

W.S. Gilbert
Arthur Sullivan

The Pirates of Penzance

or

The Slave of Duty

Akt 1
Stimmen vokal

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N°. 01 Opening Chorus

Pirates, Samuel

Moderato maestoso

q. = 80

10

Sopran Solo

Musical staff for Sopran Solo, measures 1-10, containing rests.

Sopran Solo

Musical staff for Sopran Solo, measures 1-10, containing rests.

Alt Solo

Musical staff for Alt Solo, measures 1-10, containing rests.

Tenor Solo

Musical staff for Tenor Solo, measures 1-10, containing rests.

Tenor Solo

Musical staff for Tenor Solo, measures 1-10, containing rests.

Bass Solo

Musical staff for Bass Solo, measures 1-10, containing rests.

Chor

Musical staff for Chorus, measures 1-10, containing rests.

Pirates

A 20

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam.

Chor

f

Pour, oh pour the pi - rate sher - ry, fill, oh fill the pi - rate

f



30

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam.

Chor

glass;

f

And, o king, to make us mer - ry, let the pi - rate bum - per

f

B

40

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam. *Samuel*
[p] For to-day our pi - rate 'pren - tice ri - ses from in -

Chor
pass.



Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam. den - ture freed; strong his arm and keen his scent_ is, he's a pi - rate now in - deed!

Chor
f Here's good luck to
f

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam. *Samuel*
Two and twen - ty, now he's ri - sing,

Chor
Fred-ric's ven - tures, Fred-ric's out of his in-den- tures.



Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam.
and a-lone he's fit to fly, Which we're bent on sig - na - liz - ing with un - u - sual re - vel-ry.

Chor

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam. *f* Pour, oh pour the pi - rate sher - ry, fill, oh

Chor *f* Here's good luck to Fred-ric's ven - tures, Fred-ric's out of his in-den-tures. *f* Pour, oh pour the pi - rate sher - ry, fill, oh

70

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam. fill the pi - rate glass; and, to make us more__ than mer - ry, let the

Chor fill the pi - rate glass; and, to make us more__ than mer - ry, let the

Mabel

Edith

A. Solo

Fred

M.-G.

King, Sam.
pi - rate bum - per pass!

Chor
pi - rate bum - per pass!

The musical score is written in 2/4 time with a key signature of one flat (Bb). The vocal parts for Mabel, Edith, A. Solo, Fred, and M.-G. are represented by empty staves with a flat key signature. King, Sam. and the Chor parts have lyrics and musical notation. King, Sam. has a bass line, and the Chor part has a vocal line and a bass line. The lyrics are 'pi - rate bum - per pass!'.

N°. 02 Song

Allegro pesante

Ruth

1 q = 92

Sopran Solo

Sopran Solo

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Chor

1. When Fredric was a litt-le lad he proved so brave and da ring. His
2. I was a stu pid nur s'ry maid, on breakers al-ways steering; and I
3. I soon out, be-yond doubt, the scope of this dis-as-ter; but I
found all



10

Mabel

Edith

A. Solo

fa-ther thought he'd 'pren-tice him to - some ca-reer sea-far-ing. I - was, a - las!, his nur-s'ry maid, and.
did not catch the word a - right, though be-ing hard of hear-ing. Mis-tak-ing my in-structions, which with
hadn't the face to re-turn to my place, and break it to my mas-ter. A nur-s'ry maid is not a - fraid of

Fred

M.-G.

King, Sam.

Chor

Mabel

Edith

A. Solo

so it fell to my lot to - take and bind the - pro-mis-ing boy ap pren - tice to a pi - lot. A
 - in my brain did gy - rate, I took and bound this - pro - mis - ing boy ap - pren - tice to a pi - rate. A
 what you peo - ple call work. So I made up my mind to go as a kind of pi - ra - ti - calmaid of all work; and

Fred

M.-G.

King, Sam.

Chor

Mabel

Edith

A. Solo

life not bad for a har - dy lad, though - sure - ly not a high lot, though I'm a nurse, you
 sad mis - take it - - was to make and - - doom him to a vile lot, I bound him to a
 that is how you - - find me now, a - - mem - ber of your shy lot, which you wouldn't have found had

Fred

M.-G.

King, Sam.

Chor

Mabel

Edith

A. Solo

might do worse than make your boy a pi - lot!
pi - rate, you, in - stead of to a pi - lot!
he been bound ap - pren - tice to a pi - lot!

Fred

M.-G.

King, Sam.

Chor

Detailed description: This is a musical score page for a play. It features seven staves. The top six staves are for individual characters: Mabel, Edith, A. Solo, Fred, M.-G., and King, Sam. The bottom staff is for the Chorus. The A. Solo part includes lyrics. The score is written in a standard musical notation with treble and bass clefs. The lyrics are: 'might do worse than make your boy a pi - lot! pi - rate, you, in - stead of to a pi - lot! he been bound ap - pren - tice to a pi - lot!'.

N°. 03 Song

10

Allegro pesante

Pirate King, Chorus

0 q. = 92 1

10

Sopran Solo

Sopran Solo

Sopran Solo

Tenor Solo

Tenor Solo

Bass Solo

King

1. Oh, bet-ter far to
2. When I sal - ly forth to

Chor



Mabel

Edith

Kate

Fred

M.-G.

King, Sam.

live_ and die Un-der the brave black flag I fly, than play a sanc - ti - mo_ nious part with a pi - rate head and a
seek my prey I help_ my - self in a roy - al way; I sink a few more ships, it's true, than a well bred mon - arch

Chor

A

20

Mabel

Edith

Kate

Fred

M.-G.

King, Sam.

pi - rate heart!
ought to do!

A - way ti the chea - ting world you go,
But ma - ny a king on a first - class throne,

Chor



Mabel

Edith

Kate

Fred

M.-G.

King, Sam.

where pi - rates all_ are well - - do, but I'll be true to the song I sing, and live_ and die a
if he wants to call_ his crown his own, must man - age some - how to get through more dir ty work than

Chor

B

30

Mabel

Edith

Kate

Fred

M.-G.

King, Sam.

pi - rate king. For I am a pi - rate king! And it is, it is a
 ever I do. For I am a pi - rate king! And it is, it is a

Chor



40

Mabel

Edith

Kate

Fred

M.-G.

King, Sam.

glo - rious thing to be a pi - rate King!_ For I am a pi - rate King!_ And it
 glo_rious thing to be a pi - rate King!_ For I am a pi - rate King!_

Chor

You are! Hur - rah for the pi - rate king!

