

9

f

ff

204

210 L

210 *pp*

216 *8va*

222 *(8va)* 10 M

222 *ff*

228 *(8va)* *8va*

235 *8va*

242 N

242 *p*

249

249

*f*

This system contains measures 249 to 255. The music is in a key with one sharp (F#) and a common time signature. It features a melody in the right hand with slurs and a bass line with chords. A dynamic marking of *f* is present.

256

11 O Piu' animato

256

*f*

This system contains measures 256 to 261. It begins with a circled number 11 and the instruction "O Piu' animato". The music continues with a melody in the right hand and a bass line. A dynamic marking of *f* is present.

262

262

*ff*

This system contains measures 262 to 266. The music features a melody in the right hand and a bass line with chords. A dynamic marking of *ff* is present.

267

267

This system contains measures 267 to 272. The music features a melody in the right hand and a bass line with chords.

273

273

*P*

*ff*

This system contains measures 273 to 278. It features a melody in the right hand and a bass line with chords. A dynamic marking of *P* is present in the right hand, and *ff* is present in the left hand.

279

279

12

285

Q

291 *sf* *sempre* *ff*

295 *sf*

301 *8va*

301 *rall.*

SCENE. – A rocky seashore on the coast of Cornwall. In the distance is a calm sea, on which a schooner is lying at anchor. 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.

# 1. Pour, O pour the pirate sherry

Arthur Sullivan  
W S Gilbert

## Samuel and Pirates

13 Moderato maestoso

8 **Curtain**

15 **A**

14 **Pirates**

Ten 22 **f** Pour, oh, pour the pi - rate sher-ry, Fill, O fill the pi - rate glass!

Bass 22



## 1. Pour, O pour the pirate sherry

29

Ten

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

Bass

36

Samuel **B**

*mp*

For to-day our pi - rate 'pren - tice

Ten

Bass

36

36

42

Sam

Ri - ses from in - den - ture freed; Strong his arm, and keen his scent is He's a pi - rate now in-deed!

42

## I. Pour, O pour the pirate sherry

16

48

Ten *f*

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

Bass

48

48

54

Sam

Two and twen - ty, now he's ri - sing, And a-lone he's fit to fly, Which we're bent on sig - nal-i - zing

54

60

Sam

With un-u - sual rev - el-ry. *f*

Ten *f*

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

Bass *f*

60

60

The musical score is written for Tenor, Bass, and Piano. It consists of three systems of music. The first system (measures 48-53) features the Tenor and Bass vocal lines and piano accompaniment. The Tenor line begins with a forte dynamic and a melodic line. The Bass line provides a rhythmic accompaniment. The piano accompaniment consists of chords and a bass line. The second system (measures 54-59) features the Sam vocal line and piano accompaniment. The Sam line begins with a melodic line. The piano accompaniment consists of chords and a bass line. The third system (measures 60-65) features the Sam, Tenor, and Bass vocal lines and piano accompaniment. The Sam line begins with a melodic line. The Tenor and Bass lines begin with a forte dynamic and a melodic line. The piano accompaniment consists of chords and a bass line.

C 17

## 1. Pour, O pour the pirate sherry

Ten *ff*

66 Pour, oh, pour the pi - rate sher - ry, Fill, O fill the pi - rate glass! And, to make us more than

Bass *ff*

66 *8va-*

Ten

72 mer - ry, Let the pi - rate bum - per pass!

Bass

72

72

FREDERIC *rises and comes forward with PIRATE KING, who enters.*

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

**ALL.** Hurrah!

**FRED.** 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.

**KING.** But this is quite unaccountable; a keener hand at scuttling a Cunarder or cutting out a White Star (P. & O.) never shipped a handspike.

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

**SAM.** An error? What error?

**FRED.** I may not tell you; it would reflect upon my well-loved Ruth.

RUTH *rises and comes forward.*

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

Score

## 2. When Frederic was a little lad

Ruth

Arthur Sullivan

W S Gilbert

18 Allegro pesante

Ruth

Piano

1. When Fred-ric was a —  
2. I was a stu - pid

19

7/34

lit - tle lad He proved so brave and dar - ing, His — fa - ther thought he'd  
nurs - 'ry maid, On break - ers al - ways steer - ing, And I did not catch the —

11/38

'pren-tice him To — some ca - reer sea - fa - ring. I — was, a - las! his nurs - 'ry maid, And  
word a - right, Through be - ing hard of hear - ing; Mis - tak - ing my in - struc - tions, Which with -

## 2. When Frederic was a little lad

1643 *rall.*

so it fell to my lot To take and bind the prom - is - ing boy Ap - pren-tice to a  
 in my brain did gy - rate, I took and bound this pro - mis - ing boy Ap - pren-tice to a

1643 *rall.*

21/48 *a tempo*

pi - lot A life not bad for a har - dy lad, Though sure - ly not a  
 pi - rate. A sad mis - take it \_\_\_ was to make And \_\_\_ doom him to a

21/48 *a tempo*

*p*

25/52

high lot, Though I'm a nurse, you might do worse Than make your boy a pi-lot.  
 vile lot. I bound him to a pi - rate you In - stead of to a

25/52 *f*

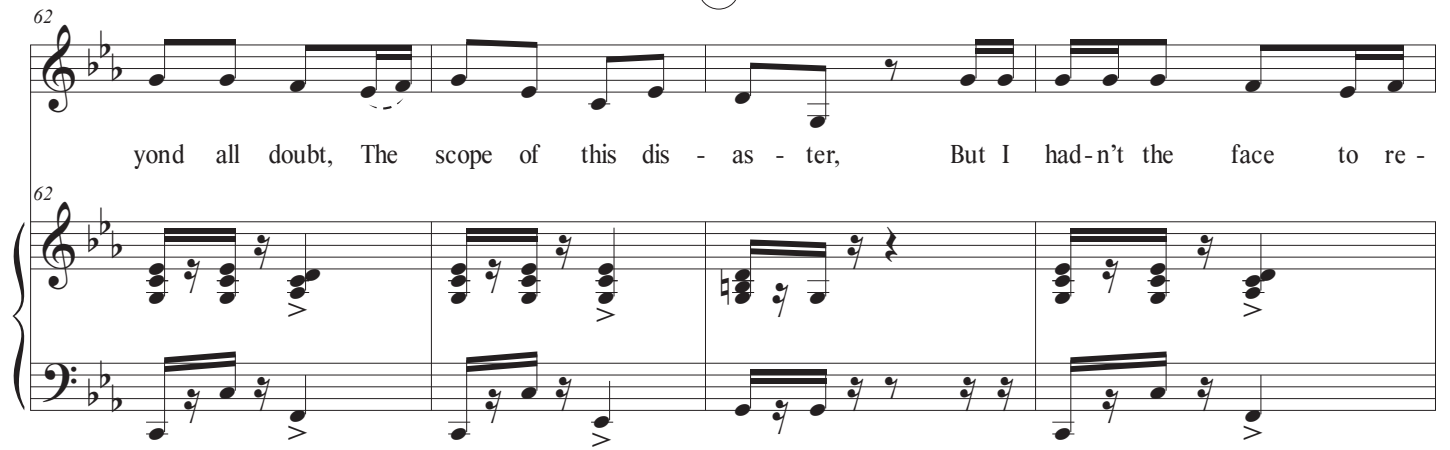
1, 2.

The image shows a musical score for a song. It consists of vocal lines and piano accompaniment. The score is divided into several systems. The first system (measures 1643-1643) features a vocal line with lyrics and a piano accompaniment. The second system (measures 21/48-21/48) continues the vocal line and piano accompaniment, with a circled number '20' below the piano part. The third system (measures 25/52-25/52) shows the vocal line and piano accompaniment, with a circled number '20' below the piano part. The fourth system (measures 25/52-25/52) shows the vocal line and piano accompaniment, with a circled number '20' below the piano part. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (p, f), and articulation marks (accents, slurs). The lyrics are written below the vocal lines.

3. 

pi-lot. 3. I soon found out, be -

(21)

62 

yond all doubt, The scope of this dis - as - ter, But I had-n't the face to re -

66 

turn to my place, And — break it to my mas - ter. A — nur - s'ry maid is —

## 2. When Frederic was a little lad

70

not a - fraid Of what you peo - ple *call* work, So I made up my mind to

70

74

*rall.*

go as a kind Of pi - rat - i - cal maid of all work. And

74

*rall.*

(22)

*a tempo*

that is how you find me now, A mem - ber of your shy lot, Which you

*a tempo*

*p*

The image shows a page of a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 70-73) has a vocal line with lyrics and a piano accompaniment. The second system (measures 74-77) includes a 'rall.' (rallentando) marking. The third system (measures 78-81) includes an 'a tempo' marking and a circled number '22' in the left margin. The piano part in the third system starts with a 'p' (piano) dynamic marking. The lyrics are: 'not a - fraid Of what you peo - ple call work, So I made up my mind to go as a kind Of pi - rat - i - cal maid of all work. And that is how you find me now, A mem - ber of your shy lot, Which you'.



2. When Frederic was a little lad

81

would-n't have found, had he been bound Ap - pren - tice to a pi - lot.

81

*f*

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) begins with a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is placed at the end of the system.

85

Detailed description: This system contains the next four measures of the piano accompaniment. It continues the eighth-note bass line and chordal accompaniment from the previous system, ending with a double bar line.

**RUTH.** Oh, pardon! Frederic, pardon! (*kneels*)

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

**RUTH.** (*rises*) The two words were so much alike!

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

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

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

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

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

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

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

**ALL.** Hear, hear!

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

**KING.** There is some truth in that.

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

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

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

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

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

**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. (*Hands RUTH to FREDERIC.*)

**FRED.** Well, Ruth, I feel some 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 I 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?

**SAM.** I do.

**FRED.** 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 rob 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. (*Exit RUTH.*)

**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.

## 3. Oh, better far to live and die

Pirate King and Pirates

Arthur Sullivan  
W S Gilbert

22 Allegro moderato

Piano introduction for measure 22, marked *f* (forte). The music is in 6/8 time and consists of two staves (treble and bass clef) with chords and moving lines.

8 King

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

Vocal line for the King and piano accompaniment for measures 8-13. The King's part is in the bass clef, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are: "1. Oh, bet - ter far to live\_ and die / 2. When I sal - ly forth to seek my prey I".

14 King

23

14 Un - der the brave black flag I fly, Than play a sanc - ti - mo - nious part, With a pi - rate head and a  
help\_ my - self in a roy - al way. I sink a few more ships, it's true, Than a well - bred mon - arch

Vocal line for the King and piano accompaniment for measures 14-22. The King's part is in the bass clef, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are: "Un - der the brave black flag I fly, Than play a sanc - ti - mo - nious part, With a pi - rate head and a / help\_ my - self in a roy - al way. I sink a few more ships, it's true, Than a well - bred mon - arch".

A

King

p - irate heart.  
ought to do;

A - way to the cheat - ing  
But ma - ny a king on a

19

Vocal line for the King and piano accompaniment for measures 19-22. The King's part is in the bass clef, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are: "p - irate heart. / ought to do; / A - way to the cheat - ing / But ma - ny a king on a".

## 3. Oh, better far to live and die

23 King

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

23

27 King

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

24 *rall.* **B** *a tempo*

27

33 King

am a Pi - rate King! And it

33

25 37 King

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

37

King 42

King! Pirates And it is, it is a glo - rious thing To

42 8 You are! Hur - rah for our Pi - rate King!

Detailed description: This block contains the first system of the musical score. It features a vocal line for 'King' starting at measure 42 with a long note, followed by lyrics 'King! Pirates'. Below this is a vocal line for 'Pirates' with lyrics 'And it is, it is a glo - rious thing To'. A piano accompaniment line starts at measure 42 with a forte 'f' dynamic. A second vocal line for 'Pirates' begins at measure 42 with lyrics 'You are! Hur - rah for our Pi - rate King!'. The piano accompaniment continues with chords and rhythmic patterns.

King 47

be a Pi - rate King!

47 8 It is! Hur - rah for our Pi - rate King! Hur - rah for our Pi - rate King! 2nd verse only

47 8 It is! Hur - rah for our Pi - rate King! Hur - rah for our Pi - rate King! 2nd verse only

Detailed description: This block contains the second system of the musical score. The 'King' vocal line starts at measure 47 with lyrics 'be a Pi - rate King!'. The 'Pirates' vocal line starts at measure 47 with lyrics 'It is! Hur - rah for our Pi - rate King! Hur - rah for our Pi - rate King!'. A '2nd verse only' marking is present above the second vocal line. The piano accompaniment continues with chords and rhythmic patterns.

53

Detailed description: This block contains the final system of the musical score, starting at measure 53. It consists of a piano accompaniment line with chords and rhythmic patterns, ending with a double bar line and repeat dots.

*Exeunt all except FREDERIC. Enter 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. 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.** What do you think of 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 practice 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! (*Chorus of Girls heard in the distance.*) 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.** (*looking off*) 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!

Score

## 4. Oh false one, you have deceived me!

Frederic and Ruth

Arthur Sullivan  
W S Gilbert26 *Allegro vivace*

27

Ruth

Frederick

Piano

*Allegro vivace*

*ff*

*mf*

I have de-ceived you?

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

Fred

Yes, de-ceived me!

You told me you were

*a tempo*

*A*

*a tempo*

*p*

Ruth

Fred

*wildly*

And, mas-ter, am I not so?

fair as gold!

