

W.S. Gilbert
Arthur Sullivan

The Pirates of Penzance

or

The Slave of Duty

Akt 2
Partiturauszug Vokal

Revision 2015
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Solo Mabel

N° 01 Introduction

Mabel, Chorus

Allegro con tenerezza

q = 112

Arthur Sullivan
1842 - 1900

Mabel

17 **A** **8** **B** **16**

42 **C**

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

48

hap - py day-light is dead, and dark-some dan gers lower? See, heav'n has

53

lit her lamp, the mid-night hour is past, and the chil - ly night air is damp, the

58

dews are fall - ing fast. Dear fa-ther, why leave your bed when hap - py

62 **D** a tempo

19

day - light is dead? -

Solo Mabel

N°. 02 Recitative

Major-General, Frederic

[colla voce]

q = 112

1 **TACET**

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale
1 Mabel

A 13 17

31 **B** 8 **C** *p*

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

42

though ye die in com - bat go - ry! Ye shall live in song and sto - ry,

46

Go to im - mor - ta - li - ty. Go to death, and go to slaugh - ter!

50

Die and ev - ry Corn - ish daugh ter with her tears your grave shall wa - ter! Go, ye

54 **D** 17

he - roes, go and die!

73 **E** 14 **F** 15

102 **G**

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

107

Ye shall live in song and sto - ry, go - to im - mor - ta - li - ty! Go to

111

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

114

daugh-ter with her tears your grave shall wa - ter! Go, ye he - roes, go and

118 **H**

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

122 *f*

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

124

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

130 **J**

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

136 *ff*

foe! At last they go, at last they go, at last they

139

go, at last they real - ly go!

N°. 04 Recitative & Trio

Fred, King, Ruth

1 **Recitativo**

TACET



N°. 05 Trio

Fred, King, Ruth

Allegro grazioso

q = 120

TACET



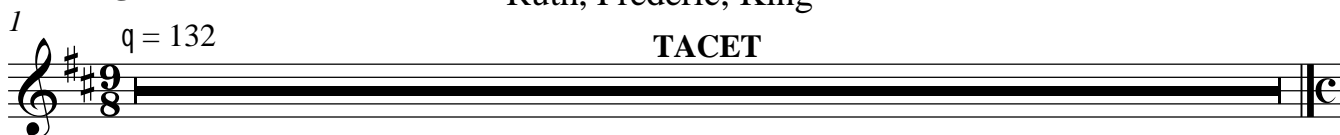
N°. 06 Trio

Ruth, Frederic, King

Allegro molto

q = 132

TACET



N°. 07 Recitative, Duet

Mabel, Frederic

1 Mabel



All is pre pared! Your gal-lant crew a - wait you!

My Fre-de-ric in



tears! It can-not be that li - on heart quails ... conflict?

A

Moderato

q = 100 **5**



But you are twen-ty- one!



Oh, hor - ri- ble!

Ca - tas - tro - phe ap - pall - ing!



Oh, no! Ah, Fred-'rick hear me!

N°. 08 Duet

Allegro agitato

Mabel, Frederic

q = 100

1 Mabel **2** *f*

Stay, Fred'-ric, stay! They have no le-gal claim! No sha-dow of a

8 **9**

shame will fall up - on thy name; stay, Fred'-rick, stay!

21 **A**

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

27 **rit.**
2

shame will fall u-pon thy name; Stay, Fred-ric, stay!

B

Andante

q = 92

prima volta solamente

35

Ah, leave me not to pine a-lone and de-so- late! No fate seemed fair as

40 *[p]*

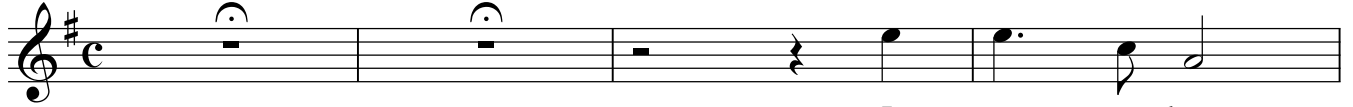
mine, no hap - pi-ness so great; and na - ture, day by day, has sung in ac-cents clear this

47

joy-ous round-e - lay: He loves thee..he is here! Fa - la la la, fa - la la la! He

53 **rall.**
1. 2. 54

loves thee, he is here! Fa la la la, fa - la!

C57 *q* = 88

It seems so long.

61



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

Allegro vivace

66

q = 100

swear it!

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

71



food for joy - ous_ laugh-ter; he will be faith - ful to his sooth till we are wed, and_ e-ven

D

76

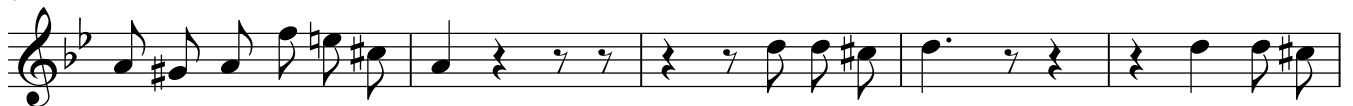


af - ter!

Oh, here is love, and here is truth,

he

82



will be faith-ful to his sooth,

till we are wed,

yes, e-ven

E

87



af - ter! Oh, here is love, and here is truth and here is food for joy - ous_ laugh-ter; he

93



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

98



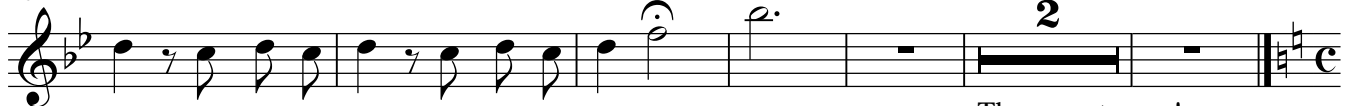
sooth,

and af -

ter, e-ven af -

ter! oh, here is

104



love, and here is truth, oh, here is love, is love!

The same to you!
Farewell! Adieu!

N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

1 Mabel

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

5

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

Moderato

q = 112

8 **a battuta**

A cri - sis now, af-fairs are com - ing to!

38

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

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

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

44

Dearly as I loved him before, his heroic sacrifice to his sense of duty has endeared him to me tenfold. He has done his Duty. I will do mine, Go ye and do yours,

49

N°. 10 Sergeant, Chorus

Allegro marziale

q = 112

TACET

Solo Mabel

N°. 11 Solo

Sergeant, Chorus of Pirates and Police

Allegretto

1 q. = 72

TACET

N°. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale

1 q = 128

TACET

N°. 13 + 14 Recitative, Finale

Tutti

Recitative

Mabel

Moderato

9 8

19 Recitative 4

1 3 13 A 11

B 28 Allegro grazioso 12 3 63 2 3

69 C D 13 12

94 **E** 8 4
 Fre - de - ric, save us!