Mabel

Edith

Kate

Fred

M.-G.

King, Sam.
is, it is a glo - rious thing_ to be a pi - rate king!

Chor
You are! Hur - rah for the pi - rate



50

Mabel

Edith

Kate

Fred

M.-G.

King, Sam.
Hur-rah for the pi - rate king!

Chor
king! Hur-rah for the pi - rate king!

Fermate
solam. 2.x

Fermate
solam. 2.x

N°. 04 Recitative & Duet

14

Allegro vivace

Ruth, Frederic

I

Sopran Solo

Sopran Solo

Alt Solo
Ruth

Tenor Solo
Frederic

Tenor Solo

Bass Solo

Chor

I have de-ceived you?

Oh false one! You have de-ceived me. Yes, de-

A

q = 132

10

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

And, mas-ter, am I not so?

ceiv'd me! You told me you were fair as gold! And

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

I'm sure I'm not a jot so! I'm

now I see you're plain and old! Up - on my in - no - cense you play.



20

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

not the one to plot so. It's gra - du - al - ly got so.

Your face is lined, your hair is grey.

B

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Mas - ter, mas - ter,

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



30

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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

Faith - less wo - man! Faith - less

S. Solo

S. Solo

A. Solo
mas - ter mas - ter, do not leave me, do not leave - me, hear me ere_____ you_

T. Solo
wo - man, faith - less wo - man to de - ceive me, I who trust - ed_

T. Solo

B. Solo

Chor



40

S. Solo

S. Solo

A. Solo
go! Ma - ster, mas - ter, do not leave me, hear me ere_____ you go.

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

T. Solo

B. Solo

Chor

Andante

q. = 76

50

S. Solo

S. Solo

A. Solo
My love with-out re - flec - ting, oh, do not be re - ject - ing! Take a mai - den

T. Solo

T. Solo

B. Solo

Chor



D

60

S. Solo

S. Solo

A. Solo
ten - der, her af - fec - tion raw and green. — At ve - ry high - est ra - ting, has been ac - cu - mu - la - ting

T. Solo

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo
 sum-mers se-ven- teen, sum-mers se-ven teen. Don't, be lov-ed mas-ter, crush me with dis

T. Solo
 Yes, your for-mer mas-ter saves you from dis

T. Solo

B. Solo

Chor



S. Solo

S. Solo

A. Solo
 as ter; what is such a dow-er ti the, do-ver I have here? My love un-a-

T. Solo
 as ter; your love would be un-com-fort-a-bly fer-vid, it is clear,

T. Solo

B. Solo

Chor

rall. 80

S. Solo

S. Solo

A. Solo
ba - ting ha been ac - cu - mu - la - ting for - ty - se - ven year, — for - ty - se - ven

T. Solo
if, as you are sta - ting it's been ac - cu - mu - la - ting for - ty - se - ven year!

T. Solo

B. Solo

Chor



Allegro vivace
q = 132

S. Solo

S. Solo

A. Solo
year! Mas - ter,

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

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo
mas - ter. do not leave me, hear me ere I go!

T. Solo
wo - man to de - ceive me, I who trust - ed so!

T. Solo

B. Solo

Chor



Recit.

S. Solo

S. Solo

A. Solo

T. Solo
What shall I do be - fore these gent - le mai - dens I dare not show in this a - lar - ming cos - tume! No,

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo
no, I must re-main in close con - ceal - ment un - til I can ap-pear in de-cent clo - thing.

T. Solo

B. Solo

Chor

The musical score consists of seven staves. The top six staves are for solo voices: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo). The bottom two staves are for the Chorus (Chor). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The Tenor Solo part contains the lyrics: "no, I must re-main in close con - ceal - ment un - til I can ap-pear in de-cent clo - thing." The lyrics are written below the Tenor Solo staff. The music for all parts is mostly rests, with some rhythmic notation in the Tenor Solo part.

N°. 05 Chorus Of Girls

Women's Chorus

Allegro grazioso

q = 120

10

1

Sopran Solo

Edith

Sopran Solo

Kate

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Girls

Chor

20

A

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

p
Climb-ing o - ver rock-y moun-tain, skip-ping ri - vu-

30

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

-let and foun-tain pas-sing where the_ wil - lows qui - ver, pas-sing where the_ wil-lows qui-ver



40

B

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

by the e - ver_ rol-ling ri-ver, swol-len with the_ sum-mer rain. the sum-mer rain. Thread-ing long_ and_

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

leaf-y ma-zes dot-ted with un - num-bered dai-sies, spot- ted, dot-ted with un - num-bered dai - sies,



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

scal-ing rough and_ rug-ged pass-es climb the har - dy_ litt - le las-ses till_ the_ bright sea - shore they

C

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

gain. Scal-ing rough and rug-ged pas-ses, climb the har-dy_ lit-tle las-sies, till the bright sea -



D

E

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

shore they gain. Let us

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

gai - ly treat the_ mea - sure, make the most of fleet - ing_ lei - sure; hail it as_ a_ true al -



F

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

ly, though it per - ish_ bye and bye.

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

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Ev 'ry mo - ment brings a trea - sure of its own es - pe - cial. plea - sure, though the mo - ments



G

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

quick - ly die, greet them gai - ly as they fly, greet them gai - ly as they fly!

though the

f

120

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

mo-ments quick-ly die,.. greet them gai-ly as they fly!

Far a - way from



130

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

toil and care, re - vel - ling in fresh sea air, here we live and. reign a - lone

J

S. Solo

S. Solo

A. Solo
in a world that's all our own. Here in_ this our rock - y den, far a - way from

T. Solo

T. Solo

B. Solo

Chor



K

S. Solo

S. Solo

A. Solo
mor - tal men, we'll be queens and make de - crees, they may hon - our_ them who please.

T. Solo

T. Solo

B. Solo

Chor
We'll be queens and make de

160

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
cree - s they may hon - our them who please. *f* Let us



170

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
gai - ly tread the — mea - sure, make the most of fleet - ing — lei - sure, hail it as a

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
 true al - ly, though it per - ish_ bye - and - bye. Hail it as a true al - ly,



M

S. Solo

S. Solo
 Let us gai - ly_ treat the mea - sure, make the most of_ fleet - ing lei - sure,

A. Solo
 Let us gai - ly_ treat the mea - sure, make the most of_ fleet - ing lei - sure,

T. Solo

T. Solo

B. Solo

Chor
 though it per - ish_ bye - and - bye. Let us gai - ly_ treat the mea - sure, make the most of_ fleet - ing lei - sure,

S. Solo

S. Solo
hail it as a true al - ly, a true al - - -

A. Solo
hail it as a true al - ly, a true al - - -

T. Solo

T. Solo

B. Solo

Chor
hail it as a true al - ly, a true al - - -



S. Solo

S. Solo
- y.

A. Solo
- y.

T. Solo

T. Solo

B. Solo

Chor
- y.