And



13

Ruth

Fred

13

8

13

13

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

17

Ruth

Fred

17

8

17

17

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

28

20

Ruth

Fred

20

8

20

20

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

**B**

23  
Ruth  
grad - u - al - ly got so.

23  
Fred  
Faith - less wo - man, to de - ceive me, I who

23  
*p*

28  
Ruth  
Mas - ter, mas - ter, do not leave me! Hear me, ere you go!

28  
Fred  
trust - ed so! Faith - less

28

**C** (29)

33  
Ruth  
Mas - ter, mas - ter, Mas - ter, mas - ter, Do not

33  
Fred  
wo - man! Faith - less wo - man! Faith - less

33  
*p*

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

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

37 *f* *p*

37 *cresc.* *f* *cresc.*

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

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

41 *cresc.* *f* *ff*

41 *cresc.*

Ruth  
 My love with-out re - flecti - ng, Oh,

46 *p*

30 *Andante*

46

D

Ruth

52 do not be re - ject - ing! Take a maid - en ten - der her af - fec - tion raw and green, — At

Ruth

58 ve - ry high - est rat - ing, Has been ac - cum - u - la - ting Sum - mers se - ven - teen, —

E (31)

Ruth

64 sum - mers se - ven - teen. — Don't, be - lov - ed mas - ter, Crush me with dis - as - ter.

Fred

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

70

Ruth

70

Fred

8

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

Your love would be un - com - fort - ab - ly fer - vid, it is clear —

32

75

Ruth

75

Fred

8

ba - ting Has been ac - cum - u - la - ting For - ty - se - ven year —

If, as you are stat - ing It's been ac - cum - u - lat - ing For - ty - sev - en

80

Ruth

80

Fred

8

For - ty - se - ven year

year Faith - less wom - an, to de - ceive me, I who trust - ed

*rall.* **Allegro vivace**

*rall.* **Allegro vivace**

*p* *cresc.* *f*

4. Oh false one, you have deceived me!

(33)

85 *cresc.* *f*

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

Fred 8 so! Faith-ess wom-an, to de-ceive me, I who trust-ed so!

85 *p* *cresc.*

91 *Recit.*

Fred 8 What shall I do? Be-

91

96

Fred 8 fore these gen-tle maid-ens I dare not show in this a-lar-ming

98

Fred 8 cos-tume! No, no, I must re-main in close con-ceal-ment Un-til I can ap-pear in de-cent cloth-ing!

98

*At the end he renounces her, and she goes off in despair*

## 5. Climbing over rocky mountain

Edith, Kate and women's chorus

Arthur Sullivan  
W.S. Gilbert

34 **Allegro grazioso**

8va

*p* *leggiero*

Detailed description: This block shows the beginning of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music starts with a piano (*p*) dynamic and a *leggiero* (light) character. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. An octave sign (*8va*) is placed above the treble staff.

8 *second time*

8va

*cresc.*

Detailed description: This block continues the piano introduction. It features a repeat sign with a first ending and a second ending. The second ending is marked *second time*. The dynamics increase, marked with *cresc.* (crescendo). The right hand continues with its melodic line, and the left hand accompaniment becomes more complex with some chords. An octave sign (*8va*) is present.

14 (8va)

A

*mf* *stacc.*

Detailed description: This block concludes the piano introduction. It includes a first ending marked with a box 'A'. The dynamics are marked *mf* (mezzo-forte) and *stacc.* (staccato). The right hand has a melodic line, and the left hand has a staccato accompaniment. An octave sign (*8va*) is present.

Sop

20 *mf*

35

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

Detailed description: This block shows the vocal entry for the song. It includes a soprano (Sop) line and a piano accompaniment. The soprano line starts at measure 20 and is marked *mf*. The lyrics are: "Climb-ing o - ver rock - y moun-tain, Skip-ping riv - u - let and foun-tain, Pass - ing where the". The piano accompaniment consists of chords in the right hand and a steady eighth-note accompaniment in the left hand. Measure 35 is marked with a circled number 35.

5. Climbing over rocky mountain

25

Sop

wil - lows qui - ver Pass - ing where the wil - lows qui - ver By the ev - er -

31

Sop

rol - ling riv - er, Swol - len with the sum - mer rain, The sum - mer rain. Thread - ing long and

Alto

Tutti

37

Sop

leaf - y ma - zes Do - tted with un - num - bered dais - ies, Dot - ted, dot - ted with un - num - bered

Alto



## 5. Climbing over rocky mountain

36

42

Sop  
dai - sies; Scal - ing rough and ru - gged pass - es, Climb the hard-y —

Alto

C

47

Sop  
lit - tle lass - es, Till the bright sea - shore they gain! Scal - ing rough and ru - gged pass - es,

Alto

D

54

Sop  
Climb the hard - y — lit - tle lass - es, Till — the — bright sea - shore they gain!

Alto

5. Climbing over rocky mountain

Piano introduction for measures 60-65. The music is in B-flat major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. A circled number 37 is placed above the final measure of this section.

Edith

66

E

Let us ga - ily tread the

Musical score for Edith and piano accompaniment, measures 66-72. Edith's vocal line begins at measure 66. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *f* is present. A circled number 3 is placed above the piano accompaniment in measure 70.

Edith

73

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

Musical score for Edith and piano accompaniment, measures 73-81. Edith's vocal line continues. The piano accompaniment maintains the same rhythmic pattern. A circled number 3 is placed above the piano accompaniment in measure 75.

Edith

82

Though it per - ish by - and - by. Tutti

Sop

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

Musical score for Edith, Soprano, and piano accompaniment, measures 82-90. Edith's vocal line continues. A Soprano part enters at measure 82. The piano accompaniment continues. A dynamic marking of *f* is present. A circled number 3 is placed above the piano accompaniment in measure 85.

89 38

Edith *p*  
Ev' - ry mo - ment brings a trea - sure Of its own es - pec - ial pleas - ure;

Sop

by.

89 *p*

98

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

Sop

98

106 G 39

Edith  
Greet them gai - ly as they fly.

Sop  
Though the mo - ments quick - ly die, Greet them gaily as they

106

## 5. Climbing over rocky mountain

H

44

113

Kate

Sop

*Dance*

fly.

Far a - way from

*p*

120

Kate

toil and care, Re - vel - ling in fresh sea - air, Here we

*p*

127

Kate

live and reign a - lone In a world that's all our own. Here, in

*p*

135

Kate

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

*p*

40

5. Climbing over rocky mountain

K

143

Kate

Sop

Alto

143

make de - crees They may ho - nour them who please.

We'll be queens, and make de -

150

Sop

Alto

150

crees They may ho - nour them who please.

*ff*

*sfz*

L Tutti

157

Sop

157

Let us gai - ly tread the

*sfz*

*ff*

## 5. Climbing over rocky mountain

④1

163

Sop  
mea - sure, Make the most of fleet - ing — lei - sure, Hail it as a true al -

Alto

171

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

Alto

180

Sop  
Though it per - ish by - and - by. Let us ga - ily — tread the mea - sure, Make the most of —

Alto

M

5. Climbing over rocky mountain

42  
187

Sop  
flee - ing leis - ure, Hail it as a true al - ly, A true al - ly.

Alto

187

*ff*

195

195

199

199

The musical score is written for Soprano, Alto, and Piano. It begins at measure 42, with a rehearsal mark 187. The Soprano and Alto parts have lyrics: "flee - ing leis - ure, Hail it as a true al - ly, A true al - ly." The piano accompaniment starts at measure 187 and includes a fortissimo (*ff*) dynamic marking. The score continues through measures 195 and 199, ending with a double bar line.

**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?

**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!



# 6. Stop, ladies pray!

Frederic, Edith, Kate and Women's chorus

Arthur Sullivan  
W S Gilbert

43 **Allegro**

**Recitative**

Fred

Chor

8

Stop, la - dies pray!

A man!

*f*

5

8

I had intended Not to intrude myself upon your notice In this effective but a - larm - ing cos - tume; But, under these circumstances, It is my bounden duty to inform you that your proceedings

5

**a tempo moderato**

9

8

will not be un - wit - nessed. I am a pi - rate!

*All hopping on one foot,*

Edith

Chor

Chor

But, who are you, sir? Speak! A pir - rate! Hor - ror!

9

*p*

## 6. Stop, ladies pray!

44

15 **Recitative** **Andante molto**

8 La - dies, do not shun me! This eve - ning I re - nounce my vile pro - fes - sion. And,

15 *p*

18

8 to that end, O pure and peer-less maid - ens, O blush-ing buds of ev - er-bloom - ing beau - ty.

18

22

8 I, sore at heart, I, sore at heart, im - plore your kind as - sis **Edith** **Kate**

Chor

How pi - ti - ful his tale! How

22

27 **Chor**

Chor

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

27

Attacca

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The score is divided into four systems. The first system (measures 15-18) is marked 'Recitative' and 'Andante molto'. The piano part begins at measure 15 with a piano (*p*) dynamic. The second system (measures 18-22) continues the vocal line and piano accompaniment. The third system (measures 22-27) is marked 'Chor' and features a vocal line with lyrics and a piano accompaniment. The fourth system (measures 27-30) is also marked 'Chor' and concludes with an 'Attacca' instruction.

Score

## 7. Oh, is there not one maiden breast

Frederic, Mabel and Women's chorus

Arthur Sullivan  
W S Gilbert

45 Andante

Fred

Oh, is there not one maid-en breast Which

does not feel the mor-al beau - ty Of mak - ing world-ly in-ter-est Sub - ord - i - nate to sense of

du - ty? Who would not give up wil - ling - ly All mat - ri - mon - i - al am - bit - ion, To

res - cue such a one as I From his un - for - tun - ate po - si - tion? From

**B**

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line for 'Fred' and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *p* (piano). There are also performance instructions like a triplet of eighth notes in the piano part of the first system and a box labeled 'B' above the vocal line of the third system. The lyrics are: 'Oh, is there not one maid-en breast Which does not feel the mor-al beau - ty Of mak - ing world-ly in-ter-est Sub - ord - i - nate to sense of du - ty? Who would not give up wil - ling - ly All mat - ri - mon - i - al am - bit - ion, To res - cue such a one as I From his un - for - tun - ate po - si - tion? From'.

## 7. Oh, is there not one maiden breast

C

20 *rall.* *a tempo*

Fred  
his po - si - tion, To res - cue such a one as I From his un - for - tun - ate po - si - tion?

S+A

*rall.* *colla voce* *p dolce* *cresc.* *dim.* *p* A-

27

S+A  
las! there's not one maid - en breast Which seems to feel the mo - ral beau - ty Of

(47) D

31

S+A  
mak - ing world - ly in - ter - est Su - bord - i - nate to sense of du - ty!

*p* *ff* *f*

37

Fred  
Oh, is there not one maid - en here Whose home - ly face and bad com - plex - ion Have

S+A

*p*

## 7. Oh, is there not one maiden breast

42

Fred

caused all hope to dis-ap-pear Of ev-er win-ning man's af-fec-tion? To such an one, if

42

(48)

47

Fred

such there be, I swear by Hea-ven's arch a-bove you, If you will cast your

47

*dolce*

51

Fred

eyes on me, How-ev-er plain you be I'll love you! How-ev-er plain you be, If

51

*rall.*

**E**

*a tempo*

56

Fred

you will cast your eyes on me, How-ev-er plain you be I'll love you, I'll love you, I'll

56

*pp dolce* *cresc.* *ff*

*cresc.* *f*

## 7. Oh, is there not one maiden breast

61

Fred

love, I'll love you!

S+A

*colla voce*

A - las! there's not one maid-en here Whose home-ly face and bad com-

49

F

*(in despair)*

66

Fred

S+A

plex - ion Have caused all hope to dis-ap-pear Of ev - er win-ning man's af - fec - tion!

*dim.*

Not

72

Mabel

Fred

one? Not one? Yes, one!

S+A

No no, not one! No, no! 'Tis

72

7. Oh, is there not one maiden breast

Mabel

76

*rall.*

Yes, tis Ma - - - -

Fred

8

S+A

Ma - bel!

Mabel

78

*rall.*

(50) **Moderato**

bel! Oh, sis - ters, deaf to pi - ty's name, For shame!

*p*

Mabel

81

It's true that he has gone a - stray, But pray Is that a rea - son good and

## 7. Oh, is there not one maiden breast

G *a tempo*

84

Mabel

true Why you Should all be deaf to pi-ty's name? *pp* (*aside*)

S+A

*colla voce* The que-stion is, had he not been A thing of

84

*fz*

88

Mabel

For shame, for shame, for shame!

S+A

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

88

*fz*

*Attacca*



## 8. Poor wandering one

Mabel and Women's chorus

Arthur Sullivan  
W S Gilbert

51

In modo di Valzer

Mabel

Poor wand' - ring one! Though thou hast sure - ly strayed,

*p* *simile*

Mab

Take heart of grace, Thy steps re - trace, Poor wand' - ring one! Poor

*rall.* **A** *a tempo*

Mab

wand' - ring one! If such poor love as mine Can help thee

*rall.*

Mab

find True peace of mind Why, take it, it is thine!

*colla voce*

B (52)

Chor

*f*

Take heart; no dan-ger low'rs; Take an - y heart - but ours!

33

33

*f*

Mab

41

Take heart, fair days will shine; Take an - y heart take mine!

41

41

*p*

Chor

49

Take heart; no dan-ger low'rs; Take an - y heart - but ours!

49

49

*f*

(53)

C

Mab

57

Take heart, fair days will shine; Take an - y heart take mine! Ah!

57

57

8. Poor wandering one

Mab

65

Ah! Ah! Ah!

65

65

Detailed description: This system contains measures 65 to 70. The vocal line (Mab) features a melodic line with three 'Ah!' exclamations. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Mab

71

**D** *a tempo*

Poor wand' - ring one!

71

*p* *simile*

71

Detailed description: This system contains measures 71 to 75. It begins with a key signature change to D major, indicated by a box labeled 'D'. The tempo is marked 'a tempo'. The vocal line (Mab) sings 'Poor wand' - ring one!'. The piano accompaniment includes a piano (*p*) dynamic and a 'simile' marking. The bass line has a long note with a fermata.

Mab

76

Though thou hast sure - ly stray'd, \_\_\_\_\_ Take heart of grace, Thy steps re - trace,

76

76

Detailed description: This system contains measures 76 to 83. The vocal line (Mab) sings the lyrics: 'Though thou hast sure - ly stray'd, \_\_\_\_\_ Take heart of grace, Thy steps re - trace,'. The piano accompaniment features a steady bass line with eighth notes.