107 **F** 2 8 **G** Recitative
 Is he to die, un - shri - ven, un - an - neald?

120 6
 Will no one in his cause a wea - pon wield?

129 **H** a tempo Allegro moderato q = 100
 3 11

144 **J** Moderato q = 108 **K** Lento q = 80
 10 4 7

165 **L** L'istesso tempo 11 **M** 14

191 **O** accelerando 7 Moderato q = 108 15

Tempo di Valse
 214 q = 192 4 Mabel
 Poor wan - d'ring ones, — though ye have sure - ly strayed,

225

226 *colla voce* *rall.*
 take heart of grace, your steps re - trace, poor wan - dring ones!

234 *a tempo* *q = 192*
 Poor wan - dring ones, if such poor love as ours can help you

243 *p.*
 find true peace of mind, why, take it, it is yours. Ah, ah,

251 *f*
 — ah, ah, ah! Ah, ah, ah, ah, ah! Fair days will shine.

259
 Take heart

265

270
 Take mine! Take heart!

277

282

P

287 *q = 200*
 Take mine! Ah! Fair days will shine, take heart, fair days will

295

shine, take heart, Take

308

heart. Take ours!

314

10 rall. 4

Sopran Edith

N°. 01 Introduction

Mabel, Chorus

Arthur Sullivan
1842 - 1900

Allegro con tenerezza

q = 112

TACET

N°. 02 Recitative

Major-General, Frederic

[colla voce]

1 q = 112

TACET

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale

1 Edith

A

13

17

31 **B** **8** **C** **15** **D** *[f]*

Go, ye he-roes, go_and

56

die, go, ye he-roes, go_and die!

Go_and do your

75

best_en-dea-vour, and_be-fore_all links we se-ver,

78

we_will say fare-well_for e-ver, Go to glo-ry and the grave!

87 **F** **15** **G**

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

106

go - ry, Ye — shall live in song — and sto-ry, go to im-mor-ta - li - ty; go to

111

death, and go to slaugh-ter die and ev - 'ry Cor - nish daugh-ter with her

115

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

118 **H**

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

122 *f*

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

124

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

130 **J**

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

136 *ff*

foe! At last they go, at last they go, at last they

139

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

Sopran Edith

N°. 04 Recitative & Trio

Fred, King, Ruth

1 **Recitativo**

TACET

Musical notation for N°. 04 Recitative & Trio. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is mostly empty, indicating a recitative section. It ends with a double bar line and a key signature change to two sharps (F#, C#) and a 2/4 time signature.

N°. 05 Trio

Ruth, Frederic, King

Allegro grazioso

q = 120

TACET

Musical notation for N°. 05 Trio. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The staff is mostly empty, indicating a recitative section. It ends with a double bar line and a key signature change to two sharps (F#, C#) and a 9/8 time signature.

N°. 06 Trio

Ruth, Frederic, King

Allegro molto

q = 132

TACET

Musical notation for N°. 06 Trio. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The staff is mostly empty, indicating a recitative section. It ends with a double bar line and a common time signature (C).

N°. 07 Recitative, Duet

Mabel, Frederic

1

TACET

Musical notation for N°. 07 Recitative, Duet. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is mostly empty, indicating a recitative section. It ends with a double bar line and a key signature change to two sharps (F#, C#) and a common time signature (C).

N°. 08 Duet

Mabel, Frederic

Allegro agitato

q = 100

20

A

12

rit.

2

First system of musical notation for N°. 08 Duet. It consists of a single staff in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The staff contains a series of rests. Above the staff, there are markings for measures 20, 12, and 2. A box labeled 'A' is placed above the first measure. The system ends with a double bar line and a key signature change to two sharps (F#, C#) and a 3/4 time signature.

B

Andante

q = 92

18

1.

rall.

54

Second system of musical notation for N°. 08 Duet. It consists of a single staff in treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The staff contains a series of rests. Above the staff, there are markings for measures 18 and 54. A box labeled 'B' is placed above the first measure. The system ends with a double bar line and a common time signature (C).

C

57 q = 88

2

4

Third system of musical notation for N°. 08 Duet. It consists of a single staff in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The staff contains a series of rests. Above the staff, there are markings for measures 2 and 4. A box labeled 'C' is placed above the first measure. The system ends with a double bar line and a key signature change to two flats (Bb, Eb) and a 2/4 time signature.

Sopran Edith

Allegro vivace
 67 *q* = 100

77 **D** 10 **E** 3

91 15 4

N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

1 **TACET**

N°. 10 Song

Sergeant, Chorus of Police

Allegro marziale
q = 112

TACET

N°. 11 Solo

Sergeant, Chorus of Pirates and Police

1 **Allegretto**

TACET

N°. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale
q = 128

TACET

N^o. 13 + 14 Recitative, Finale

Tutti

Recitative

Edith **Moderato**

9 8

19 **Recitative** **Allegro grazioso**

4 3 13

17 **A** **B** 1. 3 2. 5 63

11 12 3 5

69 **C** **D**

13 12

94 **E** **F**

13 2 8

118 **G** **Recitative** **H** **Allegro moderato**
a tempo q = 100

11 4 11

144 **J** **Moderato** q = 108 **K** **Lento** q = 80

10 4 7

L'Istesso tempo

165 **L** **M**

11 14

191 **O** **Moderato**
accelerando 7 *q = 108* 15

214 **Tempo di Valse** *colla voce*
rall. *rall.* *rall.* *rall.*
q = 192 15 4

234 **a tempo** *q = 192* 10 3 *colla voce* Edith *p*
 Poor wan - d'ring one

253 *f*
 Poor wan - d'ring one, fair days will shine. Take____

260
 heart_____

265

270
 _____ Take__ mine! Take heart!_____

277

282
 _____ Take

P288 $q = 200$

mine! Ah! Fair days will shine, take heart,

294

fair days will shine, take heart,

303

Take heart. - Take - -

312

- ours! -

Alt Solo

N°. 01 Introduction

Mabel, Chorus

Allegro con tenerezza

q = 112

TACET

A single musical staff in treble clef, key signature of two flats (B-flat and E-flat), and 6/8 time signature. The staff contains a solid black line representing a TACET. The piece ends with a double bar line and a final key signature change to one flat (B-flat) and a 4/4 time signature.