Nº. 06 Rezitative

Edith, Kate, Frederic, Chorus

Allegro

1

Sopran Solo

Edith

Sopran Solo

Kate

Alt Solo

Frederic

Tenor Solo

Stop la-dies pray. I had intended not to intrude myself upon your notice in this effective but a - larm - ing cos - tume

Tenor Solo

Bass Solo

Girls

Chor

A man.



10

S. Solo

S. Solo

But who are you, Sir,

A. Solo

T. Solo

but under these peculiar circumstances it is my bounden duty to inform you that your proceedings will not be un - wit - nessed. I am a pi - rate.

T. Solo

B. Solo

Sisters

Chor

A pi - rate!

a tempo

q = 120

S. Solo

S. Solo

A. Solo

T. Solo
La-dies do not shun me! This eve-ning I re-nounce my vile pro - fes - sion; and,

T. Solo

B. Solo

Chor
hor -ror!

20

S. Solo

S. Solo

A. Solo

T. Solo
to that end, o pure and peer-less mai dens, o blush-ing buds of e-ver-bloom-ing beau-ty, I, sore of heart,

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

How pi - ti - ful his tale!

How

I, sore of heart, im - plore your kind as - sist - ance.



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

rare his beau - ty!

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

A

N°. 07 Air & Chorus

Andante

Frederic, Chorus of Girls

1 Mabel $\text{♩} = 92$

Sopran Solo

Sopran Solo

Alt Solo

Frederic

Tenor Solo

Oh, is there not one mai-den brest which does not feel the mo-ral beau-ty of

Tenor Solo

Bass Solo

Girls

Chor



10

B

S. Solo

S. Solo

A. Solo

T. Solo

mak -ing word-ly in - te-rest sub - or-din-ate to sense of du - ty? Who would not give up will-ing-ly all

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo
 ma - tri - mo - nial am - bi - tion, to res - cue such a one as I from his un - for - tu - nate po - si - tion! From

T. Solo

B. Solo

Chor



20 **rall.** C

S. Solo

S. Solo

A. Solo

T. Solo
 this__ po - si - tion, to res - cue such a one as I from his__ un - for - tu - nate po - si - tion!

T. Solo

B. Solo

Chor
 A -

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
 las, there's not one mai-den breast which seems to feel the mo-ral beau - ty of mak - ing world-ly in-te-rest sub



D

S. Solo

S. Solo

A. Solo

T. Solo
 oh, is there not one mai-den here whose

T. Solo

B. Solo

Chor
 or-din-ate to sense of du - ty.

40

S. Solo

S. Solo

A. Solo

T. Solo
home-ly face and bad com-plex-ion have caus'd all hope to dis-ap-pear of e-ver win-ning man's af-fec-tion! To

T. Solo

B. Solo

Chor



50

S. Solo

S. Solo

A. Solo

T. Solo
such an one if such there be, I swear by hea-en's arch a-bove you, if you will cast your eyes on me, how

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo
e-ver plain you be, I'll love you! How - e - ver plain you be, if you will cast your eyes on me, how

T. Solo

B. Solo

Chor



60

S. Solo

S. Solo

A. Solo

T. Solo
e-ver plain you be, I'll love you, I'll love you, I'll love, I'll love you!

T. Solo

B. Solo

Chor
A - las, there's not one

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
 mai - den here whose home - ly face and bad com - plex - ion have caus'd all hope to dis - ap - pear of



F

S. Solo

S. Solo

A. Solo

T. Solo
 Not one? Not

T. Solo

B. Solo

Chor
 e - ver win - ning man's af - fec - tion. No, no, not one!

S. Solo
Yes, one! Yes! 'tis

S. Solo

A. Solo

T. Solo
one?

T. Solo

B. Solo

Chor
No, no! 'Tis Ma - bel!

Detailed description: This is a page of a musical score, page 43. It features five vocal parts: Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Bass Solo (B. Solo), and Chorus (Chor). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano Solo part has lyrics 'Yes, one! Yes! 'tis'. The Tenor Solo part has the lyric 'one?'. The Chorus part has the lyrics 'No, no! 'Tis Ma - bel!'. The Alto and Bass Solo parts are mostly silent, indicated by rests. The Chorus part has a melodic line in the first measure and rests in the second and third measures.

rall.

S. Solo *Ma* *bel!*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor



Moderato

q = 100

[p]

80

S. Solo *Oh, sis-ters, deaf to pi-ty's name, for shame! It's true that he has gone a-stray, but, pray*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

S. Solo  is that a rea-son good and true why you should all be deaf to pi - ty's name?

S. Solo 

A. Solo 

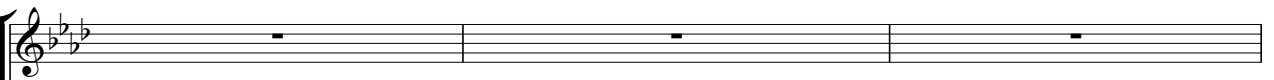
T. Solo 


T. Solo 

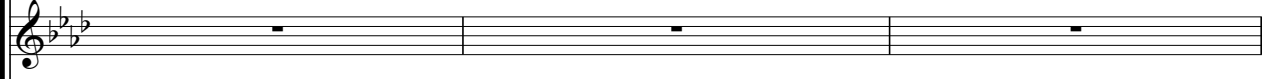
B. Solo 


Chor  The quest-ion is, had



S. Solo 

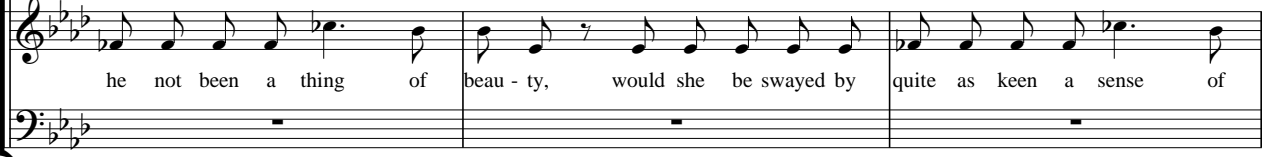
S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor  he not been a thing of beau - ty, would she be swayed by quite as keen a sense of

90

S. Solo



For shame! For shame! For shame!