Mab

84

**E** (54) *a tempo*

Poor \_\_\_\_\_ wand' - ring one! Ah, ah! \_\_\_\_\_ Ah, ah, ah!

Chor

84

Poor wand' - ring one! Poor

84

*a tempo*

84

Detailed description: This system contains measures 84 to 87. It begins with a key signature change to E major, indicated by a box labeled 'E' and the number '54'. The tempo is marked 'a tempo'. The vocal line (Mab) sings 'Poor \_\_\_\_\_ wand' - ring one! Ah, ah! \_\_\_\_\_ Ah, ah, ah!'. The Chorus part (Chor) sings 'Poor wand' - ring one! Poor'. The piano accompaniment includes a piano (*p*) dynamic and a 'simile' marking.

8. Poor wandering one

Mab

91

Chor

91

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

wand' - ring one! Take heart, Take heart!

91

91

*pp*

Mab

99

99

99

*8va*

Mab

105

105

Chor

105

Take mine!

Take an - y heart

105

105

*F*

*55*

*p*

8. Poor wandering one

Mab

113

Chor

113

but ours! Take heart!

113

113

*pp*

Mab

120

Chor

120

Take heart! Take mine! Take heart,

120

120

*f a tempo*

G 56 *a tempo*

Chor

128

no dan - ger low'rs; Take an - y heart but ours!

128

128

8. Poor wandering one

134

Mab

Chor

Ah! Ah!

Take heart, take heart,

138

Mab

Chor

Ah! Take heart!

Take an - y heart but ours, Take Heart!

*cadenza ad lib* *a tempo*

*ff*

143

Attacca

## 9. What ought we to do?

Edith, Kate and Women's chorus

Arthur Sullivan  
W S Gilbert

57

Allegretto

Edith

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

*p*  
*staccato*

5

Says we ought to stay. While sym-pa-thy ex-claims, "Free them from our teth-er Play at oth-er games,

58

Kate

Leave them here to-ge-th-er." Her case may, a-ny day, Be yours, my dear, or mine.

*semper staccato*

13

Let her make her hay While the sun doth shine. Let us com-pro-mise (Our

9. What ought we to do?

16

hearts are not of leath-er): Let us shut our eyes And talk a - bout the weath-er.

19

**Chorus**

*pp*

Yes, yes, let's talk a - bout the weath - er.

*Attacca*



## 10. How beautifully blue the sky

Mabel, Frederic and Women's chorus

Arthur Sullivan  
W S Gilbert

(59) **Allegro vivace**

Soprano

Alto

*p*

How beau-ti - ful - ly blue the sky, The

7

7

glass is ri-sing ve - ry high, Con - tin - ue fine I hope it may, And yet it rained but yes - ter - day. To -

13

13

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

10. How beautifully blue the sky

A

60  
18

18 know not why, That we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I

23

23 hear the coun - try wants some rain), Yet peo - ple say, I know not why, That we shall have a

28

Mab

28 Did ev - er mai - den  
warm Ju - ly. To - mo - rrow it may pour a - gain (I hear the coun - try wants some rain), Yet

## 10. How beautifully blue the sky

61

Mab

33

wake From dream of home - - - ly du - ty, To find her

33

*ppp*

33

*ppp*

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

B

Mab

40

day - light break With such ex - ceed - ing beau - ty? Did ev - er mai -

40

Mab

49

den close Her eyes on wa - king sad - ness, To dream of

49



Mab 57 such ex - ceed - ing glad -

Fred 8 Ah, yes! ah, yes! this

*mf*

57 *f*

(62)

Fred 66 is ex - ceed - ing glad-ness! **Chorus**

66 How beau-ti - ful - ly blue the sky, The

*f*

66 *p*

73 glass is ri-sing ve - ry high, Con - tin - ue fine I hope it may, And yet it rained but yes - ter - day. To -

73

73

## 10. How beautifully blue the sky

79 Unis.

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

79

84

84 know not why, That we shall have a warm Ju - ly. To - mor - row it may

84

(63) D

88

88 pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I

88

92

92 know not why, That we shall have a warm Ju - ly. To - mo - row it may

92

10. How beautifully blue the sky

Fred

96

Did e - ver pi - rate roll His soul in guilt - y dream-ing.

*dim.* *pp*

pour a - gain (I hear the coun - try wants some rain),

*p*

Fred

104

And wake to find that soul With peace and vir - tue beam-ing?

*f* Unis.

How

E (64)

113

beau-ti - ful - ly blue the sky, The glass is ri - sing ve - ry high, Con - tin - ue fine I hope it may, And

*p*

119

yet it rained but yes - ter - day. Con - tin - ue fine I hope it may, And yet it rained but

124

Mab

Fred

124

124

124

124

124

*p*

**F** (65)

ess? Did ev - er mai - den wake From dream of

Did e - ver pi - rate loathed, For - sake his hid -

yes - ter - day. How beau - ti - ful - ly blue the sky, The glass is ri - sing ve - ry high, Con - tin - ue fine I

10. How beautifully blue the sky

Mab  
Fred

130

home - ly du - ty, To find her day - light break

130

- eous mis - sion, To find him - self be - trothed to

130

hope it may, And yet it rained but yes - ter - day. To - mor - row it may pour a - gain (I hear the coun - try

Mab  
Fred

136

With such ex - ceed -

136

la - day of po -

136

wants some rain), Yet peo - ple say, I know not why, That



## 10. How beautifully blue the sky

G 66

Mab  
Fred

ing beau - - - ty? Ah,  
si - tion. Ah yes!

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

Mab  
Fred

yes! Ah, yes, Ah  
Ah yes, Ah yes!

143 we shall have a warm Ju - ly. a warm Ju - ly.

149

Attacca

## 11. Stay, we must not lose our senses

Frederic, Daughters and Pirates

Arthur Sullivan  
W S Gilbert

67

**Allegretto**

Fred

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,

Women

While the coast is clear!

No, we must not lose our sen - ses, If they stick at no of - fen - ces

## 11. Stay, we must not lose our senses

68

Women

We should not be here! Pi - ra - cy their dread-ful trade is - Nice com-pan-ions for young la - dies!

Women

13 *[They shriek]* **Vivace**

Let us dis - ap

Too late! Too late!

Ha, ha! Ho,

Pirates

18

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

Pirates

**Allegro** 22

69

Here's a first-rate op-por - tun-i-ty To get mar-ried with im - pun-i-ty, And in-

Pirates

28

dulge in the fe - lic - i - ty Of un - bound - ed do - mes - ti - ci - ty. You shall quick - ly be par - son - i - fied,

Pirates

34

Con - ju - gal - ly mat - r - imon - i - fied, By a doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vic -

Women

39

*f* A 70

We have missed our op - por - tu - ni - ty Of es - cap - ing with im - pun - i - ty; So fare - well to the fe -

Pirates

8

i - ni - ty.

*p*

Women

45

li - ci - ty Of our maid - en do - mes - ti - ci - ty! We shall quick - ly be par - son - i - fied, Con - ju - gal - ly mat - ri -

11. Stay, we must not lose our senses

71

51

Women

Pirates

mon-i-fied, By a doc-tor of di - vi-ni-ty, Who is lo - ca-ted in this vi - ci-n-ity. By a doc-tor of di -

57

Women

Pirates

vi-ni-ty, Who re - sides in this vi - ci-n-ity. By a doc-tor, a doc-tor, a doc-tor of di - vin-i - ty.

63

*a tempo*

Women

Pirates

Of di - vin-i - ty.

Attacca

## 12. Hold Monsters

Recitative: Mabel, Samuel, MG and chorus

Arthur Sullivan  
W S Gilbert

(72) **Recit.** *f*

Mabel

Hold Mon-sters! Ere your pirate caravanserai Proceed, wed us all. Just bear in mind that we are wards in Chancery And our father is a Major

3

Mabel

Gen-er - all!

Sam

*p*

We'd bet - ter pause, or dan-ger may be - fall, Their fath - er is a Maj-or

Women

7

Sam

Ge - ne - ral.

MG

Yes, yes, I am a Maj - or Ge - ne - ral! For he

Women

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

12. Hold Monsters

73

Sam  
is a Ma - jor Ge - ne - ral!

MG  
*Tutti*  
And it is, it is a glo - rious thing To

Women  
*f* He is! Hur - rah for the Maj - or - Ge - ne - ral!

Pirates

MG  
18  
be a Maj - or Ge - ne - ral!

Women  
It is! Hur - rah for the Maj - or -

Pirates

Women  
21  
Ge - ne - ral! Hur - rah for the Maj - or - Ge - ne - ral!

Pirates

*Atacca*

# 13. I am the very model of a modern Major General

Major General and chorus

Arthur Sullivan  
W S Gilbert

74

**Allegro vivace**

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady bass accompaniment. The dynamic is marked *ff*.

6 / 55

Continuation of the piano introduction, ending with a double bar line. The right hand continues with eighth-note patterns, and the left hand maintains the bass accompaniment.

MG

11 / 60

Vocal line for the Major General, starting at measure 11. The melody is in B-flat major and 2/4 time.

1. I am the ve - ry mo - del of a  
2. I know our myth - ic hist - o - ry, King

11 / 60

Piano accompaniment for the Major General's vocal line, starting at measure 11. The right hand plays chords, and the left hand plays a simple bass line. The dynamic is marked *pp*.

MG

14 / 63

Vocal line for the Major General, starting at measure 14. The melody continues in B-flat major and 2/4 time.

mod - ern Maj - or - Ge - ne - ral, I've in - for - ma - tion veg - e - ta - ble,  
Ar - thur's and Sir Ca - ra - doc's; I an - swer hard a - cros - tics, I've a

14 / 63

Piano accompaniment for the Major General's vocal line, starting at measure 14. The right hand plays chords, and the left hand plays a simple bass line.



## 13. I am the very model of a modern Major General

(75)

MG

16/65

an - i - mal, and mi - ne - ral, I know the kings of Eng - land, and I  
 pret - ty taste for pa - ra - dox, I quote in el - e - gi - acs all the

MG

18/67

quote the fights his - tor - i - cal From Mar - a - thon to Wa - ter - loo, in  
 crimes of He - lio - gab - a - lus, In con - ics I can floor pe - cul - i -

MG

20/69

or - der ca - te - gor - i - cal; I'm ve - ry well ac - quain - ted, too, with  
 ar - i - ties par - a - bo - lous; I can tell un - doub - ted Raph - a - els from

MG

22/71

mat - ters math - e - mat - i - cal, I un - der - stand e - qua - tions, both the  
 Ger - ard Dows and Zof - fan - ies, I know the croak - ing chor - us from the

## 13. I am the very model of a modern Major General

MG

24/73

8

sim - ple and quad - ra - ti - cal, A - bout bi - nom - ial the - o - rem I'm  
 Frogs of Ar - i - stoph - a - nes! Then I can hum a fugue of which I've

*Bothered for a rhyme--  
 struck with an idea -- joyfully.*

MG

26/75

8

teem - ing with a lot o' news - (76) - With ma - ny cheer - ful facts a - bout the  
 heard the mu - sic's din a - fore, And whis - tle all the airs from that in -

MG

29/78

8

square of the hy - pot - e - nuse.  
 fer - nal non - sense Pin - a - fore.

S  
 A

With ma - ny cheer - ful facts a - bout the  
 And whis - tle all the airs from that in -

T  
 B

29/78

8

*f*

## 13. I am the very model of a modern Major General

31/80

S  
A

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

T  
B

31/80

33/82

S  
A

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

T  
B

33/82

35/84

S  
A

square of the hy - pot - e - pot - e - nuse,  
fer - nal non - sense *Pin - a - Pin - a - fore.*

T  
B

35/84

## 13. I am the very model of a modern Major General

MG

77  
37/86

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

*pp*

MG

40/89

know the sci - en - ti - fic names of be - ings an - i - mal - cu - lous: In short, in mat - ters veg - e - tab - le,  
tell you ev' - ry de - tail of Ca - rac - ta - cus' - s un - i - form: In short, in mat - ters veg - e - tab - le,

MG

43/92

an - i - mal, and mi - ne - ral, I am the ve - ry mo - del of a  
an - i - mal, and min - e - ral, I am the ve - ry mo - del of a

## 13. I am the very model of a modern Major General

(78)

45/94

MG  
8

mo - dern Ma - jor - Ge - ne - ral.  
mod - ern Maj - or - Ge - ne - ral.

S  
A

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

T  
B

45/94

*f*

Slower

48/97

S  
A

is the ve - ry mod - el of a mod - ern Maj - or - Ge - ne - ral.  
is the ve - ry mod - el of a mod - ern Maj - or - Ge - ne - ral.

T  
B

48/97

*pp*

90

MG  
8

3. In fact, when I know what is meant by "mam - e - lon" and "rav - e - lin", When

90

*colla voce*

## 13. I am the very model of a modern Major General

(79)

MG

93

I can tell at sight a Maus - er rif - le from a jav - e - lin, When

MG

95

such af - fairs as sort - ies and sur - pris - es I'm more wa - ry at, And

MG

97

when I know pre - cise - ly what is meant by "com - mis - sar - i - at", When

MG

99

I have learnt what pro - gress has been made in mod - ern gun - ne - ry, When

## 13. I am the very model of a modern Major General

MG

101

I know more of tac - tics than a nov - ice in a nun - ne - ry; In

MG

103

(80)

*Bothered for a rhyme--  
struck with an idea*

short, when I've a smat - ter - ing of el - e - ment - al stra - te - gy, You'll

MG

106

**Vivace**

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

You'll say a bet - ter Maj - or - Ge - ne -

## 13. I am the very model of a modern Major General

(81)

109

S  
A

ral has nev - er sat a gee, You'll say a bet - ter Maj - or - Ge - ne - ral has nev - er sat a gee, You'll

T  
B

109

112

S  
A

say a bet - ter Maj - or - Ge - ne - ral has nev - er sat a, sat a gee,

T  
B

112

115

MG

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

115

*pp*



## 13. I am the very model of a modern Major General

MG

117  
8

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

MG

120  
8

still, in mat-ters veg-e-ta-ble, an-i-mal, and mi-ne-ral, I

MG

82  
122  
8

am the ve-ry mod-el of a mod-ern Maj-or-Ge-ne-ral.