N°. 02 Recitative

Major-General, Frederic

[colla voce]

1 q = 112

TACET

A single musical staff in treble clef, key signature of one flat (B-flat), and 8/4 time signature. The staff contains a solid black line representing a TACET. The piece ends with a double bar line and a common time signature (C).

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

1 Allegro marziale

A musical staff in treble clef, common time signature (C). The staff is divided into two sections by a double bar line. The first section is labeled 'A' in a box and has a duration of 13 measures. The second section has a duration of 17 measures.

A musical staff in treble clef, common time signature (C). The staff is divided into three sections by double bar lines. The first section is labeled 'B' in a box and has a duration of 8 measures. The second section is labeled 'C' in a box and has a duration of 15 measures. The third section is labeled 'D' in a box and has a duration of 19 measures.

A musical staff in treble clef, common time signature (C). The staff is divided into two sections by a double bar line. The first section is labeled 'E' in a box and has a duration of 14 measures. The second section is labeled 'F' in a box and has a duration of 15 measures.

A musical staff in treble clef, common time signature (C). The staff is divided into two sections by a double bar line. The first section is labeled 'G' in a box and has a duration of 16 measures. The second section is labeled 'H' in a box and has a duration of 12 measures.

A musical staff in treble clef, common time signature (C). The staff is divided into three sections by double bar lines. The first section is labeled 'J' in a box and has a duration of 8 measures. The second section has a duration of 5 measures. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

N^o. 04 Recitative & Trio

Fred, King, Ruth

Recitativo
1 Ruth **11** **Moderato** **2** Ruth
And

16 **17**
I, your lit-tle Ruth!

Allegro grazioso **A**
q = 120
Ruth Solo 1. verso
8
When you had left our pi-rate fold, we tried to raise our spi-rits faint ac-

13
cord ing to our cus tom old, with quip and quib blequaint. But all in vain the quips we heard, we

19
lay and sobh'd up - on the rocks, un - til to som-bo - dy oc-curr'd a star-ting pa-ra - dox.

25
A pa - ra - dox, a most in - ge-nious pa - ra - dox! We've quips and

29
quib - bles heard in flocks. But none to beat this pa - ra -

B
32
dox!

33



A pa - ra - dox, a pa - ra .dox, a most in - ge - ni - ous pa - ra - dox, Ha, ha,

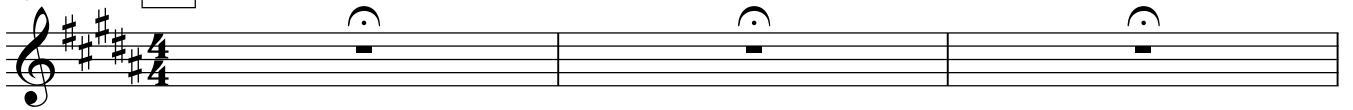
38



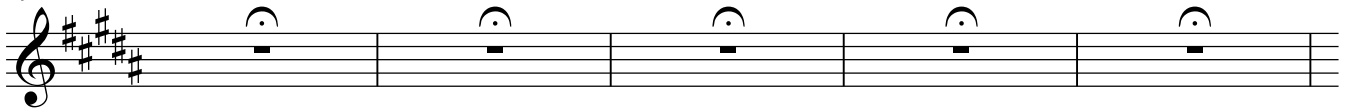
ha, ha, ha, ha, ha, ha, ha, this pa - ra - dox.

46

C



49



D

a tempo

q = 120

54



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

Ha, ha, ha,

67

E

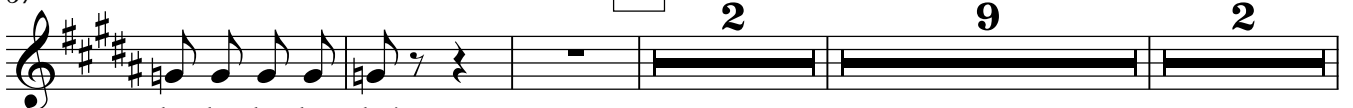
rall. .

2

9

rall. .

2



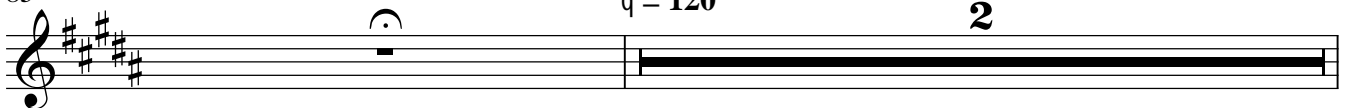
ha, ha, ha, ha, ha!

F

a tempo

q = 120


83



2


Alt Solo

86



He is a litt-le boy of five! Ha, ha, ha, ha, ha, ha, ha, ha! That pa-ra-dox, that


93



pa-ra-dox, that most in-ge-nious pa-ra-dox, ha, ha, ha, ha ha, ha, ha, ha! That pa - ra -


99

G



dox. Ha, ha, ha, ha, ha ha, ha, ha! That cu-rious pa - ra - dox, ha, ha, ha, ha ha, ha, ha,

105



ha! That most in - ge - nious pa - ra - dox.

Allegro molto**N°. 06 Trio**

Ruth, Frederic, King

q = 132

1

Ruth



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

5



base de-cep - tion to re - pay___ This ve - ry day___ my venge-ance

8



dire___ shall glut it - self in gore. A-way, a - way!

18

A



Yes, yes, to-night the trai - tor

28



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

31 **B** *mf*

To- night he dies!_ They will wel-ter in sor-row,

36 *p*

in their na-tures to che - rish: To -

40

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

43

sor - row; the one soft spot in tgeir natu-res they che - rish, and

46 **C**

all who plot to a-buse it shall pe - rish! A-way, a- way, a - way! To-night the

50

trai - tor dies! A-way, a- way, to night,___ to night,___ to night___ the

56 **3**

trai - tor dies!_ To - night! A - way!