S. Solo



A. Solo



T. Solo



T. Solo



B. Solo



Chor



du - ty?

Detailed description: This is a page of a musical score, page 46, starting at measure 90. The score is for a vocal ensemble and includes a chorus. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano Solo part has a melodic line with lyrics 'For shame! For shame! For shame!'. The other vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the Chorus part are currently silent, indicated by horizontal lines with dashes. The Chorus part has the lyrics 'du - ty?'.

N°. 08 Air

Tempo di Valse

Mabel, Chorus

q = 220

1 Mabel [sempre *p*]

Sopran Solo

Poor wan - d'ring one, _____ tho' thou hast sure - ly

Sopran Solo

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Girls

Chor

S. Solo

10

stray - ed, take heart of grace, thy steps re - trace, poor

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

A

rall. . . a tempo

20

q = 220

S. Solo *wan - d'ring one, _____ poor wan - dring one. _____ If such poor love_ as mine_*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor



B

30

S. Solo *can help thee find true peace of mind, why, take_ it, it_ is thine.*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor *Take*

S. Solo  Take heart, fair days will

S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor  heart, no dan-ger lowers; take a - ny heart but ours.



S. Solo  shine; take a - ny heart, take mine!

S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor  *f* Take heart, no dan-ger lowers; take a ny

S. Solo *Take heart, fair days will shine; take a - ny heart, take mine! Ah!—*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor *heart... but ours.*



S. Solo *Ah! Ah! Ah!*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

a tempo

S. Solo  Poor wan - d'ring one, _____

S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor 



80

S. Solo  though thou hast sure - ly stray'd. Takeheart of grace, thy steps re - trace, poor _____

S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor 

[p] **D**

90

S. Solo wan - d'ring one! Ah, ah!— Ah, ah, ah! Ah, ah!— Ah, ah, ah!

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor Poor wan - d'ring one, poor wan - dring one!



Animato

q = 260

100

S. Solo Fair days will shine, take heart!

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor Take heart, take heart!

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor



110

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Chor

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Take heart! Take heart!



F

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Take mine!

Take heart to dan-ger lowers; take a - ny heart but ours.

S. Solo *Ah, ah!*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor *Take heart, take heart, take a - ny*



S. Solo *(tr) 140*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor *heart but ours, take heart.*

N° . 09 Recit

Edith, Kate, Chorus of Girls

Allegretto

q = 128

1

Sopran Solo

Edith

Sopran Solo

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

Kate

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Girls

Chor



S. Solo

S. Solo

pri - e - ty, we know, says we ought to stay, while sym - pa - thy ex - claims,

A. Solo

T. Solo

T. Solo

B. Solo

Chor

S. Solo

S. Solo

"Free them from your te- ther; play at o- ther games, leave them here to - ge- ther."

A. Solo

Her

T. Solo

T. Solo

B. Solo

Chor



S. Solo

S. Solo

A. Solo

case may a - ny day be yours, my dear, or mine; let her make her hay while the sun does shine.

T. Solo

T. Solo

B. Solo

Chor

S. Solo

S. Solo

A. Solo
 Let us com - pro mise, our hearts are not of lea - ther; let us shut our eyes, and

T. Solo

T. Solo

B. Solo

Chor



20

S. Solo

S. Solo

A. Solo
 talk a - bout the wea - ther.

T. Solo

T. Solo

B. Solo

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

Allegro vivace
q = 136

N°. 10 Duet

Mabel, Frederic, Chorus of Girls

1 Mabel

Sopran Solo

Sopran Solo

Alt Solo

Frederic

Tenor Solo

Tenor Solo

Bass Solo

Girls

Chor

How beau-ti-ful-ly blue the sky, the glass is ris-ing ve-ry high, con-ti-nue fine I

10

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

hope it may, and yet it rain'd but yes-ter-day; to-mor-row it may pour a-gain (I hear the coun-try wants some rain), yet

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

peo-ple say, I knownot why, that we shall have a warmJu-ly. To-mor-row it may pour a-gain (I hear the coun-try



A

Valse

q = 260
30

[pp]

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

wants some rain),yet peo-ple say, I knownot why, that we shall have a warmJu-ly. to-mor-row it may pour a-gain (I

Did

S. Solo *e - ver mai - den wake from dream - of home - - ly du - ty*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor *hear the coun-try wants some rain), yet peo-ple say, I know not why, that we shall have a warm Ju- ly.*



B

40

S. Solo *to find her day - light break with such_ ex - ceed - ing beau-ty! Did e - ver mai - den*

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

50

S. Solo close her eyes_ on wa - king sad-ness, to dream of such _____ ex - ceed -

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

60

C

S. Solo - ing glad-ness!

S. Solo

A. Solo

T. Solo Ah, yes! ah, yes._____ this is__ ex - cee - ding

T. Solo

B. Solo

Chor

q = 136 70

S. Solo

S. Solo

A. Solo

T. Solo
3
gladness.

T. Solo

B. Solo

Chor
How beau-ti-ful - ly blue the sky, the glass is ris-ing ve-ry high, con - ti-nue fine I hope it may, and

80

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
yet it rain'd but yes ter-day; to - mor-row it may pour a-gain (I hear the coun-try wants some rain), yet peo-ple say, I

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

know not why, that we shall have a warm Ju-ly. To-mor-row it may pour a gain (I hear the coun-try wants some rain), yet



D

Tempo di Valse

q = 260

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

peo-ple say, I know not why, that we shall have a warm Ju ly. to-mor-row it may pour a - gain (I hear the coun-try

Did e - ver

100

S. Solo

S. Solo

A. Solo

T. Solo
 pi - rate roll his soul_ in guil - ty dream-ing and wake to find_ that soul with

T. Solo

B. Solo

Chor
 wants some rain).