S  
A

*f*

But still, in mat-ters veg-e-ta-ble,

T  
B

*f*

125

S  
A

an - i - mal, and min - e - ral, He is the ve - ry mo - del of a mod - ern Ma - jor - Ge - ne - ral.

T  
B

125

*ff*

128

130

The image shows a musical score for the song 'I am the very model of a modern Major General'. It is arranged for Soprano (S) and Alto (A) voices, Tenor (T) and Bass (B) voices, and piano accompaniment. The score is in G minor (two flats) and 3/4 time. The first system (measures 125-127) features the vocal melody with lyrics and a piano accompaniment of chords. The second system (measures 128-129) shows a long melisma in the soprano part, with the piano accompaniment providing harmonic support. The third system (measures 130-131) continues the melisma and concludes with a final chord. The piano part includes a dynamic marking of *ff* (fortissimo) at the end of the first system.

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

KATE. Oh, Papa – we –

SAM. Permit me, I'll explain in two words: we propose to marry your daughters.

GEN. Dear me!

GIRLS. Against our wills, Papa – against our wills!

GEN. 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.

GEN. Yes, I gathered that – Anything else?

KING. No, nothing else.

EDITH. Papa, don't believe them; they are pirates – the famous Pirates of Penzance!

GEN. The Pirates of Penzance! I have often heard of them.

MABEL. All except this gentleman – (*indicating* FREDERIC) – who was a pirate once, but who is out of his indentures to day, and who means to lead a blameless life evermore.

GEN. 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.

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

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

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

PIRATES. (*disgusted*) Oh, dash it all!

KING. Here we are again!

GEN. I ask you, have you ever known what it is to be an orphan?

KING. Often!

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

KING. I say, often.

ALL. (*disgusted*) Often, often, often. (*Turning away*)

GEN. 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.

GEN. Pardon me, you did indeed.

**KING.** I only repeated it once.

**GEN.** True, but you repeated it.

**KING.** But not often.

**GEN.** 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.** Ah! I beg pardon – I see what you mean – frequently.

**GEN.** Ah! you said "often", frequently.

**KING.** No, only once.

**GEN.** (*irritated*) Exactly – you said “often”, frequently, only once.

## 14. Act I Finale

Oh men of dark and dismal fate

Arthur Sullivan  
W S Gilbert

84 Moderato

Recitative

Major General

Oh, men of dark and dis-mal

*a tempo*

MG

fate, For-go your cr-uel em-ploy, Have pi-ty on my lone-ly state, I

MG

am an or-phan boy! An or-phan boy!

Sam

An or-phan boy?

King

An or-phan boy?

T B

How

How

## 14. Act I Finale

85 **Andante moderato**

14

MG  
8

Sam

King

T  
B

14

These chil - dren whom you see Are all that I can call my own!  
sad - an or - phan boy.  
sad - an or - phan boy.  
sad - an or - phan boy. Poor

18

MG  
8

T  
B

18

Take them a - way from me, And I shall be in-deed al - one. If  
fel - low. Poor fel - low.

22

MG  
8

22

pi - ty you can feel, Leave me my sole re - main - ing joy - See, at your feet they kneel; Your  
*colla voce*

25  
MG hearts you can-not steel A - gainst the sad, sad tale Of the lone - ly or - pharboy!

T  
B

Poor

*mf*

25

**A** (86)  
28

Sam  
King  
T  
B

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

28

32

Sam  
lon - ely or - phan boy! The or - phan boy! The or - phan boy! See

King  
lon - ely or - phan boy! The or - phan boy! See

T  
lon - ely or - phan boy!

35

Sam  
at our feet they kneel; Our hearts we can-not steel A - gainst the tale of the lone-ly or - phan

King  
at our feet they kneel; Our hearts we can-not steel A - gainst the tale of the lone-ly or - phan



87 **Allegro vivace**

39

MG  I'm tel - ling a ter - ri - ble sto - ry, But it


Sam  boy!


King  boy!

T B  Poor fel - low!

 *p*

44

MG  does - n't di - mi - nish my glo - ry; For they would have ta - ken my daught - ers O - ver the



48

MG  bil - low - y wa - ters, If I had - n't, in el - e - gant dict - ion, In - dulged in an in - no - cent



53

MG

fic - tion; Which is not in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble

**B** 88

89

57

MG

sto - ry.

Mabel

He is tel - ling a ter - ri - ble sto - ry, Which will tend to di - mi - nish his glo - ry; Though

Edith

pp

Kate

He is tel - ling a ter - ri - ble sto - ry, Which will tend to di - mi - nish his glo - ry; Though

Fred

pp

Sam

pp

He is tel - ling a ter - ri - ble sto - ry, Which will tend to di - mi - nish his glo - ry; Though

King

pp

He is tel - ling a ter - ri - ble sto - ry, Which will tend to di - mi - nish his glo - ry; Though

S

A

pp

He is tel - ling a ter - ri - ble sto - ry, Which will tend to di - mi - nish his glo - ry; Though

T

B

pp

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

57

## 14. Act I Finale

90

62

Mabel

they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

Edith  
Kate

they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

Fred

8 they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

Sam

they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

King

they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

S  
A

they would have ta - ken his daugh - ters O - ver the bil - low - y wa - ters, It is

T  
B

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

62

91

92

Mabel

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

Edith  
Kate

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

Fred

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

Sam

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

King

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

S  
A

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

T  
B

ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it

66

70

MG

Musical staff for MG (Mezzo Soprano) in treble clef, key of D major. It contains a whole rest in the first two measures and a quarter note G4 in the third measure.

It's

Mabel

Musical staff for Mabel in treble clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

Edith  
Kate

Musical staff for Edith and Kate in treble clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

Fred

Musical staff for Fred in treble clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

Sam

Musical staff for Sam in bass clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

King

Musical staff for King in bass clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

S  
A

Musical staff for Soprano and Alto in treble clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

T  
B

Musical staff for Tenor and Bass in bass clef, key of D major. It contains a melodic line with lyrics: "comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's".

comes in the same ca - te - go - ry As tel - ling a reg - u - lar ter - ri - ble sto - ry. It's

70

Piano accompaniment in grand staff, key of D major. It features a rhythmic accompaniment with eighth notes and chords. The number 70 is written at the beginning of the bass line.

## 14. Act I Finale

94

74 *ff*

MG ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

Mabel *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

Edith  
Kate *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

Fred *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

Sam *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

King *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

S  
A *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

T  
B *ff*  
ea - sy in el - e - gant dict - ion, To call it an in - no - cent fic - tion; But it comes in the same ca - te -

74

14. Act I Finale

95

79

MG

Musical notation for MG part, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

Mabel

Musical notation for Mabel part, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

Edith  
Kate

Musical notation for Edith and Kate parts, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

Fred

Musical notation for Fred part, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

Sam

Musical notation for Sam part, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

King

Musical notation for King part, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

S  
A

Musical notation for Soprano and Alto parts, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

T  
B

Musical notation for Tenor and Bass parts, measures 79-84.

go - ry As tel - ling a reg - u - lar sto - ry.

Piano accompaniment for measures 79-84, including a *ff* section.

96  
Moderato

*mp*

85

King

Musical notation for King part, measures 85-88.

Al - though our dark ca - reer Some - times in - volves the crime of

Piano accompaniment for measures 85-88.

14. Act I Finale

90

King

steal - ing, We ra - ther think that we're Not al - to - geth - er void of feel - ing. Al -

95

King

though we live by strife, We're al - ways sor - ry to be - gin it, For

99

King

what, we ask, is life With-out a touch of Poe - try in it?

D



97  
103 *ff*

S  
A

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

103 *ff* **8**

T  
B

109

S  
A

pi - rate's trade. Hail, flow - ing fount of sent - i - ment! All

109

T  
B

115

S  
A

hail! All hail! D - ivine e - mol - li - ent!

115

T  
B

**E** 98

120 Recit.

King

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

120

125

King

hon - or - a - ry mem - bers of our band we do e - lect

125

Allegro non troppo

99

128

MG *p* And it

Sam For he is an or - phan boy!

King you.

S *f* He is! Hur - rah for the or - phan boy!

A *f*

T *f*

B

133

MG some - times is a use - ful thing — To be an or - phan

133

136

MG

8 boy.

S  
A

*f*

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

T  
B

*f*

136

**F** 100  
140

*p*

Mabel

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

Edith  
Kate

*p*

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

Fred

*p*

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

Sam

*p*

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

King

They will a - way and mar - ried

S  
A

boy!

T  
B

101  
144

Mabel

be!

Edith  
Kate

be!

Fred

be!

Sam

be!

King

be!

S  
A  
  
T  
B

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

102

148

Mabel

Should it be - fall au - spi - cious - ly, My sis - ters all will brides - maids

Edith  
Kate

Should it be - fall au - spi - cious - ly, Her sis - ters all will brides - maids

Fred

Should it be - fall au - spi - cious - ly, Her sis - ters all will brides - maids

Sam

Should it be - fall au - spi - cious - ly, Her sis - ters all will brides - maids

King

Should it be - fall au - spi - cious - ly, Her sis - ters all will brides - maids

S  
A

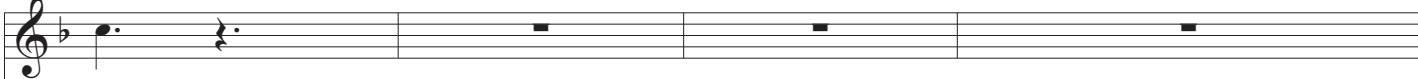
be!

T  
B

148

152

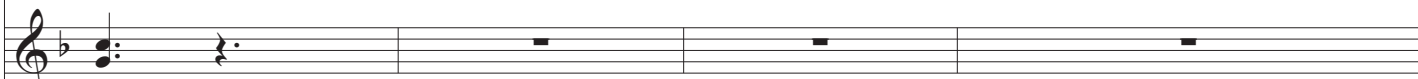
Mabel



Musical staff for Mabel, showing a single note followed by rests.

be!

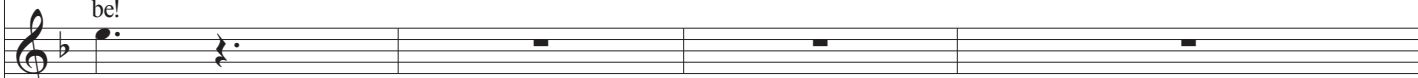
Edith  
Kate



Musical staff for Edith and Kate, showing a single note followed by rests.

be!

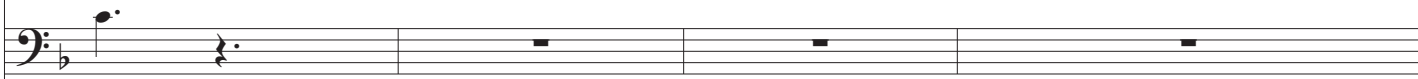
Fred



Musical staff for Fred, showing a single note followed by rests.

be!

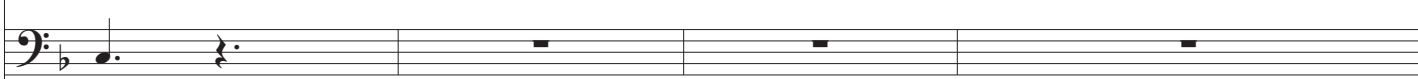
Sam



Musical staff for Sam, showing a single note followed by rests.

be!

King



Musical staff for King, showing a single note followed by rests.

be!

S  
A



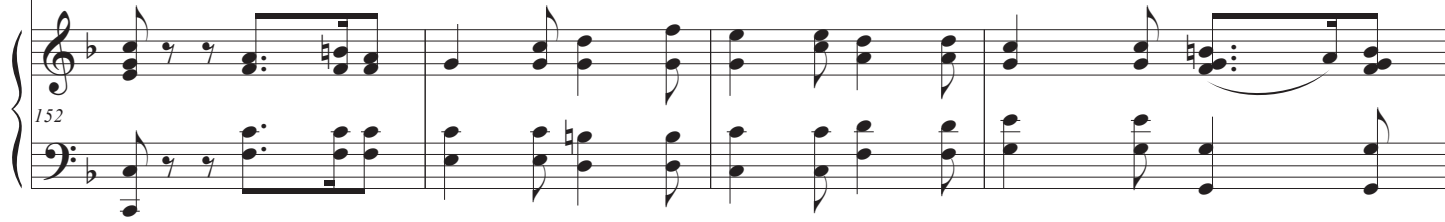
Musical staff for Soprano and Alto, featuring a melody with lyrics.

Should it be - fall au - spi - cious - ly, Her sis - ters all will brides - maids

T  
B



Musical staff for Tenor and Bass, featuring a melody with lyrics.



Piano accompaniment for the scene, including a grand staff with treble and bass clefs.