N°. 07 Recitative, Duet

Mabel, Frederic

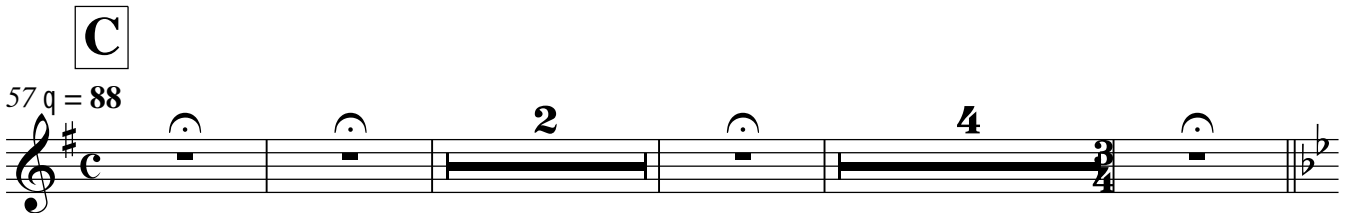
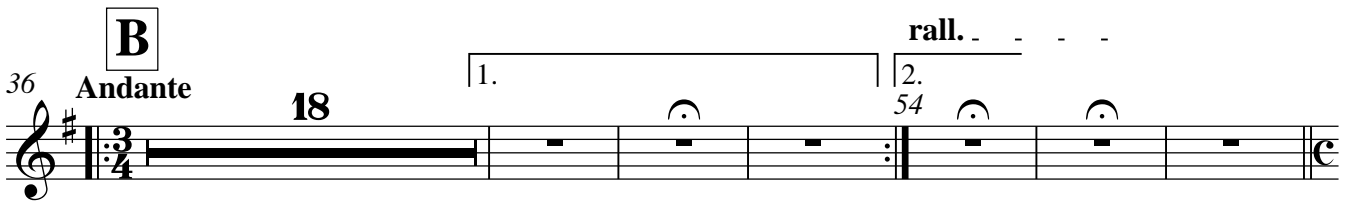
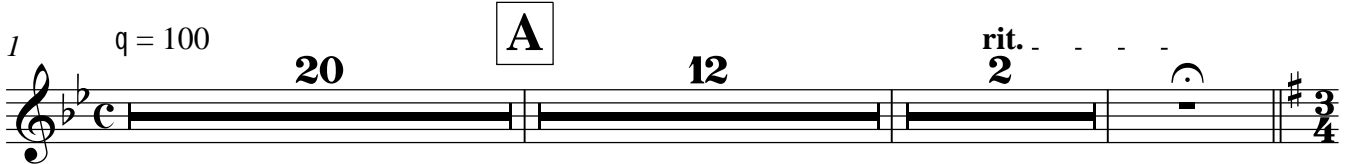
TACET



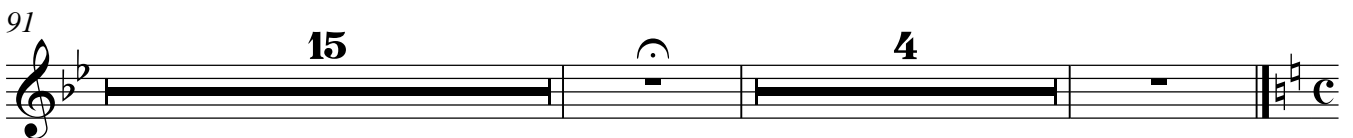
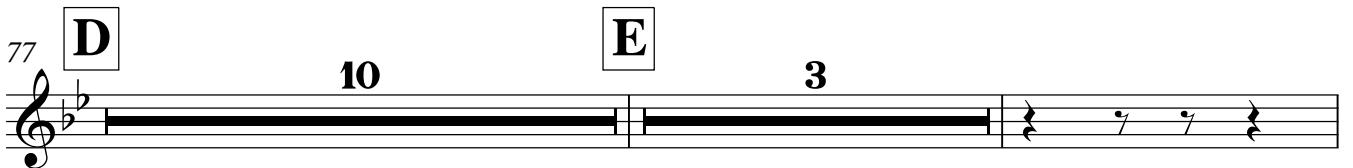
N°. 08 Duet

Mabel, Frederic

Allegro agitato



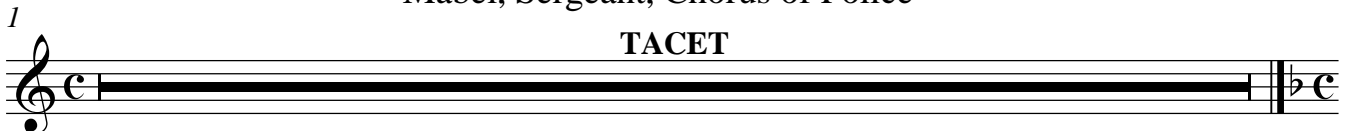
Allegro vivace



N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

TACET



Allegro marziale

N°. 10 Song

q = 112

TACET

N°. 11 Solo

Allegretto

Sergeant, Chorus of Pirates and Police

q. = 72

TACET

N°. 12 Chorus Of Pirates

Allegro marziale

Samuel, Chorus

q = 128

TACET

N°. 13 + 14 Recitative, Finale

Tutti

Recitative

Kate, Ruth

9

Moderato

8

Recitative

19

4

Allegro grazioso

1

3

13

A

B

1. 2.

11

12

3

2

3

C

D

13

12

E

F

13

2

8

118

G Recitative

11

3

a tempo

Allegro modera

H **J**
Allegro moderato **Moderato**
 133 *q* = 100 **11** *q* = 108 **10**

K **Lento**
 154 **3** *q* = 80 **7**

L **M** **Ruth**
 165 **L'Istesso tempo** **11** **2**
 One mo-ment, let me

181
 tell you who they are: they are no mem-bers of the com - mon throng, they are

185 **3**
 all no-ble men who have gone wrong.

N **accelerando** **Moderato**
 191 *q* = 108 **7** **15**

Tempo di Valse **rall.**
 214 *q* = 192 **15** **4** **colla voce**

a tempo
 234 *q* = 192 **13**

247 *colla voce*

Kate p

Ruth Poor wan - d'ring one Poor wan - d'ring

256

f

one, take heart, take heart, Take a - ny

274

heart, take ours! Take heart! Take

284

P *f* *q = 200* *a2*

ours! Take heart! Fairdayswill shine, take heart, fairdayswill

295

shine, take heart, Take

308

heart. Take ours!