E

110

q = 140

S. Solo

S. Solo

A. Solo

T. Solo
 peace and vir - tue beam-ing!

T. Solo

B. Solo

Chor
 How beau-ti-ful-jy blue the sky, the glass is ri-sing ve-ry high, con

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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



F

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

p *q = 260* *130*

Did e - ver mai - den wake from dream of home - - ly

Did e - ver pi - rate loathed for - sake_ his hi - - deous

yes-ter day. How beau-ti-ful-ly blue the sky, the glass is ris-ing ve-ry high, con - ti-nue fine I hope it may, and

S. Solo du - ty to find her day - light brea with such ex - ceed -

S. Solo

A. Solo

T. Solo mis - son to find him - self be - trothed to la - dy of

T. Solo

B. Solo

Chor yet it rain'd but yes - ter - day; to - mor - row it may pour a - gain (I hear the coun try wants some rain), yet peo - ple say, I



G

140

q = 144

S. Solo ing beau - ty! Ah, yes!

S. Solo

A. Solo

T. Solo po - si - tion! Ah, yes!

T. Solo

B. Solo

Chor know not why, that we shall have a warm Ju - ly, yet peo - ple say, I know not why, that we shall have a

150

S. Solo
Ah yes, ah yes!

T. Solo
Ah yes, ah yes!

Chor
warm Ju - ly, a warm Ju - ly.

N°. 11 Recitative and Chorus of Pirates

Frederic, Chorus Girls, Chorus Pirates

Allegretto

q = 140

1

Sopran Solo

Sopran Solo

Alt Solo

Tenor Solo
Frederic

Tenor Solo

Bass Solo

Chor
Girls
Pirates

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

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Pi - ra - cy their dread-ful trade is, pray you get you hence, young la - dies, while the coast is cleat.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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



Vivace
q = 200

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Pi - ra - cy their dread - ful trade is, Nice com - pan - ions for young la - dies; let us dis - ap...

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

Too late! Too late!

Ha! Ha! Ho, ho, ha ha ha ha ha ho ho ho ho! Now here's a



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

first-rate op - por - tu - ni - ty to get mar - rid with im - pu - ni - ty, and in - dulge in the fe - li - ci - ty of un -

30

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

bound-ed - do-mes - ti-ci-ty! You shall quick ly be par - son-i- fied, con-ju-gal-ly ma - tri - mon-i-fied by a



H

40

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

doc - tor of di - vi - ni - ty, who is lo - ca-ted in this vi - ci - ni - ty. We have missed our op - por -

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
 tu-ni-ty of es-cap-ing with im-pu-ni-ty, so fair-well to the fe-li-ci-ty of our mai-den do-mes-ti-ci-ty! We shall



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor
 quick-ly be par-so-ni-fied, con-ju-gal-ly ma-tri-mon i-fied, by a doc-tor of di-vi-ni-ty who is lo-

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

ca-ted in this vi - ci - ni - ty. *f* By a doc - tor of di - vi - ni - ty who re - sides in this vi - ci - ni - ty, by a



60

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

vi - ni - ty.

The musical score consists of seven staves. The top six staves are for soloists: Soprano (S. Solo), Alto (A. Solo), Tenor 1 (T. Solo), Tenor 2 (T. Solo), and Bass (B. Solo). Each of these staves contains a whole rest in every measure, indicating that the soloists are silent during this section. The seventh staff is for the Chorus (Chor), which is divided into two parts: a vocal line and a bass line. The vocal line begins with the lyrics 'vi - ni - ty.' and contains a melodic phrase in the first measure, followed by rests in the subsequent measures. The bass line provides harmonic support with chords in the first measure and rests thereafter. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and a common time signature (C) at the end of the seventh staff.

Nº. 12 Recitative

Mabel, Major-General, Samuel, Chorus

Moderato

q = 148

Recitative

1

Mabel

Sopran Solo

Hold, Mon- sters! Ere your pirate caravanserai proceed against our will to wed us all just bear in mind that we are Wards in Chancery, and father is a Mayor- Ge- ne- ral!

Sopran Solo

Alt Solo

Tenor Solo

M.-Gen.

Tenor Solo

Samuel

Bass Solo

We'd bet- ter pause or

Girls

Chor

Pirates

10

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Yes, yes, I am a Ma- jor- dan- gers may be- fall; their fa- ther is a Ma- jor - Ge- ne- ral!

Chor

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

q. = 100

S. Solo He is! Hur - rah for the Ma - jor Ge - ne - ral!

S. Solo

A. Solo

T. Solo

T. Solo Ge - ne - ral! And it is, it is a

B. Solo For he is a Ma - jor - Ge - ne - ral.

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

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



20

S. Solo He is! Hur - rah for the Ma - jor -

S. Solo

A. Solo

T. Solo

T. Solo glo - rious thing_ to be a Ma - jor - Ge - ne - ral.

B. Solo He is! Hur - rah for the Ma - jor -

Chor He is! Hur - rah for the Ma - jor -

He is! Hur - rah for the Ma - jor -

S. Solo
Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo
Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!

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

The musical score is for page 139 and consists of seven staves. The top staff is for the Soprano Soloist (S. Solo), followed by two empty staves for Soprano (S. Solo) and Alto (A. Solo). The next two staves are for Tenors (T. Solo). The sixth staff is for the Bass Soloist (B. Solo), and the final staff is for the Chorus (Chor). The lyrics are: "Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!". The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). The vocal parts feature a melody with eighth and quarter notes, while the bass and chorus parts provide a rhythmic accompaniment with eighth notes.

N°. 13 SONG

Major-General

Allegro

h = 92

10

A

Sopran Solo

Sopran Solo

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Chor

M.-General

All others

[pp]

1. I

2. I

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
 am the ve - ry mo del of a mo - dern Ma jor - Ge ne - ral, I've in - for - ma tion ve - ge - ta ble, a - ni - mal, and mi - ne - ral, I
 know our my thic hi - sto - ry, King Ar thur's, and Sir Ca - ra doc's, I an swer hard a - cros tics, I've a pret ty taste for Pa - ra dox, I

B. Solo

Chor

20

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
 know the kings of Eng land, and I quote the fights his - to - ri - cal, from Ma - ra thon to Wa - ter loo, in or der ca - te - go - ri - cal. I'm
 quote, in E - le - gi - acs, all the rimes of He - lio - ga - ba - lus! In co nics I can floor pe - cu - li - a - ri - ties pa - ra - bo - lous. I can

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
 ve - ry well ac-quaint-ed, too, with mat-ters ma-the-ma-ti-cal; I un-der-stand e-qua-tions, both the
 tell un-doubt-ed Ra-pha-els from Ge-rard Dows and Zoff-an-ies. I know the croak-ing cho-rus from the

B. Solo

Chor



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
 sim-ple and quad-ra-ti-cal, a-bout bi-no-mial the-o-rem I'm teem-ing with a lot of news, with
 "frogs of A-ris-to-pha-nes!"Then I can hum a fugue, of which I've heard the mu-sic's din a-fore, and

B. Solo

Chor

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

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

B. Solo

Chor

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

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

square of the hy - po - then - use, 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 -

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

square of the hy - po - then - use, 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 -

C

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

1.I'm ve - ry good at in - teg - ral and
2.Then I can write a wash - ing hill in

square of the hy - po - then - po - then - use.
fer - nal non - sense, Pin - a - pin - a - fore.