152

156 **G** 104

MG  
Oh, hap - py day, with joy - ous glee They will a -

Mabel  
Oh, hap - py day, with joy - ous glee We will a -

Edith  
Kate  
Oh, hap - py day, with joy - ous glee They will a -

Fred  
Oh, hap - py day, with joy - ous glee They will a -  
Oh, hap - py day, with joy - ous glee We will a -

Sam  
Oh, hap - py day, with joy - ous glee They will a -

King  
Oh, hap - py day, with joy - ous glee They will a -

S  
A  
be! Oh, hap - py day, with joy - ous glee They will a -

T  
B

156



159

MG

Musical staff for MG, treble clef, 8/8 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then continues with a dotted quarter note B4, a dotted quarter note A4, a dotted quarter note G4, and a dotted quarter note F4.

way and mar - ried be! Should it be - fall au - spi - cious -

Mabel

Musical staff for Mabel, treble clef, 8/8 time signature. The melody is identical to the MG staff, starting with G4 and ending with F4.

way and mar - ried be! Should it be - fall au - spi - cious -

Edith  
Kate

Musical staff for Edith and Kate, treble clef, 8/8 time signature. The staff contains a block chord in the first measure (G4, B4, D5) and a block chord in the second measure (F4, A4, C5). The rest of the staff contains a dotted quarter note G4, a dotted quarter note F4, a dotted quarter note E4, and a dotted quarter note D4.

way and mar - ried be! Should it be - fall au - spi - cious -

Fred

Musical staff for Fred, treble clef, 8/8 time signature. The melody is identical to the MG staff, starting with G4 and ending with F4.

way and mar - ried be! Should it be - fall au - spi - cious -

Sam

Musical staff for Sam, bass clef, 8/8 time signature. The melody is identical to the MG staff, starting with G3 and ending with F3.

way and mar - ried be! Should it be - fall au - spi - cious -

King

Musical staff for King, bass clef, 8/8 time signature. The melody is identical to the MG staff, starting with G3 and ending with F3.

way and mar - ried be! Should it be - fall au - spi - cious -

S  
A

Musical staff for Soprano and Alto, treble clef, 8/8 time signature. The staff contains a block chord in the first measure (G4, B4, D5) and a block chord in the second measure (F4, A4, C5). The rest of the staff contains a dotted quarter note G4, a dotted quarter note F4, a dotted quarter note E4, and a dotted quarter note D4.

way and mar - ried be! Should it be - fall au - spi - cious -

T  
B

Musical staff for Tenor and Bass, bass clef, 8/8 time signature. The staff contains a block chord in the first measure (G3, B3, D4) and a block chord in the second measure (F3, A3, C4). The rest of the staff contains a dotted quarter note G3, a dotted quarter note F3, a dotted quarter note E3, and a dotted quarter note D3.

Piano accompaniment staff 1, treble clef, 8/8 time signature. The staff contains a block chord in the first measure (G4, B4, D5) and a block chord in the second measure (F4, A4, C5). The rest of the staff contains a dotted quarter note G4, a dotted quarter note F4, a dotted quarter note E4, and a dotted quarter note D4.

Piano accompaniment staff 2, bass clef, 8/8 time signature. The staff contains a block chord in the first measure (G3, B3, D4) and a block chord in the second measure (F3, A3, C4). The rest of the staff contains a dotted quarter note G3, a dotted quarter note F3, a dotted quarter note E3, and a dotted quarter note D3.

159

105  
162

MG

ly, Should it be -

Mabel

ly, My sis - ters all will brides - maids be!

Edith  
Kate

ly, Her sis - ters all will brides - maids be!

Fred

ly, Her sis - ters all will brides - maids be!

Sam

ly, Her sis - ters all will brides - maids be!

King

ly, Her sis - ters all will brides - maids be!

S  
A

ly, Should it be -

T  
B

ly, Should it be -

162

106

165

MG

fall au - spi - cious - ly, Her sis - ters all will brides-maids be.

Mabel

My sis - ters all will brides-maids be!

Edith  
Kate

Fred

Her sis - ters all will brides-maids be!

Sam

Her sis - ters all will brides - maids

King

Her sis - ters all will brides-maids be!

S  
A

fall au - spi - cious - ly, Her sis - ters all will brides-maids be!

T  
B

165

170

107

Allegro agitato

Recit.

Ruth

173

Oh,

*ff*

Ruth

176

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

*ff*

Ruth

179

Re - mem - ber Ruth, your Ruth, who kneels before you! —

179

H

Fred

182

A - way, you did de -

T B

*a tempo*

Yes, yes, re - mem - ber Ruth, who kneels be - fore you!

*ff*

182

*p*

187

Ruth

Fred

T  
B

Oh, do not leave me!

ceive me!

A - way, you did de - ceive him!

*f* *p* *sf*

191

Fred

T  
B

A - way, you grieve me! I wish you'd

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

*f* *sfz* *p* *sfz* *f* *sfz* *p*

195

Fred

T  
B

leave me!

We wish you'd leave him!

*f* *ff*

## 14. Act I Finale

**J** **Allegro risoluto**

199

199

109  
205

T  
B

Pray ob - serve the mag - na - ni - mi - ty We dis - play to lace and di - mi - ty! Nev - er was such op - por -

205

211

T  
B

tun - i - ty To get mar - ried with im - pun - i - ty! But we give up the fe - li - ci - ty Of un - bounded do - mes -

211

110

S  
A

217

*mf* **K**

Pray ob - serve the mag - na -

T  
B

ti - ci - ty, Though a doc - tor of di - vin - i - ty Is lo - ca - ted in this vi - cin - i - ty

217

*mf*

223

S A

ni-mi-ty They dis - play to lace and di-mi-ty! Ne-ver was such op-por - tun-i - ty To get mar-ried with im -

229

S A

pun-i - ty! But they give up the fe - lic-i-ty Of un - bound-ed do-mes - ti-ci-ty, Though a doc-tor of di -

L 111

Mabel And Edith with Sopranos  
Kate with Altos

235

S A

vin-i-ty Is lo - ca-ted in this vi - ci-ni-ty But they give up the fe - li-ci-ty Of un-

T B

But they give up the fe - li-ci-ty Of un-

Frederic with tenors  
MG, PK & Sam with basses

235

240

S A

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

T B

245

Mabel

*cresc.* (112)

S A

ti - ci - ty, Though a *cresc.* doc - tor of di - vi - ni - ty, A *cresc.* doc - tor of di - ty, A

T B



M 250

Mabel

*ff*

a doc - - - - - tor a

S

*ff*

doc - - - - - tor, a

A

T

*ff*

250

Mabel

254

doc - - - - - tor of di -

S

doc - - - - - tor of di -

A

T

254

O

Mabel & Edith with sopranos

259

Mabel

vi - - - - ni - ty.

S

A

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

T

B

259

113

264

S

A

vi - ni - ty Re - sides in this vi - ci - ni - ty, Though a doc - tor, a doc - tor, Re -

T

B

264

268

S  
A

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

T  
B

272

279

SCENE.—A ruined chapel by moonlight. Ruined Gothic windows at back.  
MAJOR-GENERAL STANLEY discovered seated pensively, surrounded by his daughters.

## 15. Oh, dry the glistening tear

Arthur Sullivan  
W S Gilbert

Mabel and Daughters

114

*Allegro con tenerezza*

Musical score for piano accompaniment, measures 114-118. The score is in 6/8 time and B-flat major. It features a piano introduction with dynamics *p*, *mp*, and *p*, and a *dolce* marking. The right hand has a melodic line with grace notes, while the left hand provides a steady accompaniment of chords.

Musical score for piano accompaniment, measures 119-123. The right hand continues the melodic line with grace notes, and the left hand maintains the chordal accompaniment.

Musical score for piano accompaniment, measures 124-128. The right hand features a more active melodic line with grace notes, and the left hand continues with chords.

Musical score for piano accompaniment, measures 129-133. Measure 130 includes a trill (*tr*) and a section marked 'A'. The right hand has a melodic line with grace notes, and the left hand has a chordal accompaniment. Dynamics include *p*.

Musical score for piano accompaniment, measures 134-138. Measure 135 is marked with a circled '115'. The right hand has a melodic line with grace notes, and the left hand has a chordal accompaniment.

## 15. Oh, dry the glistening tear

21

23

**B**

S+A

*f*

Oh, dry the glis - 'ening tear That dews that mar - tial cheek; — Thy

26

*p*

S+A

31

Unis.

lov - ing chil - dren hear, In them thy com - fort seek. With sym - pa - the - tic

31

## 15. Oh, dry the glistening tear

S+A

36

care Their arms a - round thee

S+A

116

38

Unis. C

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

43

*tenderly*

Dear fa - ther, why leave your bed At this un-time - ly hour, When

*p dolce*

43

48

hap - py day - light is dead, And dark - some dan - gers lower?

48

## 15. Oh, dry the glistening tear

52

See, heav'n has lit her lamp, The twi - light hour is past, And the chil - ly

52

(117)

57

night air is damp, The dew is fal - ling fast! Dear fa - ther, why leave your

57

D

61

bed When hap - py day - light is dead?

*f*

64

S+A

Oh, dry the glis - 'ening tear That dews that mar - tial

*dim.*

64

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *dim.*. A rehearsal mark (117) is placed above the second system. A chord symbol 'D' is placed above the third system. The piece concludes with a final system starting at measure 64, marked 'S+A' on the left.

15. Oh, dry the glistening tear

68

S+A

cheek; Thy lov - ing chil - dren

70

S+A

Unis.

hear, In them - thy com - fort seek. With sym - pa - the - tic

74

S+A

118

care Their arms a - round - thee - creep, For oh, they can - not bear To see their

79

S+A

fa - ther weep!

*mf* *pp*



**MABEL.** Oh, Frederic, cannot you, in the calm excellence of your wisdom, 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?

**GEN.** Why do I sit here? To escape from the pirates' clutches, I described myself as an orphan; and, heaven help me, I am no orphan! I come here to humble myself before the tombs of my ancestors, and to implore their pardon for having brought dishonour on the family escutcheon.

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

**GEN.** Frederic, in this chapel are ancestors: you cannot deny that. With the estate, I bought the chapel and its contents. I don't know whose ancestors they *were*, but I know whose ancestors they *are*, and I shudder to think that their descendant by purchase (if I may so describe myself) should have brought disgrace upon what, I have no doubt, was an unstained escutcheon.

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

**GEN.** I thank you for your proffered solace, but it is unavailing. I assure you, Frederic, that such is the anguish and remorse I feel at the abominable falsehood by which I escaped these easily deluded pirates, that I would go to their simple-minded chief this very night and confess all, did I not fear that the consequences would be most disastrous to myself. 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 the pestilent scourges by sweeping them from the face of the earth – and then, dear Mabel, you will be mine!

**GEN.** Are your devoted followers at hand?

**FRED.** They are, they only wait my orders.

## 16. Then Frederic

Major General and Frederic

Arthur Sullivan  
W S Gilbert

## 119 Recitative

Major General

Then, Fred - er-ic, let your es-cort li - on-heart-ed Be sum-moned to re-ceive a Gen-'ral's bless - ing,

Fred

MG

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

## 17. When the foeman bares his steel

Arthur Sullivan  
W S Gilbert

## 119 Allegro marziale

Fred

come.

A  
14

Serg

When the

## 17. When the foeman bares his steel

16

Serg

foe - man bares his steel, Unis. We un - com - fo - rta - ble feel,

PolcT

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

19

Serg

And we find the wis - est thing, Is to

PolcT

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

121

22

Serg

slap our chests and sing, Ta ran - ta - ra For when

PolcT

Ta - ran - ta - ra!

## 17. When the foeman bares his steel

24

Serg  threat - ened with e-meutes, And your heart is in your boots,

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

24 

27

Serg  There is no - thing brings it round Like the

PolcT  ra!

27 

29

Serg  trum - pet's mart - ial sound, Like the trum - pet's mar - tial

29 

## 17. When the foeman bares his steel

**B**

31

Serg

T *pp*

Polc *pp*

B

122

34

Serg *cresc.*

T *cresc.*

Polc *cresc.*

B *cresc.*

17. When the foeman bares his steel

C 123

Mabel

Serg

T

Polc

B

37

Go, ye he - roes,

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

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

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

*f*

*f*

*f*

*f*

*f*

*f*

*p*

Mabel

41

go to glo - ry, Though you die in com - bat go - ry,

go to glo - ry, Though you die in com - bat go - ry,

*simile*

Mabel

44

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

## 17. When the foeman bares his steel

Mabel

47

ty! Go to death, and go to slaugh - ter;

Mabel

124

50

Die, and ev' - ry Corn - ish daugh - ter With her tears your grave shall

Mabel

53

wa - - - ter. Go, ye he - roes, go and

D



## 17. When the foeman bares his steel

55

Mabel

die!

Serg

S+A

*f*

3

3

Though to

55

Go, ye he - roes, go <sub>3</sub> and die! Go, ye he - roes, go <sub>3</sub> and die!

*f*

*mf*

125

58

Serg

58

us it's ev - i - dent, Unis. These at - ten - tions are well meant,

PolcT

8

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

58

*p*

61

Serg

61

Such ex - pres - sions don't ap - pear, Ca - lcu -

PolcT

8

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

61

## 17. When the foeman bares his steel

64

Serg 

64 lat - ed men to cheer, Who are going to meet their fate In a

PolcT 

8 Ta - ran - ta - ra



67

Serg 

67 high - ly ner - vous state. Still to

PolcT 

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



126

70

Serg 

70 us it's ev - i - dent These at - ten - tions are well meant.

PolcT 

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



17. When the foeman bares his steel

**E**

73

Edith

PolcT

Go and do your best en-dea - vour,

ra!

76

Edith

And be-fore all links we sev - er, We will say fare -

*cresc.*

127

79

Edith

well for ev - er. Go to glo - ry and the grave!

*f*

## 17. When the foeman bares his steel

82 *f*

S+A

82 Go <sup>3</sup> to glo <sup>3</sup> ry and <sup>3</sup> the grave! For your

84

S+A

84 foes <sup>3</sup> are fierce <sup>3</sup> and ruth - less, False, un - mer - c - iful, and truth <sup>3</sup> less; Young <sup>3</sup> and

86

S+A

86 **F** ten - der, old and tooth - less, All in vain their mer - cy crave.

89

Serg

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

## 17. When the foeman bares his steel

92

Serg

re - fer - ence a lack To our chance of com - ing back. Still, pe - rhaps it would be wise Not to

92

*pp*

95

Serg

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

95

PolcT

Yes, it's

95

98

T

ve - ry ev - i - dent Ev - i - dent ev - i -

98

Polc

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

B

98

17. When the foeman bares his steel

G

Mabel

Edith

Serg

S+A

T

Polc

B

101

*p*

Go, ye he - roes,

With tenors

Ah, yes, well meant! When the

*p* Unis. Go, ye

dent ah, yes well meant. When the foe - man bares his steel, Ta - ran - ta -

ah, yes, well meant.