314

10 *rall.* **4**

Tenor Frederic

N°. 01 Introduction

Mabel, Chorus

Arthur Sullivan

1842 - 1900

Allegro con tenerezza

Frederic q = 112

TACET

N°. 02 Recitative

Major-General, Frederic

[colla voce]

q = 112

1 Frederic

Dear sir, they

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale

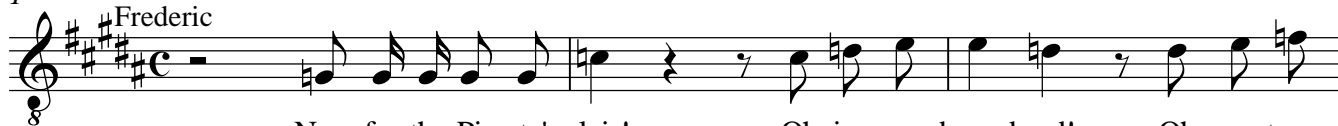
1 Frederic

N^o. 04 Recitative & Trio

Fred, King, Ruth

1 **Recitativo**

Frederic



Now for the Pi-rate's lair! Oh joy un-bound-ed! Oh sweet re-

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

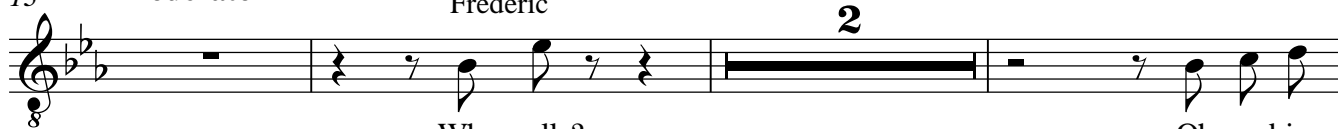
for the re-peat-ed acts of theft and pil-lage, which, at a sense of du ty's stern dic ta-tion,



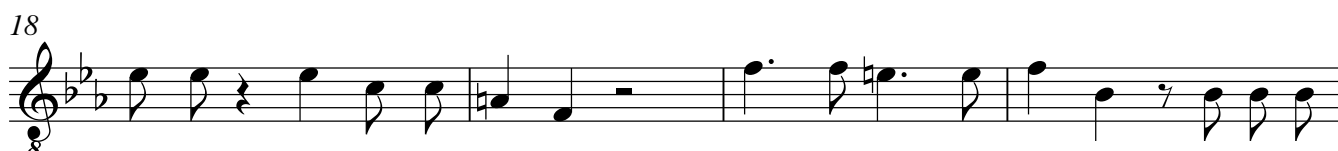
I, cir-cum-stan-ce's vic - tim, habe been guil - ty!

13 **Moderato**

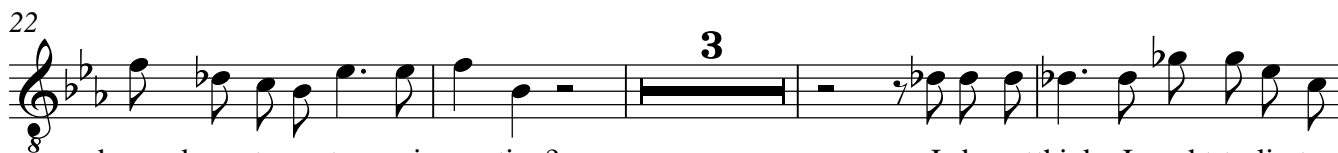
Frederic



Who calls? Oh mad in -



tru-ders! How dare you face me! Know ye not, oh rash ones, that I have



doomed you to ex-ter - mi - na - tion? I do not think I ought to lis-ten



to you; yet mer - cy should al - loy our stern re sent - ment, and



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

Allegro grazioso

q = 120

Frederic

9 15 6

A

A pa-ra- dox?

B

33

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

38 4

ha, ha, ha, ha, ha, ha, ha, this pa - ra - dox.

46 C

49 D

D
a tempo

q = 120

54 5

Dear me, let's see! Yes,

63 3

yes, with yours my fi - gures do a - gree!

E
rall.

70 E

rall.

71 -

How quaint the ways of pa - ra dox! At com - mon sense she gai - ly mocks! though

76

count - ing in the u - sual way, years twen - ty - one I've been a - live, yet,

80 **rall.**

reck - ning by my na - tal day, yet, reck - ning by my

F

a tempo

83 **q = 120**

na - tal day, I am a litt - le boy of five. Ha, ha, ha, ha, ha, ha, ha!

91

That pa ra dox, that pa ra dox, that most in ge - nious pa ra dox, ha, ha, ha, ha, ha, ha, ha, ha, That pa - ra - ha!

G

99

dox Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! That

106

most in - ge - nious pa - ra - dox. **3**

N^o. 06 Trio

Ruth, Frederic, King

Allegro molto

1 *q* = 132
Frederic

9

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

13

du - ty hard to do to - day! — My heart is fill'd — with an - guish dire; — it strikes me

17 **A** 7

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

27

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

31 **B** 2 *mf* 2

His girls like wise, — and all — the

38 *p*

plot. — To - night he dies! Yes, or ear - ly to mor - row. His

42

girls like - wise, they will wel - ter in sor - row; the

44

one soft spot in tgeir natu-res they che - rish, and all who plot to a buse it shall

47 **C**

pe - rish! A-way, a - way, a - way! To night the trai - tor dies! Away a - V.S.

Tenor Frederic

52
8

way, to night, to night, to night the trai - tor

57
8

dies! To - night! A - way!

N^o. 07 Recitative, Duet

Mabel, Frederic

1 Frederic 4 Frederic

No, Ma-bel, no! A

8 Moderato
q = 100

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

11

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

14

birth-day! I've just dis - co-ver'd that I was born in leap-year, and that

18 2

birth-day will not be reach'd by me till nine - teen for-ty!

24 2

And so, fare well!

N°. 08 Duet

Mabel, Frederic

Allegro agitato

q = 100
Frederic

11 *f*

8 Nay, Ma - bel, nay; to - night I quit these walls! The

16

8 thought my soul ap - peals; but when stern du - ty calls, I must o - bey!

21 **A**

8 Nay, Ma-bel, nay; but du-ty's name. The thought_ my soul ap-

27 *rit.* 2

8 pals; but when_ stern du - ty calls, I must o - bey!

B

Andante

q = 92
secunda volta solamente

34

8 Ah, I must leave thee here in end-less night to dream,

39

8 where joy is dark and drear, and sor - row all su preme; when na - ture, day by day, will sing

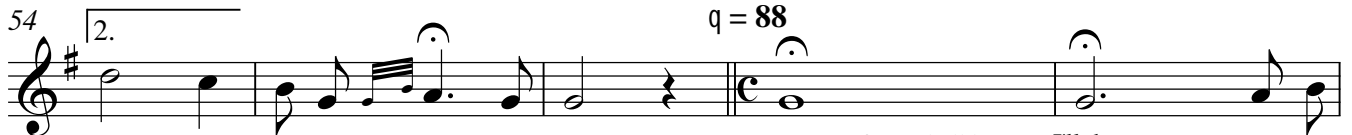
45

8 _ in al-tered tone this wea-ry roun - e - lay: He loves thee..he is gone. Fa -

51 1.

8 la la la, fa - la la la! He loves thee, he is


rall.**C**

54  **q = 88**
 gone! Fa la la la, fa - la! In 1940 I of age shall be; I'll then return and claim you, I de

59  **3**
 clare it. Swear that till then you will be true to me!