40

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

dif - fer - en - tial cal - cu - lus; I know the sci - en - ti - fi - names of be - ings a - ni - mal - cu - lous: In short, in mat - ters ve - ge - ta - ble,
Ba - by - lon - ic cu - nei - form, and tell you ev - ry de - tail of Ca - rac - ta - cus - 's u - ni - form. In short, in mat - ters ve - ge - ta - ble,

D

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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

1. In short, in mat - ters ve - ge - ta - ble,
 2. But still, in mat - ters ve - ge - ta - ble,

f



E

meno mosso
50 h = 84

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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

[pp]
In

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
fact, when I know what is meant by "ma-me-lon" and "ra-ve-lin", when I can tell at sight a Mau-ser rif-le from a ra-ve-lin; when
chasse-pot

B. Solo

Chor



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
such af-fairs as sor-ties and sur-pri-ses I'm more wa-ry at; and when I know pre-cise-ly what is meant by com-mis-sa-ri-at; when

B. Solo

Chor

60

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

I have learnt what progress has been made in modern gunnery; when I know more of tactics than a novice in a gunnery; in

a tempo
h = 92

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

short, when I've a smattering of elemental strategy you'll say a better Major-General

[ff]

F

70

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
ral has ne-ver sat a gee.

B. Solo

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



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
pp
For my

B. Solo

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

G

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo
mi-li-ta-ry know ledge, though I'm pluck-y and ad-ven-tu-ry, has on-ly been brought down to the be-gin ning of the cen-tu-ry, but

B. Solo

Chor



S. Solo

S. Solo

A. Solo

T. Solo

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

B. Solo

Chor
f
But
f

H

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

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



S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

mo - dern Ma - jor - Ge - ne - ral.

N°. 14 Finale 1

Tutti

Moderato

I Mabel $q = 100$

Recit.

Sopran Solo

Edith

Sopran Solo

Kate, Ruth

Alt Solo

Frederic

Tenor Solo

M.-General

Tenor Solo

Oh, men of dark and dis-mal fate! Fore - go your cru - el em-ploy. Have

Samuel, King

Bass Solo

Girls

Chor

Pirates



a battuta

10

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

pi-ty on my lone - ly state. I am an or - phan boy. An or-phan boy!

Samuel, King

An or-phan boy! How

Chor

Andante

q = 80

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen. Gen. Gen.
These chil-dren whom you see are all that I can call my own. Take

Samuel, King
sad, an or-phan boy!

Chor
Poor fel-low.

20

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen. Gen.
them a-way from me, and I shall be in-deed a-lone! If pi-ty you can feel, leave me my

Samuel, King

Chor
Poor fel-low.

a tempo

Musical score for the first system, featuring vocal parts for Mabel, Edith, Kate, Ruth, Frederic, M.-Gen., Samuel, King, and a Chorus. The M.-Gen. part includes the lyrics: "sole re - main-ing joy! See at your feet they kneel! Your hearts you can-not steel a-gainst the sad, sad tale. of the".

Musical score for the second system, starting with a double bar line and a section marker 'A'. It includes a rehearsal mark '30'. The M.-Gen. part has the lyrics: "lone-ly or - phan boy!". The Samuel, King part has the lyrics: "See, at our feet they kneel! Our hearts we can-not steel a -". The Chorus part has the lyrics: "Poor fel- low. See, at our feet they kneel! Our hearts we can-not steel a -".

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Sam.

Sam, King

gains the sad, sad tale_ of the lone-ly or-phan boy! The or - phan boy! The or - phan boy! See

Chor

gains the sad, sad tale_ of the lone-ly or-phan boy!

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

at our feet they kneel! Our hearts we can-not steel a - gainst the tale_ of the lone - ly or - phan boy.

Chor

Allegro vivace

40 q. = 88

Musical score for measures 40-49. The score includes staves for Mabel, Edith, Kate, Ruth, Frederic, M.-Gen., Samuel, King, and Chor. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics for M.-Gen. are: "I'm tel-ling a ter-ri-ble sto - ry, but it does-n't di-min-ish my glo - ry; for they would have ta-ken my".



50

Musical score for measures 50-59. The score includes staves for Mabel, Edith, Kate, Ruth, Frederic, M.-Gen., Samuel, King, and Chor. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics for M.-Gen. are: "daugh-ters o-ver the bil-lo-wy wa - ters. If I had-nt, in e - le-gant dic - tion in dulged in an in-no-cent".

B

Mabel
Edith
Kate, Ruth
Frederic
M.-Gen.
Samuel, King
Chor

He is tel-ling a ter-ri-ble
He is tel-ling a ter-ri-ble
Kate
He is tel-ling a ter-ri-ble
He is tel-ling a ter-ri-ble
fic - tion, which is not in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble sto - ry.
He is tel-ling a ter-ri-ble
He is tel-ling a ter-ri-ble

60

Mabel
Edith
Kate, Ruth
Frederic
M.-Gen.
Samuel, King
Chor

sto - ry, which will tend to di - min - ish his glo - ry; though they would have ta - ken his
sto - ry, which will tend to di - min - ish his glo - ry; though they would have ta - ken his
sto - ry, he shall die by a death that is go - ry; yes one of the cru - el - est
sto - ry, he shall die by a death that is go - ry; yes one of the cru - el - est
sto - ry, he shall die by a death that is go - ry; yes one of the cru - el - est
sto - ry, he shall die by a death that is go - ry; yes one of the cru - el - est

Mabel
daugh - ters o - ver the bil - lo - wy wa - ters. It is ea - sy, in e - le - gant

Edith
daugh - ters o - ver the bil - lo - wy wa - ters. It is ea - sy, in e - le - gant

Kate, Ruth
slaugh - ters that e - ver were known in these wa - ters. It is ea - sy, in e - le - gant

Frederic
slaugh - ters that e - ver were known in these wa - ters. It is ea - sy, in e - le - gant

M.-Gen.