101

3 3 3 3

Detailed description: This is a page of a musical score for a scene titled "17. When the foeman bares his steel". The page number is 142. A key signature of one sharp (G major) is indicated in a box. The score includes vocal parts for Mabel, Edith, Serg, S+A (Soprano and Alto), T (Tenor), Polc (Policeman), and B (Baritone), along with a piano accompaniment. The piano part features a rhythmic accompaniment with triplets in the right hand and a steady eighth-note pattern in the left hand. The vocal parts have lyrics in English. The score is marked with a piano (*p*) dynamic and includes a "With tenors" instruction. The measure number 101 is indicated at the start of several lines.

17. When the foeman bares his steel

104

Mabel go to glo - ry, Though you die in com - bat

Edith

S+A he roes, go to

104 PolcT ra, ta-ran - ta - ra! We un - com - fo - rta - ble feel, Ta-ran - ta -

(130)

106

Mabel go - ry, Ye shall live in

Edith

S+A go - ry. Ye shall,

106 PolcT ra! And we find the wis - est thing, Ta-ran - ta -

17. When the foeman bares his steel

108

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

Edith

S+A  
ye shall live in

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

(131)

110

Mabel  
ty! *f* Go to death, and go to

Edith

S+A  
*f* sto - ry. Go to death and go to

PolcT  
ra For when threat - ened with e - meutes, Ta - ran - ta -

110



17. When the foeman bares his steel

112

Mabel  
slaugh - ter; Die, and ev' - ry Corn - ish

Edith

S+A  
slaugh - ter; Die and ev' - ry Cor - nish

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

132

114

Mabel  
daugh - ter With her tears your grave shall

Edith

S+A  
daugh - ter With her tears, your grave shall

PolcT  
ra! There is no - thing brings it round Like the

17. When the foeman bares his steel

116

Mabel wa - - - ter. Go, <sup>3</sup> ye he - roes, go and

Edith wa - - - ter. Go, <sup>3</sup> ye he - roes, go and

S+A wa - - - ter. Go, <sup>3</sup> ye he - roes, go and

PolcT trum - pet's mart - ial sound, Like the trum - pet's mar - tial

**H** 118

Mabel die! Go, ye he - roes, go to *pp* *cresc.*

Edith die! Go, ye he - roes, go to *pp* *cresc.*

S+A die! Go ye he - roes, go to *pp* *cresc.*

T *Sergeant with tenors* *pp* *Div.* *cresc.*

Polc sound. ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

B *pp* ra, ra, ra, ra,

118

## 17. When the foeman bares his steel

120 **133**

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

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

S+A  
im - mor - tal - i - ty! Go ye he - roes, go to

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

Polc  
ra, ra, ra, ra, ra, ra, ra, ra,

B  
ra, ra, ra, ra, ra, ra, ra, ra,

122 *f*

Mabel  
im - mor - ta - li - ty! Though you die in com - bat glo - ry, Ye shall

Edith  
im - mor - tal - i - ty! Though ye die in com - bat go - ry, Ye shall

S+A  
im - mor - tal - i - ty! Though ye die in com - bat go - ry, Ye shall

T  
ra, ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, Unis.

Polc  
ra, ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, Unis.

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

122 *f*

## 17. When the foeman bares his steel

134

Mabel  
live in song and sto - ry. Go to Im - mor - tal - i - ty!

Edith

MG  
A - way, a - way!

S+A  
live in song and sto - ry. Go to im - mor - ta - li - ty!

PolcT  
ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra Yes, yes, we *without moving*

135

MG  
These pi - rates slay! Then do not stay!

PolcT  
go! Ta - ran - ta - ra! Ta - ran - ta -



135

Mabel  
for - ward on the foe!

Edith

MG  
8  
Yes, but you *don't* go!

S+A  
135 for - ward on the foe!

PolcT  
135 foe, Yes for - ward on the foe,

foe, Yes for - ward on the foe,

137

137

Mabel  
At last they go, at last they go! At last they

Edith

MG  
8  
At last they go. at last they

S+A  
137 At last they go, at last they go! At last they

PolcT  
137 We go, we go, we go, we

We go, we go, we go, we

17. When the foeman bares his steel

139

Mabel

go! At last \_\_\_\_\_ real - ly go!

Edith

139

MG

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

S+A

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

PolcT

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

139

141

The musical score is arranged in a system with five vocal staves and two piano accompaniment staves. The vocal parts are Mabel, Edith, MG, S+A, and PolcT. The piano part is written for grand piano. The score includes lyrics and measure numbers 139 and 141. The lyrics are: 'go! At last \_\_\_\_\_ real - ly go!' for Mabel and Edith; '8 go! At last they real - ly real - ly go!' for MG; '139 go! At last they real - ly real - go!' for S+A; and 'go! We go, we go, we go, we go!' for PolcT. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

## 18. Now for the pirate's lair

Frederic, Pirate King and Ruth

Arthur Sullivan  
W S Gilbert

138

*Recit.*

Frederic

Now for the pi - rates' lair! Oh, joy un - bound - ed! Oh, sweet re -

Fred

lief! Oh, rap-ture un-ex - am - pled! At last I may a - tone, in some slight mea - sure,

Fred

For the re-peat - ed acts of theft and pil - lage (Of)Which, at a sense of du - ty's stern dic - ta - tion,



18. Now for the pirate's lair

Moderato

*Pirate King and Ruth appear, armed.*

139  
10

Fred  
8 I, cir-cum-stan-ce's vic-tim, have been guil-ty! *(Covering him with pistol.)*

King

Young

10

*(Covering him with pistol.)*

14

Ruth  
And I, your lit-tle Ruth!

Fred  
8 Who calls? Oh, mad in-

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

14

140

18

Fred  
8 tru-ders, How dare ye face me? Know ye not, oh rash ones, That I have

18

18. Now for the pirate's lair

*King and Ruth hold a pistol to each ear.*

22

Fred

8

doomed you to ex - ter - min - a - tion?

King

Have

24

King

mer - cy on us!

hear us, ere you slaugh - ter!

27

Fred

8

I do not think I ought to lis - ten to you. Yet, me - rcy should al - loy our stern re -

31

Fred

8

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

Score

## 19. When you had left our pirate lair

Ruth, Frederic and Pirate King

Arthur Sullivan  
W S Gilbert

141

*Allegro grazioso*

Ruth

Frederic

King

A

9

*first verse*

Ruth

1. When you had left our pi - rate fold, We tried to raise our sp - irits faint, Ac -

Fred

*second verse*

King

knew your taste for cur - ious quips, For cranks and con - tra - dic - tions queer; And

## 19. When you had left our pirate lair

142

14 /49

Ruth  
cord - ing to our cus - tom old, With quip and quib - ble quaint. But all in vain the

King  
with the laugh - ter on our lips, We wished you there to hear. We said, "If we could

19 /54

Ruth  
quips we heard, We lay and sobbed up - on the rocks, Un - til to some - bo - dy oc - curred A

King  
tell it him, How Fred - 'ric would the joke en - joy!" And so we've risked both life and limb To

24 /59

Ruth  
start - ling par - a - dox. A par - a - dox, A most in - ge - nious par - a -

Fred  
(interested)  
A pa - ra - dox?

King  
tell it to our boy. A pa - ra - dox, That most in - ge - nious pa - ra -

\* traditional pause, both verses

19. When you had left our pirate lair

B

143

Tutti

29 /64

Ruth  
dox! We've quips and quib-les heard in flocks, But none to beat this par - a - dox! A

Fred  
A

King  
dox! We've quips and quib-les heard in flocks, But none to beat that par - a - dox! A

35 /70

Ruth  
par - a - dox, a par - a - dox, A most in - ge - nious par - a - dox. Ha, *f*

Fred  
par - a - dox, a par - a - dox, A most in - gen - ious par - a - dox. Ha, *f*

King  
par - a - dox, a par - a - dox, A most in - ge - nious par - a - dox. Ha, *f*

19. When you had left our pirate lair

39 /74

Ruth  
ha, ha, ha, ha, ha, ha, ha, This par - a - dox.

Fred  
8  
ha, ha, ha, ha, ha, ha, ha, That par - a - dox.

King  
ha, ha, ha, ha, ha, ha, ha, That par - a - dox.

43 /78

King

2. We

C (144)

83

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

85

King

Royal, Has decided that, although for such a beastly month as February, twenty-eight days as a rule are plenty, One year in every four his days shall be reckoned as nine and

85

87

King

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 Febru-

87

89

King

ary; And so, by a simple arithmetical process, you'll easily discover, That though you've lived twenty-one years, yet, if we go by birthdays, you're only five and a little bit

89

2/4

19. When you had left our pirate lair

D 145

91 *f*

Ruth Ha! ha! ha! ha! ha! ha! Ho! ho! ho! ho!

Fred *a tempo* Dear me! Let's

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

91 *f* *dim.* *p*

98

Ruth Ha! ha! ha!

Fred *counting on his fingers* see! Yes, yes; with yours my fi-gures do a-gree!

King Ha! ha! ha!

98 *f*



19. When you had left our pirate lair

**E**

104

Ruth  
ha! ha! ha! ha! ha!

Fred  
How quaint the ways of Par-a-dox! At

King  
ha! ha! ha! ha! ha!

104

*dim.* *p*

146

Fred  
com-mon sense she gail - y mocks! Though count-ing in the us - ual way, Years twen-ty - one I've

111

116

Fred  
been a - live. Yet, reck'-ning by my na-tal day, Yet, reck'-ning by my na-tal day, I am a

116

*rall.* *a tempo* *fz* *a tempo*

## 19. When you had left our pirate lair

147

122

Ruth *f* He is a lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, *p* A

Fred *f* lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, *p* A

King *f* He is a lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, *p* A

122

129

Ruth *f* par - a - dox, a par - a - dox, A most in - gen - ious par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A

Fred *f* par - a - dox, a par - a - dox, A most in - gen - ious par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A

King *f* par - a - dox, a par - a - dox, A most in - gen - ious par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A

129

19. When you had left our pirate lair

G 148

135 *f*

Ruth  
par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A cur-ious par - a - dox, Ha, ha, ha, ha, ha, ha, ha,

Fred  
par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A cur-ious par - a - dox, Ha, ha, ha, ha, ha, ha, ha,

King  
par - a - dox. Ha, ha, ha, ha, ha, ha, ha, A cur-ious par - a - dox, Ha, ha, ha, ha, ha, ha, ha,

135 *f*

142

Ruth  
ha, A most in - gen - ious par - a - dox.

Fred  
ha, A most in - gen - ious par - a - dox.

King  
ha, A most in - gen - ious par - a - dox.

142 *ff*

150 *ffz*

150

RUTH and KING throw themselves back on seats, exhausted with laughter.

**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.** (*rises*) 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.

**RUTH.** 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*.

**KING.** Your duty!

**FRED.** (*after a pause*) 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 price I will do my duty.

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

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

**RUTH and KING.** 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 conscientiousness to which we have never yet appealed in vain.

**FRED.** General Stanley, the father of my Mabel –

**RUTH and KING.** 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 honoured 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!

**RUTH and KING.** 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? (*FREDERIC 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 stay –

**KING.** Not a word! He is doomed!

## 20. Away, away! my heart's on fire

Ruth, Pirate King and Frederic

Arthur Sullivan  
W S Gilbert150 *Allegro molto*

Ruth

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

King

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

*p*

5

Ruth

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

King

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

5

## 20. Away, away! my heart's on fire

151

9

Ruth  
self in gore. A-way, a - way!\_\_\_

Fred  
8 A-way, a - way!\_\_\_ ere I ex - pire\_\_\_ I find my du - ty hard to do to-

King  
self in gore. A-way, a - way!\_\_\_

14

Fred  
8 day!\_\_\_ My heart is filled\_\_\_ with an - guish dire,\_\_\_ It strikes me to the core. A-way, a -

A

152

Fred  
8 way!\_\_\_

King  
With false - hood foul He tricked us of our brides.\_\_\_ Let ven - geance howl; The Pi - rate so de-

20. Away, away! my heart's on fire

22

King

cides. — Our na - ture stern He soft - ened with his lies, — And, in re - turn, To - night the trait - or

22

*fz*

(153)

26

Ruth

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

Fred

8

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

King

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

26

*fz*

**B**

30

Ruth

dies! — To - night he dies! —

Fred

8

dies! — His girls like -

King

dies! — Yes, or ear - ly to - mor - row.

30

*dim.* *mf* *p*



34

Ruth  
They will wel-ter in sor-row. In their na-tures they

Fred  
wise? \_\_\_\_\_

King  
The one\_\_ soft spot\_\_\_\_\_

154

37

Ruth  
cher-ish. *p*

Fred  
And all\_\_ who plot\_\_\_\_\_ *po*

King  
To a-buse it shall per-ish! To - *pp*

## 20. Away, away! my heart's on fire

40

Ruth  
Fred  
King

night he dies! Yes, or ear-ly to-mor - row. His girls like-wise, They will wel-ter in sor - row. The

8  
night he dies! Yes, or ear-ly to-mor - row. His girls like-wise, They will wel-ter in sor - row. The

night he dies! Yes, or ear-ly to-mor - row. His girls like-wise, They will wel-ter in sor - row. The

40

(155)

44

Ruth  
Fred  
King

one soft spot In their na - tures they cher - ish And all who plot To a - buse it shall

8  
one soft spot In their na - tures they cher - ish And all who plot To a - buse it shall

one soft spot In their na - tures they cher - ish And all who plot To a - buse it shall

44

20. Away, away! my heart's on fire

C

Ruth *ff*  
per - ish! A - way, a - way, a - way! To - night the trai - tor

Fred *ff*  
8 per - ish! A - way, a - way, a - way! To - night the trai - tor

King *ff*  
per - ish! A - way, a - way, a - way! To - night the trai - tor

47 *f*

156

Ruth *f*  
51 dies! A - way, a - way! To - night, to - night, To - night

Fred *f*  
8 dies! A - way, a - way! To - night, to - night, To - night

King *f*  
dies! A - way, a - way! To - night, to - night, To - night

51

## 20. Away, away! my heart's on fire

55

Ruth

Fred

King

the trait - or dies! To -

the trait - or dies! To -

the trait - or dies! To -

58

Ruth

Fred

King

night! A - way!

night! A - way!

night! A - way!