Allegro vivace


66  **q = 100**
 Oh, here is love, and here is truth, and here is

71 
 food for joy - ous_ laugh - ter; she will be faith - ful to her sooth till we are

75  **D**
 wed, and_ e ven af - ter! Oh, here is love, and here is truth She

81 
 will be faith-ful to her sooth, till we are wed, and e-ven af - ter and e-ven

86  **E**
 af - ter! Oh, here is love, and here is truth and here is

91 
 food for joy - ous_ laugh - ter; she will be faith-ful to her sooth. She

97 
 will be faith to her sooth till_ we are wed, and_ e-ven af - ter, e ven af -

103
8
ter! oh, here is love, and here is truth, oh, here is

106
8
love, is love! Farewell! Adieu! Farewell! Adieu!

N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

1
8
TACET

N°. 10 Song

Sergeant, Chorus of Police

Allegro marziale

q = 112

8
TACET

N°. 11 Solo

Sergeant, Chorus of Pirates and Police

Allegretto

q. = 72

1
8
TACET

N°. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale

q = 128

1
8
TACET

N^o. 13 + 14 Recitative, Finale

Recitative
Frederic

Tutti

8 Hush hush, not a word, I see a light in - side! The

3 8 Maj - or Gen'-ral comes, so quick-ly hide!

9 **Moderato** 8 **Recitative** 4 6/8

1 **Allegro grazioso** 3 13 11 **A**

28 **B** 12 3 5 63 **C**

69 **C** 13 12 **D**

94 **E** 9 Beau-ti-ful-Ma-bel, I would if I could, but I am not a - ble.

107 **F** 2 8 **G** **Recitative** 11

129 **H** 3 **a tempo** **Allegro moderato** q = 100 11 **C**

J **Moderato** $q = 108$ **10** **K** **3**

L **Lento** $q = 80$ **7** **L'Istesso tempo** **11**

M **O** **accelerando** **14** **7**

Moderato $q = 108$ **15** **Tempo di Valse** $q = 192$ **15**

4 **colla voce** **11** $q = 192$ **3** **colla voce** **Frederic** *p* **Poor**

251 *f* wan - d'ring one Poor wan - d'ring one, take heart, take

260 **11** heart, Take a - ny heart, take ours!

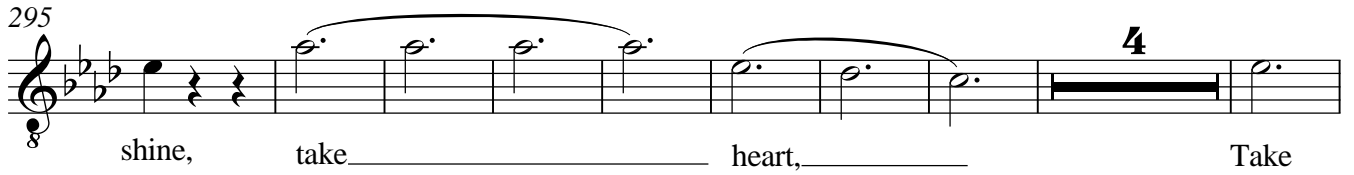
277 **2** Take heart! **2** Take ours!! **3**

P

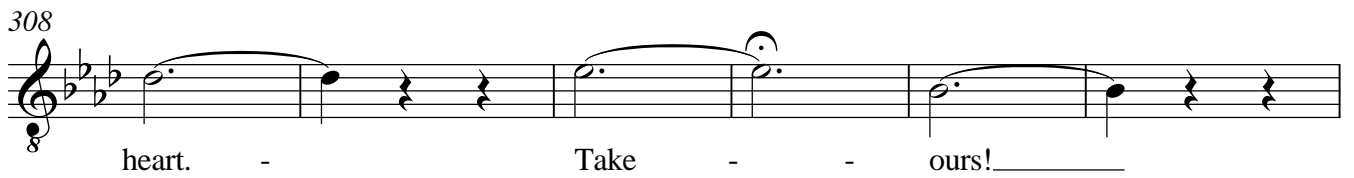
288 *f* *q = 200*



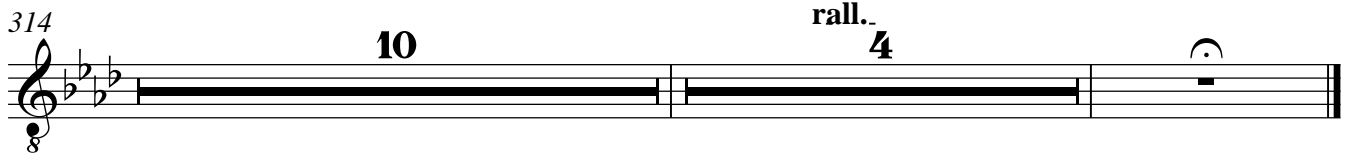
Take heart! Fair days will shine, take heart, fair days will



shine, take heart, Take



heart. Take ours!



rall. 4

Tenor Major-General

N°. 01 Introduction

Mabel, Chorus

Arthur Sullivan
1842 - 1900

Allegro con tenerezza

TACET

N°. 02 Recitative

Major-General, Frederic

[colla voce]

q = 112

1 M.-Gen.

2 Now Fred - er - ic, let your es - cort li - on - heart - ed

3 be sum - mon'd to re - cieve a gen' - ral's bless - ing

ere they de - part up - on their dread ad - ven - ture.

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

1 **Allegro marziale**

A 13 17

B 8 **C** 15 **D** 19

E 14 **F** 15

G 16 **H** 8

Tenor Major-General

126
8
A-way, a-way! These pi-rates slay! Then do not stay!

129
8
Then why this de-lay! Yes, but you don't go!

136
8
Yes, but you don't go! At last they go, at last they

139
8
go, at last they real-ly, real-ly go!

N^o. 04 Recitative & Trio

Fred, King, Ruth

1 Recitativo

TACET

N^o. 05 Trio

Fred, King, Ruth

Allegro grazioso

q = 120

9 A 23 B

33 C

49

D
a tempo
q = 120

E
rall.

54 15 2 9 2

F
a tempo
q = 120

G

83 15 10 3 9

N°. 06 Trio

Ruth, Frederic, King

Allegro molto
1 q = 132

TACET

N°. 07 Recitative, Duet

Mabel, Frederic

1

TACET

N°. 08 Duet

Mabel, Frederic

Allegro agitato
1 q = 100

TACET

N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

1



TACET

N°. 10 Song Chorus

Mabel, Sergeant, Chorus of Police

Allegro marziale

q = 112



TACET

N^o. 11 Solo

Sergeant, Chorus of Pirates and Police

Allegretto
q. = 72
TACET

N^o. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale
q = 128
TACET

N^o. 13 + 14 Recitative, Finale

Recitative
 M.-Gen.