Samuel, King
slaugh - ters that e - ver were known in these wa - ters. It is ea - sy in e - le - gant

Chor
slaugh - ters that e - ver were known in these wa - ters. It is ea - sy in e - le - gant

70

Mabel
dic - tion to call it an in - no - cent fic - tion, but it comes in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

Edith
dic - tion to call it an in - no - cent fic - tion, but it comes in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

Kate, Ruth
dic - tion to call it an in - no - cent fic - tion, but it comes in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

Frederic
dic - tion to call it an in - no - cent fic - tion, but it comes in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

M.-Gen.

Samuel, King
dic - tion to call it an in - no - cent fic - tion, which is not in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

Chor
dic - tion to call it an in - no - cent fic - tion, which is not in the same ca - te - go - ry as tell - ing a re - gu - lar ter - ri - ble

C

Mabel *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Edith *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Kate, Ruth *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Frederic *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

M.-Gen. *f* It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Samuel, King *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Chor *f* sto - ry. It's ea - sy, in e - le - gant dic - tion, to call it an in - no - cent fic - tion, but it comes in the same ca - te -

Moderato
q = 120

80

Mabel go - ry as tell - ing a re - gu - lar sto - ry.

Edith go - ry as tell - ing a re - gu - lar sto - ry.

Kate, Ruth go - ry as tell - ing a re - gu - lar sto - ry.

Frederic go - ry as tell - ing a re - gu - lar sto - ry.

M.-Gen. go - ry as tell - ing a re - gu - lar sto - ry.

Samuel, King go - ry as tell - ing a re - gu - lar sto - ry. **Solo King** Al - though our dark ca -

Chor go - ry as tell - ing a re - gu - lar sto - ry.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

reer some-times in-volves the crime of steal-ing, we ra-ther think that we're not al-to-ge-ther void of feel-ing; al-

Chor



Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

though we live by strife, we're al-ways sor-ry to be-gin it, for what, we ask, is life, with-out a touch of poe-try

Chor

100

D

Tutti a capella

110

Mabel
Hail, po-e-try, thouheav'n-born maid! Thou gil-dest e'en the Pi-rate's trade.

Edith
Hail, po-e-try, thouheav'n-born maid! Thou gil-dest e'en the Pi-rate's trade.

Kate, Ruth
Hail, po-e-try, thouheav'n-born maid! Thou gil-dest e'en the Pi-rate's trade.

Frederic
Hail, po-e-try, thouheav'n-born maid! Thou gil-dest e'en the Pi-rate's trade.

M.-Gen.

Samuel, King
in it? Hail, po-e-try, thouheav'n-born maid! Thou gil-dest e'en the Pi-rate's trade.

Chor
Hail, po-e-try, thou heav'n born maid! Thou gil-dest e'en the Pi--rate's trade.

Mabel
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

Edith
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

Kate, Ruth
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

Frederic
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

M.-Gen.

Samuel, King
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

Chor
Hail, flow-ing fount of sen-ti-ment, all hail! All hail! di-vine e-mol-li-ment

E

Recit.

120

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

King

Samuel, King

Chor

You may go for you're at li-ber-ty. Our pi-rate rules pro- tect you, and hon-or-a-ry mem-bers of our

Allegro non troppo

q. = 88

130

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor

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

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

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

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

And it

band we do e - lect. For he is an or - phan boy!

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

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.
sometimes is a use - ful thing to be an or phan boy.

Samuel, King

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

F

140

Mabel
Oh. hap - py day, with joy - ous glee we will a - way and mar - ied be!

Edith
Oh. hap - py day, with joy - ous glee they will a - way and mar - ied be!

Kate
Oh. hap - py day, with joy - ous glee they will a - way and mar - ied be!

Frederic
Oh. hap - py day, with joy - ous glee we will a - way and mar - ied be!

M.-Gen.

Samuel, King
Sam + King
Oh. hap - py day, with joy - ous glee they will a - way and mar - ied be!

Chor
boy! - Oh. hap - py day, with joy - ous

Mabel
Should it be - fal au - spi - cious - lee, my sis - ters all will bridesmaids

Edith
Should it be - fal au - spi - cious - lee, her sis - ters all will bridesmaids

Kate, Ruth
Should it be - fal au - spi - cious - lee, her sis - ters all will bridesmaids

Frederic
Should it be - fal au - spi - cious - lee, her sis - ters all will bridesmaids

M.-Gen.

Samuel, King

Chor
glee they will a - way and mar - ied be!

G

Mabel
be. Oh. hap - py day, with joy - ous

Edith
be. Oh. hap - py day, with joy - ous

Kate, Ruth
be. Oh. hap - py day, with joy - ous

Frederic
be. Oh. hap - py day, with joy - ous

M.-Gen.
Oh. hap - py day, with joy - ous

Samuel, King
Oh. hap - py day, with joy - ous

Chor
Should it be - fal au - spi - cious - lee, her sis - ters all will brides maids be. Oh. hap - py day, with joy - ous

160

Mabel
glee we will a - way and mar - ied be! Should it be - fal au - spi - cious lee, my sis - ters all will brides maids

Edith
glee they will a - way and mar - ied be! Should it be - fal au - spi - cious lee, her sis - ters all will brides maids

Kate, Ruth
glee they will a - way and mar - ied be! Should it be - fal au - spi - cious lee, her sis - ters all will brides maids

Frederic
glee we will a - way and mar - ied be! Should it be - fal au - spi - cious lee, her sis - ters all will brides maids

M.-Gen.
glee they will a - way and mar - ied be! Should it be - fal au - spi - cious lee,

Samuel, King
glee they will a - way and mar - ied be! Should it be - fal au - spi - cious lee, her sis - ters all will brides maids

Chor
glee they will a - way and mar - ied be! Should it be - fal au - spi - cious lee,



170

Mabel
be! My sis - ters all will brides-maids be. -

Edith
be! Her sis - ters all will brides-maids be. -

Kate, Ruth
be! Her sis - ters all will brides-maids be. -

Frederic
be! Her sis - ters all will brides-maids be. -

M.-Gen.
should it be - fal au - spi - cious - lee, her sis - ters all will brides-maids be. -

Samuel, King
be! Her sis - ters all will brides-maids be. -

Chor
should it be - fal au - spi - cious lee, her sis - ters all will brides maids be. -

Allegro agitato

q = 132

Recit.

a tempo

Recit.