62

62

*Exit King and Ruth. Fred. throws himself on a rock.  
Enter Mabel.*

## 21. All is prepared

Mabel and Frederic

Arthur Sullivan  
W S Gilbert

157

Mabel

All is pre-pared, your gal-lant crew a - wait you. My Fred - 'ric in

Mabel

tears? It can-not be That lion - heart quails at the com - ing con - flict?

Fred

No, Ma - bel, no. A

Fred

ter - ri - ble dis-clos - ure Has just been made. Ma - bel, my dear - ly - loved one, I

**Moderato**

11  
Fred  
8 bound my - self to serve the pi - rate cap - tain Un - til I reached my one - and - twen - tieth

14  
Mabel  
Fred  
8 But you are twen - ty - one? birth - day I've just dis - cov - ered That I was born in leap - year, and that

18  
Mabel  
Fred  
8 Oh, hor - ri - ble! ca - birth - day Will not be reached by me till nine - teen for - ty!

23

Mabel

Fred

tas - tro - phe ap - pal - ling!

And so, fare - well!

No,

28

Mabel

no!

Ah, Fred - 'ric, hear me

*con forza*

## 22. Stay Frederic stay

Mabel and Frederic

Arthur Sullivan  
W S Gilbert

159 Allegro agitato

Mabel

Stay, Fred - 'ric, stay! They

Mabel

have no le - gal claim, No sha - dow of a shame Will fall up - on thy name.

Mabel

Stay, Fred - 'ric, stay!

Fred

Nay, Ma - bel, nay! To -



14  
Fred  
8  
night I quit these walls, The thought my soul ap - palls, But when stern

A

18  
Mabel  
8  
Fred  
8  
Du - ty calls, I must o - bey. Stay, Fred - 'ric, stay! Nay, Ma - bel,

23  
Mabel  
8  
Fred  
8  
They have no claim, No sha - dow of a shame Will fall  
nay! But du - ty's name. The thought my soul ap - palls, But when

## 22. Stay Frederic stay

28

Mabel

Fred

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

— stern Du - ty calls, I must o -

33

Mabel

Fred

Ah, leave me not to pine A-lone and des - o-late;

bey.

**B** (161) *Andante*

*pp dolce*

39

Mabel

No fate seemed fair as mine, No hap - pi-ness so great! And Na - ture, day by day, Has sung

Mabel

45

in accents clear This

Mabel

47

jo - vous roun - de - lay, "He loves thee; he is here. Fal, la, la, la, Fal,

Fred

8

Mabel

52

la, la, la. He loves thee; he is here. Fal, la, la, la, Fal, la!"

*rall.*

Fred

8

*dim.* *p*

162

Fred

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

57 *p dolce*

Fred

8 dream, And sor - row all su - preme Where na - ture, day by

61

Fred

8 day, Will sing, in al - tered tone, This wea - ry roun - de - lay, "He

65

163

Mabel

70

Fred

8 loves thee; he is gone. Fal, la, la, la, Fal, la, la, la. He

70

74

Mabel

Fred

8

loves thee; he is gone." Fal, la, la, la, Fal, la!"

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

*all.*

*dim.*

C

Mabel

Fred

8

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

Recit. It seems so long!

Swear that, till then, you will be

78

Mabel

Fred

8

true to me.

*aside* Yes, I'll be strong!

*aloud* By all the Stan - leys dead and gone, I swear it!

83

## 22. Stay Frederic stay

## 164 Allegro vivace

88

Mabel

Fred

Oh, here is love, and here is truth, And here is

here is love, and here is truth, And here is food

88 *ff* *mf*

92

Mabel

Fred

food for joy - ous laugh - ter: He will be faith - ful to his sooth Till we are wed, and ev-en

for joy - ous laugh - ter: She will be faith - ful to her sooth Till we are wed, and ev-en

92

97

Mabel

Fred

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

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

97

**D** 165

## 22. Stay Frederic stay

102

Mabel

He will be faith-ful to his sooth, Till we are

Fred

will be faith-ful to her sooth, Till we are wed, and ev - en af - ter.

102

E 166

106

Mabel

wed, yes ev - en af - ter. Oh, here is

Fred

And ev - en af - ter. Oh, here is

106

cresc. f

110

Mabel

love, — and here is truth, — And here is food for joy - ous laugh - ter: He will be faith-ful to his

Fred

love, — and here is truth, — And here is food for joy - ous laugh - ter: She will be faith-ful to her

110

115

Mabel  
sooth, Till we are wed, and ev-en af-ter He will be faith-ful to his sooth,

Fred  
sooth, She will be faith-ful to her sooth, Till we are

120

Mabel  
and af-ter, ev-en af-ter. Oh, here is

Fred  
wed, and ev-en af-ter, e-ven ter! Oh, here is

125

Mabel  
love, and here is truth, Oh, here is love, is love!

Fred  
love, and here is truth, Oh, here is love, is love!



22. Stay Frederic stay

Musical score for 'Stay Frederic stay', measures 129-133. The score is written for piano in G minor (one flat) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat, and a measure rest. The bass staff begins with a bass clef, a key signature of one flat, and a measure rest. The music features a sequence of chords and melodic lines in both hands, ending with a double bar line.

## 23. No, I am brave

Mabel, Sergeant and Police

Arthur Sullivan  
W S Gilbert

## 168 Recitative

Mabel

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

*poco accel.*

Mabel

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

Mabel

now, af-fairs are com - ing to!

*poco accel* *Enter police marching single file* **Allegro marziale**

169

13

Sgt

Polc T

Though in bo - dy and in mind, Unis. We are

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

16

Sgt

Polc T

tim - id - ly in-clined, And an - y-thing but blind -

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

19

Sgt

Polc T

To the da - nger that's be -hind. Yet,

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

23. No, I am brave

170

22

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

Polc T Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

25

Sgt - - - - As in - sen - si - ble to fear As

Polc T ra,

27

Sgt an - y - bod - y here, As an - y - bo - dy here. Div. Ta - ran - ta

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

Polc B Ta - ran - ta - ra, ta - ran - ta -

Join tenors

171

30

T  
Polc

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

B

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

33

T  
Polc

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

B

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

35

T  
Polc

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

B

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

## 23a. Chant

## Mabel, Sergeant, and Police

Arthur Sullivan  
W S Gilbert

172 (Spoken) (Spoken)

Mabel

Sergeant, approach! Young Frederic was to have led you to death and glory. (Chanted)

No matter; he will not so lead you, for he has aligned himself once more with his old associates.

Police

That is not a pleasant way of putting it.

4

Police

You speak falsely. You know nothing about it. He has acted nobly. (Chanted)

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 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.

He has acted shamefully! He has acted nobly!

8

Police

Right oh!

**Sergeant:**  
This is perplexing.

Still, as he is actuated by a sense of duty--

We cannot understand it at all.

12

Police

No matter, our course is clear: we must do our best to capture this 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 us all- but we should have thought of that before we joined the force.

It is too late now.

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

We should. It is.

\* Text in brackets was cut after opening night. but is still often performed.

# 24. When a felon's not engaged in his employment

Sergeant and Police

Arthur Sullivan  
W S Gilbert

173 Allegro moderato

Piano introduction for measure 173, featuring a treble and bass clef staff with a 4/4 time signature. The music begins with a piano (*p*) dynamic and includes a repeat sign.

5

Sgt

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

Pol

1. His em - ploy - ment,  
2. Not a - bur - gling.

Vocal and piano accompaniment for measures 5-7. The Sgt part is in bass clef, and the Pol part is in bass clef. The piano accompaniment consists of a treble and bass clef staff.

8

174

Sgt

tur - ing his fe - lon - ious lit - tle plans His ca - pa - ci - ty for in - no - cent en - joy - ment - Is  
cut - throat is - n't oc - cu - pied in crime He \_\_\_ loves to hear the lit - tle brook a - gur - gling - And

Pol

Lit - tle plans, 'Cent en - joy - ment  
'Pied in crime, Brook a - gur - gling,

Vocal and piano accompaniment for measures 8-10. The Sgt part is in bass clef, and the Pol part is in bass clef. The piano accompaniment consists of a treble and bass clef staff.

## 24. When a felon's not engaged in his employment

12

Sgt

just as great as an - y hon - est man's - Our feel - ings we with dif - fi - cul - ty  
 lis - ten to the mer - ry vil - lage chime - When the cos - ter's fin - ished jump - ing on his

Pol

Hon - est man's.  
 Vil - lage chime.

12

(175)

15

Sgt

smoth - er - When con - stab - u - la - ry du - ty's to be done - Ah, take  
 mo - ther - He - loves to lie a - bas - king in the sun - Ah, take

Pol

'Cu - lty smoth - er,  
 On his mo - ther, To be done.  
 In the sun.

15

18

Sgt

one con - sid - er - a - tion with a - no - ther - A po - lice - man's lot is not a hap - py one. When con -  
 one con - si - der - a - tion with a - no - ther - A po - lice - man's lot is not a hap - py one.

Pol

With a - noth - er, *rall.* Ah! When con -  
 With a - no - ther, *rall.*

18



## 24. When a felon's not engaged in his employment

176

22

*a tempo*

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

Pol  
sta - bu - la - ry du - ty's to be done, to be done, A po -

24

Sgt  
lic - eman's lot is not a hap - py one, hap - py one.

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

26

## 25. A rollicking band of pirates we

Pirates, Sergeant, Police

Arthur Sullivan

W S Gilbert

(177) **Allegretto** *(behind the scenes)*

Pirates

A rol-lick-ing band of pi - rates we, Who, ti-red of tos - sing on the sea, Are

**Moderato**

6

Sgt

Hush, hush! I hear them on the

Pirates

try-ing their hand at a bur-gla-ree, With wea - pons grim and go - ry.

**Allegretto**

11

Sgt

ma - nor poach-ing, With steal - thy step the pi-rates are ap - proach-ing.

Pirates

We are not com-ing for

15

Pirates

plate or gold- A sto-ry Ge-ne-ral Stan-ley's told- We seek a pen-al-ty fif - ty-fold, For Ge-ne-ral Stan-ley's

25. A rollicking band of pirates we

179

2

21

Pirates *8* sto - ry. Fif - ty-fold! We seek a pen-al-ty We seek a pen-al-ty

Police They seek a pen-al-ty Fif - ty-fold! They seek a pen-al-ty

27

Sgt Unis. They come in force, with steal-ty stride,

Pirates *8* fif - ty-fold, For Ge-ne-ral Stan-ley's sto - ry.

Police fif - ty-fold, For Ge-ne-ral Stan-ley's sto - ry.

32

Sgt Our ob - vious course is now - to hide.

Police *pp* Repeat and dim until next chorus  
Ta-ran - ta-ra, ta-ran - ta-ra!

Police conceal themselves. As they do so, the Pirates with Ruth and Fred are seen. They enter cautiously on tip-toe. am is laden with burglary tools.

## 26. With cat-like tread

Samuel, Pirates, Police

Arthur Sullivan  
W S Gilbert

180 Allegro marziale

Pirates

*f*

With cat - like tread, Up-

Pirates

on our prey we steal; In si - lence dread, Our cau - tious way we feel. No sound at all, We

Pirates

ne - ver speak a word, A fly's foot - fall Would be dis - tinct - ly heard

Police

Ta - ran - ta -

**A**



B

24

Pirates  
8 pi - ra - cee With a lit - tle bur - gla - ree! Come, friends, who

Police  
ra, ra, ra, ra, ra, ra, ra, ra, ra. Ra, ra, ra, ra,

183

28

Pirates  
8 plough the sea, Truce to nav - i - ga - tion; Take an - oth - er sta - tion; Let's va - ry

Police  
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

C

32

Sam  
Here's your —

Pirates  
8 pi - ra - cee With a lit - tle bur - gla - ree! *f*

Police  
ra, ra, ra, ra, ra. Ta - ran - ta - ra, ra ra! *f*

36  
Sam  
8  
crow - bar and your cen - tre-bit, Your life - pre-

40  
Sam  
8  
ser - ver- you may want to hit! Your sil - ent

(184)

44  
Sam  
8  
match - es, your dark lan - tern seize, — Take your

26. With cat-like tread

D

48

Sam  
file and your ske - le - ton - ic keys *f*

Pirates  
*f* With cat - like

Police  
*f*

Ta - ran - ta - ra,

51

Pirates  
tread In si - lence dread, With cat - like tread, Up -

Police  
ta - ran - tan - ra. ra.

185

55

Pirates  
on our prey we steal; In si - lence dread, Our cau - tious way we feel. No sound at all, We



59

Pirates *p*  
 ne - ver speak a word, A fly's foot - fall Would be dis - tinct - ly heard *pp* Come, friends, who  
 Div.

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

63

Pirates *cresc.*  
 plough the sea, Truce to nav - i - ga - tion; Take an - oth - er sta - tion; Let's va - ry

Police *cresc.*  
 ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

186

Pirates *f* **E** *ff*  
 pi - ra - cee With a lit - tle bur - gla - ree! With cat - like tread, Up - on our

Police *f* *ff*  
 ra, ra, ra, ra, ra! Ta - ran - ta - ra, ra, ra, ta - ran - ta - ra, ta - ran - ta -

71

Pirates

8

prey we steal; In si-lence dread Ou cau-tious

Police

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

8<sup>va</sup>

75

Pirates

8

way we feel.