Tutti

7

Yes yes, the Ma - jor Gen'-ral

9 **Moderato**

comes. Tor - men-ted with the an-guish dread of false-hood un - a-ton'd, I

12

lay up - on my sleep - less bed, and tossed and turned, and groaned; the

14

man who finds his con-sciece ache no peace at all en-joys; and as I lay in bed a-wake, I

17 **Recitative**

thought I heard a noise. Now all is still, in dale or hill, my mind is set at

20

ease; so still the scene, it might have been the sigh-ing of the

1 **Allegro grazioso**

breeze.

1. Sig - hing soft - ly to the ri - ver, comes the lone - ly
 2. Yet the breeze is but a ro - ver, when he wings a -

breeze; set - ting na - ture all a - qui ver, rust - ling through the trees.
 way, — brook and pop lar mourn a lo - ver, sigh - ing "well - a - day."

And the brook, in rip - pling mea - sure, laughs for ve - ry love, —
 Ah. the do - ing and un - do - ing that the rogue could tell, —

while the pop - lars, in their plea - sure, wave their arms a - bove.
 when the breeze is out a - woo - ing who can woo so well?

1. Ri - ver, ri - ver, lit - tle ri - ver, may thy lo - ving pros - per e'er; hea - ven
 2. Pret - ty brook, thy dream is o - ver, for thy love is but a ro - ver; sad

speed the pop - lar tree, may thy woo - ing hap - py be, hea - ven
 lot of pop - lar trees, court - ed by a fic - le breeze, sad the

speed the pop - lar tree, may thy woo - ing hap - py be! —
 lot of pop - lar trees, court - ed

63 2.

8 by a fic - - le brezze.

69 C D

13 12

8

94 E

4

8 Fred - e - ric here Oh joy! Oh rap - ture! Sum - mon your men, and ef -

101 F

5 2 8

8 fect their cap - ture.

118 G Recitative

14

8

132 H J

Allegro moderato Moderato

a tempo q = 100 11 q = 108 10

8

154 K L M

Lento

q = 80 3 7

8

165 L L'Istesso tempo M

11

8 A -

178 N


11

8 way with them, and place them at the bar!

Tenor Major-General

O

191 **accelerando** **Moderato**
 M.-Gen. $q = 108$



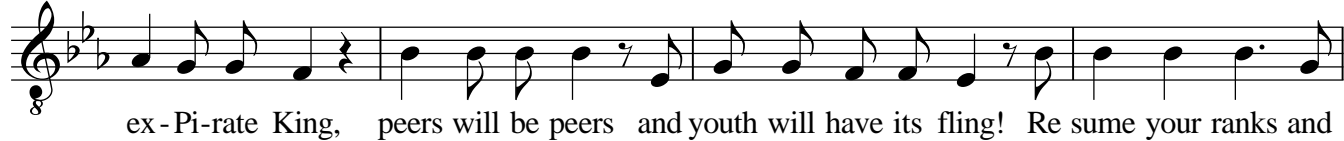
No Eng-lish-man un-mov'd that state-ment hears! Be-

202



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

207



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

211



le-gis-la-tive du-ties, and take my daugh-ters, all of them are

Tempo di Valse

214 $q = 192$ **18**



beau-ties!

colla voce a tempo
 rall. - q = 192
 233
 10 3 colla voce M.-Gen. p
 8
 Poor wan - d'ring

252
 8
 one Poor wan - d'ring one, take heart, take heart, f

261
 8
 11 2
 Take a - ny heart, take ours!

279
 8
 2 3
 Take heart! Take ours!

q = 200
 288
 8
 f P
 Take heart! Fair will shine, take heart, fair will shine, take days days

297
 8
 4
 heart, Take heart. -

309
 8
 10 rall. 4
 Take - ours! -

Bass Solo

N°. 01 Introduction

Mabel, Chorus

Arthur Sullivan
1842 - 1900

Allegro con tenerezza

q = 112

TACET



N°. 02 Recitative

Major-General, Frederic

[colla voce]

l q = 112

TACET



N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale

l Sergeant **13**

A



When the foe-man bares his steel we un-

18



com-fort-a - ble feel and we find the wis-est thing is to

22



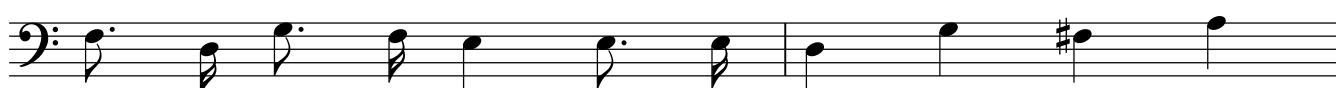
slap our chests and sing ta-ran-ta - ra! For whenthea tened with e-meutes, and your

26



heart is in your boots, there is no - thing brings it round like the

29



trum - pets mar - tial sound, like the trum - pets mar - tial

31 **B**



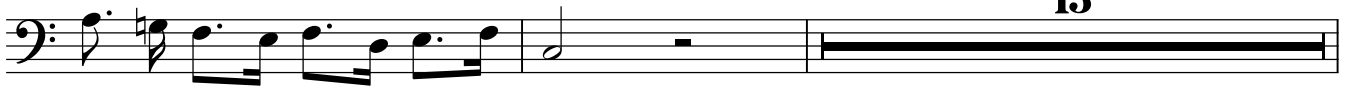
sound. Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ra - ta - ra, ta-ran - ta-ra, ta-ra - ta V.S.

34



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

37



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

54



Though to us it's e - vi - dent, these at -

60



64



ten-tions are well meant! Such ex - pres-sions don't ap-pear cal-cu-

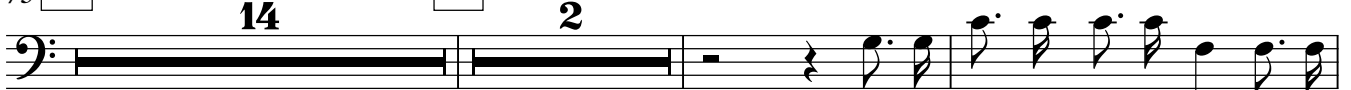
68



la-ted men to cheer who are going to meet their fate in a high-ly ner-vous state!

Still to us it's e - vi - dent these at - ten-tions are well meant.