Mabel

Edith

Kate, Ruth

Auftritt Ruth Ruth

Oh, ma-ster, hear one word, I do im-plore you! Re-mem-ber

Frederic

M.-Gen.

Samuel, King

Chor

a tempo

180

Mabel

Edith

Kate, Ruth
Ruth, your Ruth, who kneels be - fore you!

Frederic

M.-Gen.

Samuel, King

Chor
Yes, yes, re-mem - ber Ruth, who kneels be -

Mabel

Edith

Kate, Ruth

Frederic
A - way, you did de - ceive me.

M.-Gen.

Samuel, King

Chor
fore you. A - way, you did de - ceive him.

190

Mabel

Edith

Kate, Ruth
Oh, do not leave me.

Frederic
A - way, you grieve me. I wish, you'd

M.-Gen.

Samuel, King

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



J

Allegro risoluto
200 h = 104

Mabel

Edith

Kate, Ruth
[senza Ruth]

Frederic
leave me.

M.-Gen.

Samuel, King

Chor
We wish, you'd leave him.

Mabel

Edith

Kate, Ruth

Frederic
Pray ob-serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver

M.-Gen.
Pray ob-serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver

Samuel, King
Pray ob-serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver

Chor
Pray ob-serve the mag-na - ni-mi-ty they dis - play to lace and di-mi-ty! Ne-ver

210

Mabel

Edith

Kate, Ruth

Frederic
was such op - por - tu - ni - ty to get mar-ried with im - pu - ni - ty! But we give up the fe - li - ci - ty of un-

M.-Gen.
was such op - por - tu - ni - ty to get mar-ried with im - pu - ni - ty! But we give up the fe - li - ci - ty of un-

Samuel, King
was such op - por - tu - ni - ty to get mar-ried with im - pu - ni - ty! But we give up the fe - li - ci - ty of un-

Chor
was such op - por - tu - ni - ty to get mar-ried with im - pu - ni - ty! But we give up the fe - li - ci - ty of un-

Mabel Pray ob-

Edith Pray ob-

Kate, Ruth Pray ob-

Frederic bound-ed do-mes - ti-ci-ty though a doc-tor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

M.-Gen. bound-ed do-mes - ti-ci-ty though a doc-tor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

Samuel, King bound-ed do-mes - ti-ci-ty though a doc-tor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

Chor bound-ed do-mes - ti-ci-ty though a doc-tor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty! Pray ob-



K

Mabel serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver was such op - por - tu - ni - ty to get

Edith serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver was such op - por - tu - ni - ty to get

Kate, Ruth serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver was such op - por - tu - ni - ty to get

Frederic

M.-Gen.

Samuel, King

Chor serve the mag-na - ni-mi-ty we dis - play to lace and di-mi-ty! Ne-ver was such op - por - tu - ni - ty to get

Mabel
mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un bound-ed do-mes - ti-ci-ty though a

Edith
mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un bound-ed do-mes - ti-ci-ty though a

Kate, Ruth
mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un bound-ed do-mes - ti-ci-ty though a

Frederic

M.-Gen.

Samuel, King

Chor
mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un bound ed do-mes - ti-ci-ty though a

L

Mabel
doc - tor of di - vi - ni - ty who is lo - ca-ted in this vi - ci - ni - ty!

Edith
doc - tor of di - vi - ni - ty who is lo - ca-ted in this vi - ci - ni - ty!

Kate, Ruth
doc - tor of di - vi - ni - ty who is lo - ca-ted in this vi - ci - ni - ty!

Frederic
But we give up the fe -

M.-Gen.
But we give up the fe -

Samuel, King
But we give up the fe -

Chor
doc - tor of di - vi - ni - ty who is lo - ca-ted in this vi - ci - ni - ty! But they give up the fe -

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor

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

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

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

li-ci-ty of un-bound-ed do-mes-ti-ci-ty. But they give up the fe-li-ci-ty of un-
But we]

string.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor

though a doc - - - - -

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

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

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

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

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

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

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

M

[Molto Allegro]

q = 180

ff

250

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

Edith
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

Kate, Ruth
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

Frederic
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

M.-Gen.
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

Samuel, King
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

Chor
vi - ni - ty, a doc - - - - - tor, a doc - - - - -

Mabel
tor of di - vi - - - ni -

Edith
- - tor of di - vi - - - ni -

Kate, Ruth
tor of di - vi - - - ni -

Frederic
- - tor of di - vi - - - ni -

M.-Gen.
- - tor of di - vi - - - ni -

Samuel, King
- - tor of di - vi - - - ni -

Chor
- - tor of di - vi - - - ni -

Detailed description: This is a musical score for a choir and soloists. It consists of eight staves. The top seven staves are for soloists: Mabel (Soprano), Edith (Soprano), Kate, Ruth (Soprano), Frederic (Tenor), M.-Gen. (Tenor), and Samuel, King (Bass). The bottom two staves are for the Chorus, with a Soprano and Bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are 'tor of di - vi - - - ni -'. The score includes various musical notations such as notes, rests, and slurs. The page number '260' is located at the top right.

Mabel
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Edith
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Kate, Ruth
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Frederic
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

M.-Gen.
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Samuel, King
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Chor
ty, though a doc-tor of di - vi - ni - ty, who re - sides in this vi - ci - ni - ty, though a doc - tor, a doc - tor, a

Tempo I°
[h = 100]

270

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

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

Kate, Ruth
doc - tor of di - vi - ni - ty, of di - vi - ni - ty.

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

M.-Gen.
doc - tor of di - vi - ni - ty, of di - vi - ni - ty.

Samuel, King
doc - tor of di - vi - ni - ty, of di - vi - ni - ty.

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

Musical score for seven parts: Mabel, Edith, Kate, Ruth, Frederic, M.-Gen., Samuel, King, and Chor. The score is written in G major (one sharp) and consists of ten measures. Each part is represented by a staff with a treble clef, except for Samuel, King, which has a bass clef. The notation is minimalist, with horizontal lines on the staves and a final note with a fermata in the tenth measure of each part. The parts are grouped by a large bracket on the left side.