Police

(8<sup>va</sup>)<sup>-</sup>

*mf* *ff*

Attacca

## 27. Hush, hush! Not a word

Major General, Pirates and Police

Arthur Sullivan  
W S Gilbert

187 Recitative

Frederic

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

5

Fred

MG

Pirates

Police

so quick-ly hide!

Yes,

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

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

**a tempo moderato**

9

MG

yes, the Ma-jor-Gen'-ral comes! Tor-men-ted with the an-guish dread Of false-hood un-a-toned, I

## 27. Hush, hush! Not a word

188

13

MG

lay up - on my sleep-less bed, tossed and turned and groaned. The The man who finds his con-science ache No

16

MG

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

Pirates

Unis with Police

He

Recitative

19

MG

No, all is still In dale, on hill; My mind is set at

Pirates

*p* thought he heard a noise - ha! ha! *ff*

23

MG

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

Attacca

## 28. Sighing softly to the river

Major General and ensemble

Arthur Sullivan  
W S Gilbert

189 **Allegro grazioso**

Major General

breeze.

*p*

*mf*

5

*dim.*

190


MG

8


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


*pp*

12


MG  8

Set - ting nat - ure all a - qui - ver, Rust - ling through the trees.  
 Brook and pop - lar mourn a lov - er Sigh - ing, "Well - a - day!" *pp*

Pirates  8


Police  8

1. Through the  
 2. Well - a - *pp*

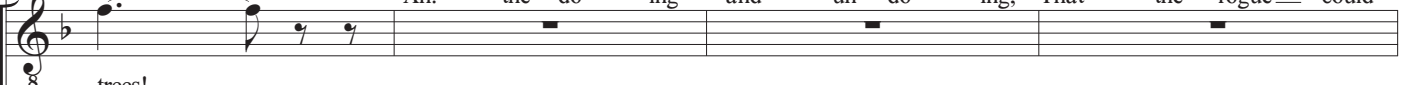


A (191)


16

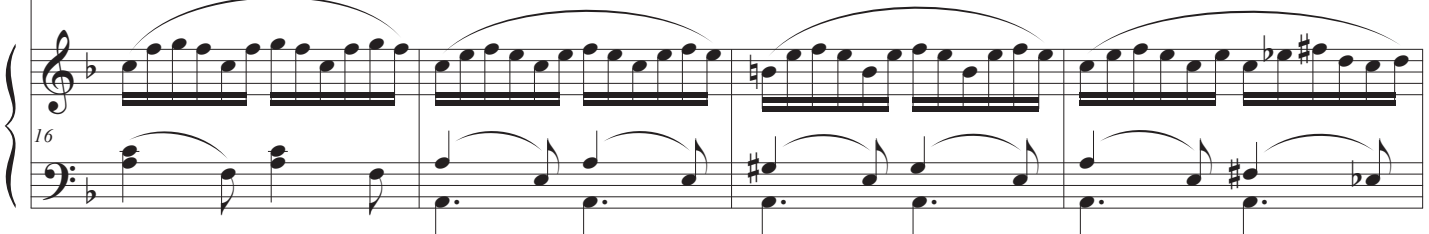
MG  8

And the brook, in rip - pling meas - ure, Laughs for ve - ry  
 Ah! the do - ing and un - do - ing, That the rogue could


Pirates  8

trees! \_\_\_\_\_  
 day! \_\_\_\_\_


Police  8



20

MG  8

love, \_\_\_\_\_ While the pop - lars, in their pleas - ure, Wave their arms above.  
 tell! \_\_\_\_\_ When the breeze is out a - woo - ing, Who can woo so



B

24

MG

breeze. \_\_\_\_\_  
well? \_\_\_\_\_

Pirates

*pp*

Yes, the trees, for ve - ry love, Wave their lea - fy arms a -  
Shock - ing tales the rogue could tell, No - bo - dy can woo so

Police

*pp*

192

28

*p* MG with tenors

Pirates

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

Police

*p*

32

Pirates

*f*

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

Police

*f*

28. Sighing softly to the river

193

36

Pirates

Police

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

36

40

Pirates

Police

1. woo - ing hap - py be. 2. by

40

44

Pirates

Police

a fick - - - le breeze!

dim. pp

44



## 28. Sighing softly to the river

Enter Major General's daughters, led by Mabel  
clad in white peignoirs and nightcaps  
carrying lighted candles.

C 194

**Allegro vivace**

Women

Now what is this, and what is that, and why does fa - ther leave his rest At

49 *f* *mf stacc.*

Women

such a time of night as this, so ve - ry in - com - plete - ly dressed? Dear fath - er is, and al - ways was, the

52

Women

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

55

195

Women

strange oc - cur - rence can it be that calls dear fa - ther from his rest At such a time of night as this, so

58

## 28. Sighing softly to the river

D

61

Women

ve-ry in-com-plete-ly dressed? So ve-ry in-com-plete-ly dressed, At

65

Women

such a time of night.

196 King: Forward, my men,  
and seize that General there!

*ff* *fz*

68

Women

The pi-rates! the pi-rates! Oh, des -

*fz*

71  
 Women pair!  
 Pirates 8 Yes, we're the pi-rates, so des-pair!  
 sf  
 71

E 197  
 MG 8 Fred-er-ic here! Oh,  
 f ff p  
 74

79  
 Mabel Fred-er-ic, save us!  
 Fred 8 Beau-ti-ful Ma-bel, I  
 MG 8 joy! Oh, rap-ture! Sum-mon your men and ef-fect their cap-ture!  
 79

F

198

84

Fred

would if I could, but I am not a - ble.

Pirates

He's tel-ling the truth, he is not a - ble.

84

*f*

*ff*

89

King

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

89

*p*

93

King

fla- vours all our deal - ings! With cour- age rare And re- so- lu- tion man - ly, For death pre- pare, Un-

93

28. Sighing softly to the river

G

199

Mabel *wildly*  
 Is he to die, un-shriv-en - un-annealed? Will no one in his cause a

King  
 hap-py Gen'-ral Stan-ley.

Women  
 Oh, spare him!

Mabel  
 wea - pon wield?

Women  
 Oh, spare him! Oh, rap-ture!

Police  
 Yes, we are here, though hi-ther-to con-cealed!

28. Sighing softly to the river

107

Women

Police

Oh, rap-ture!

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

*Struggle between Pirates and Police. Eventually, the Police are overcome and fall prostrate.*

*cresc.* **ff**

**H** 200 **Allegro moderato**

Pirates

Police

We tri-umph now, for well we trow Your mor-tal ca-reer's cut \_ short; No pi-rate band will take its

You tri-umph now, for well we trow Our mor-tal ca-reer's cut \_ short; No pi-rate band will take its

**f** **mf**

**J** 201 **Moderato**

Pirates

Police

stand At the Cen - - - tral Cri - mi-nal Court.

stand At the Cen - - - tral Cri - mi-nal Court.

**p**

## 28. Sighing softly to the river

125

Sgt

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

125

King

Don't say you're or - phans, for we

Sgt

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

128

128

King

know that game

Sgt

On your al - le - giance we've a strong - er claim - We charge you

131

131

**K**

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features three systems of music, each with vocal lines for Sgt and King, and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: 'To gain a brief advantage you've contrived, But Don't say you're orphans, for we your proud triumph will not be long-lived. know that game On your allegiance we've a stronger claim - We charge you'. A rehearsal mark 'K' is placed at the beginning of the third system.

## 28. Sighing softly to the river

(202)

Slower

*baffled*

135

King

Sgt

yield, we charge you yield, In Queen Vic-to - ria's name!

135

You

140

King

Police

do?

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

140

*Pirates kneel*

**L** *L'istesso tempo*

145

King

Police

We yield at once, with hum-bled mien, Be - cause, with all our faults, we love our Queen.

name!

Yes,

145



28. Sighing softly to the river

(203)

152

Women

Pirates

Police

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

Yes, yes, with all their

Yes, yes, with all our

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

M

*a tempo*

156

Ruth

MG

Recitative

One mo-ment! let me

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

156

Women

Pirates

Police

faults, they love their Queen.

faults, we love their Queen.

faults, they love their Queen.

*f*

*p*

204

Ruth

161

tell you who they are. They are no mem-bers of the com-mon throng; They are all no-ble-men

P

Ruth

166

who have gone— wrong.

Women

166

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

Moderato

MG

171

8

No Eng-lish-man un-moved that state-ment hears, Be-cause, with all our

205

MG

177

8

Recit.

All kneel

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

## 28. Sighing softly to the river

MG

182

Peers will be peers, and youth will have its fling. Re - sume your ranks and le - gis - la - tive dut - ies, And

## Tempo di valse

Mabel

186

take my daugh - ters, all of whom are beau - ties.

Poor

take my daugh - ters, all of whom are beau - ties.

206

Mabel

193

wan - d'ring ones! Though ye have sure - ly strayed, Take heart of

Mabel

201

grace, Your steps re - trace, Poor wan - d'ring ones! Poor

28. Sighing softly to the river

Mabel

209

wan - d'ring ones! \_\_\_\_\_ If such poor love as ours Can help you

Mabel

217

find True peace of mind, Why, take \_\_\_ it, it \_\_\_ is

*colla voce*

217

28. Sighing softly to the river

207 222

Mabel yours! Ah, ah, — ah, ah, ah. Ah, ah, — ah, ah,

Edith Poor wand' - ring ones! Poor wand' - ring

222 Kate Poor wand' - ring ones! Poor wand' - ring

222 Ruth Poor wand' - ring ones! Poor wand' - ring

Fred 8 Poor wand' - ring ones! Poor wand' - ring

King Poor wand' - ring ones! Poor wand' - ring

222 Sam 8 Poor wand' - ring ones! Poor wand' - ring

222 Women Poor wan - d'ring ones. Poor wan - d'ring ones.

Pirates Police Poor wan - d'ring ones. Poor wan - d'ring ones.

222

Detailed description: This is a page of a musical score for a play. It features ten vocal parts and a piano accompaniment. The vocal parts are Mabel, Edith, Kate, Ruth, Fred, King, Sam, Women, and Pirates Police. The piano part is at the bottom. The score is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The music is divided into two systems. The first system starts at measure 207 and ends at measure 221. The second system starts at measure 222 and ends at measure 226. Mabel's part has lyrics 'yours!' followed by 'Ah, ah, — ah, ah, ah.' and 'Ah, ah, — ah, ah,'. Edith, Kate, Ruth, Fred, King, and Sam all have the lyrics 'Poor wand' - ring ones!' and 'Poor wand' - ring'. Women and Pirates Police have the lyrics 'Poor wan - d'ring ones.' and 'Poor wan - d'ring ones.' The piano accompaniment consists of chords and single notes in both hands.

28. Sighing softly to the river

Mabel  
ah. Fair days will shine. Take heart

Edith  
ones! Fair days will shine. Take heart

Kate  
ones! Take heart, take heart.

Ruth  
ones! Take heart, take heart.

Fred  
8 ones! Take heart, take heart.

King  
ones! Take heart, take heart.

Sam  
8 ones! Take heart, take heart.

Women  
Take heart, take heart.

Pirates Police  
Take heart, take heart.

*8va*

*f*

230

28. Sighing softly to the river

Mabel

Edith

237

237

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are for vocalists Mabel and Edith, both in treble clef. The bottom two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music consists of a series of quarter notes and rests, creating a simple, rhythmic melody. A circled measure number '237' is placed above the first measure of the piano part.

Mabel

Edith

209

240

240

Detailed description: This block contains the second system of the musical score. It features four staves. The top two staves are for vocalists Mabel and Edith, both in treble clef. The bottom two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music continues with a similar rhythmic pattern of quarter notes and rests. A circled measure number '209' is placed above the first measure of the piano part, and another circled measure number '240' is placed above the first measure of the vocal parts.

28. Sighing softly to the river

210

Mabel

Edith

Kate

Fred

Women

Pirates Police

*f* take mine! Take heart

*f* take mine! Take ours!

Take a - ny heart take ours! Take heart,

Take a - ny heart take ours! Take heart,

*f*

*8va*

211

Mabel

Edith

Fred

Women

Pirates Police

Take

Take

take ours!

take ours!

*8va*



28. Sighing softly to the river

Q

212

Mabel

Edith

Kate

Fred

Women

Pirates  
Police

mine!

mine!

262

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

8

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

262

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

8

262

*f*

Detailed description: This is a musical score for a scene. It features seven vocal parts: Mabel, Edith, Kate, Fred, Women, Pirates, and Police. Mabel and Edith have short vocal lines with the lyrics 'mine!'. Kate, Fred, and Women have longer vocal lines with the lyrics 'Take heart, fair days will shine. Take heart, fair days will shine.' The Pirates and Police parts are instrumental, with the Police part in the bass clef and the Pirates part in the treble clef. The score includes a piano (p) dynamic for the vocalists and a forte (f) dynamic for the instrumental parts. The music is in a key with three flats and a 4/4 time signature. The score is divided into measures, with measure numbers 262 and 8 indicated.



213

Mabel  
Take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

Edith  
Take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

Kate  
Take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

Fred  
8 take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

Women  
277 take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

Pirates Police  
8 Take heart, \_\_\_\_\_ Take heart, \_\_\_\_\_ Take \_\_\_\_\_

*cresc.* *ff*

28. Sighing softly to the river

*a tempo*

Mabel  
Edith  
Kate  
Fred  
Women  
Pirates  
Police

286  
ours!  
ours!  
ours!  
ours!  
ours!  
ours!

*sempre ff*

294

298 *8va-*

The musical score is written for a vocal ensemble and piano. The vocal parts are for Mabel, Edith, Kate, Fred, Women, Pirates, and Police. The piano part is in the lower register. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time. The score begins at measure 286 with the vocalists singing 'ours!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sempre ff* is present. The score continues to measure 294 and then to measure 298, where the piano part includes an *8va-* marking. The piece concludes with a final chord in the piano part.