73



We ob serve too great a stress on the

91



risks that on us press, and of re - fer-ence, a lack to our chance of com-ing back. Still, per

94

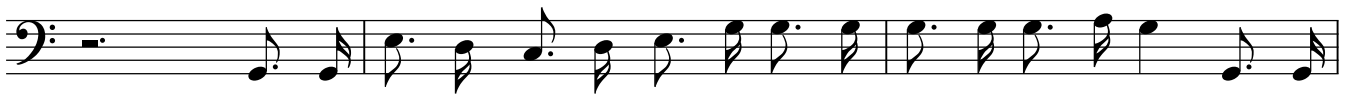


haps it wouls be wise not to carp or cri - ti - cise, for it's

96

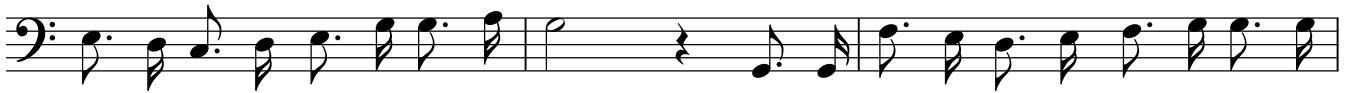


ve - ry e - vi - dent these at - ten-tions are well meant.

102 **G**

When the foe - man bears his steel, ta - ra - ta - ra, ta - ra - ta - ra, we un -

105



com - for - ta - ble feel, ta - ran - ta ra! and we find the wis - est thing, ta - ran - ta -

108



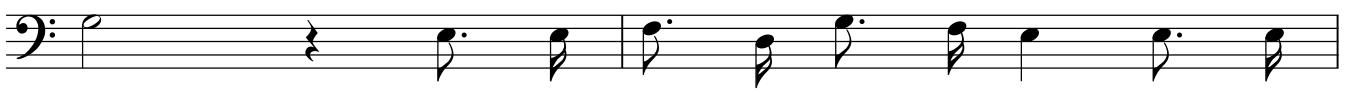
ra, ta - ran - ta - ra, is to slap our chests and sing ta - ran - ta - ra! For when

111



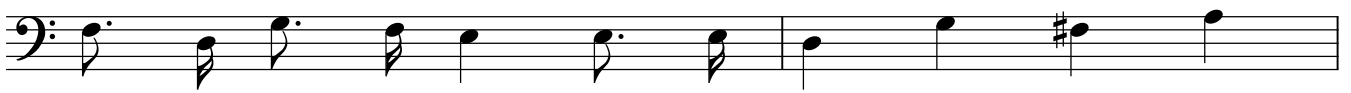
threa tened with e - meutes, ta - ra - ta - ra, ta - ran - ta ra, and your heart is in your boots, ta - ran - ta

114



ra there is no - thing brings it round like the

116



trum - pets mar - tial sound, like the trum - pets mar - tial

118 **H**

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

121



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

125



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

129

J

ra! All - right, we go! Yes, for - ward on the foe, yes, for - ward on the foe

Bass Solo

133



they go, they go! Yes, for-ward on the foe, yes, for-ward on the foe! *ff* We go, we

138



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

N° . 04 Recitative & Trio

Fred, King, Ruth

Recitativo

1

King

11

Moderato

King



Young Fred' ric! Your late com

15

7

King

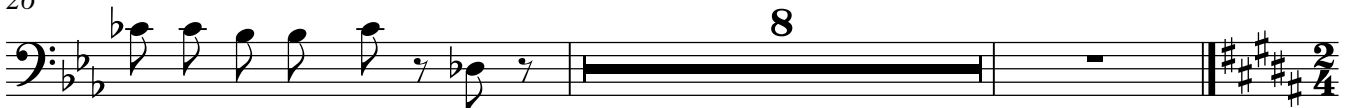


man- der!

Have mer - cy on us;

26

8



Hear us ere you slaugh - ter!

N° . 05 Trio

Fred, King, Ruth

Allegro grazioso

q = 120

King

7

2

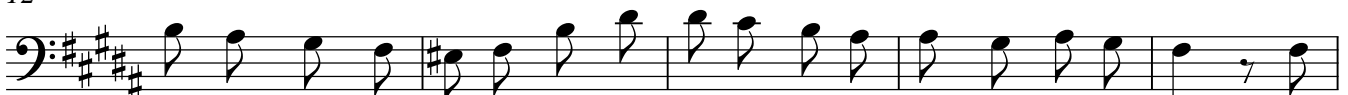
A

Solo 2. verso



knew your taste for cu-rious quips, for cranks and con-tra

12



dic-tions queer; and with the laugh-ter on your lips, we wish'd you there to hear. We

17



said; if we could tell it him, how Fre'ric would the joke en-joy." And so we've risk'd both

22



life and limb to tell it to our boy.. A pa-ra - dox, a most in - ge - nious pa - ra -

28



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

32

B


dox! A pa - ra - dox, a

35



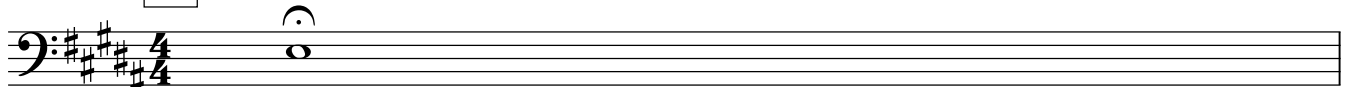
pa-ra.dox, a most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha,

39



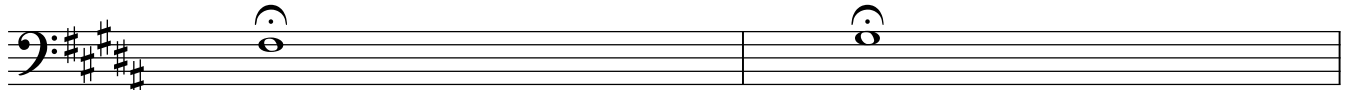
ha, ha, ha, this pa - ra - dox.

46

C


For some ridiculous reason, to which,
however, I've no desire to be dis-

47



-loyal, some person in authority -
I don't know who - very likely
the Astronomer

Royal, has decided that, although
for such a beastly month as Fe-
bruary, twenty-eight days as a rule are

N^o. 06 Trio

Ruth, Frederic, King

Allegro molto

1 King *q* = 132

A

17

With false-hood foul he trickd us of our

20

brides; let venge-ance howl, the Pi-rate so de cides! Our na - stern he soft-ened with his

24

lies!___ And in re - turn to-night the trai - tor dies!

28

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

31

B

Yes, or ear-ly to - mor - row.

The one soft

36

spot?___

To a buse it shall pe - rish.

To -

40

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

43

sor - row; the **one** soft spot in tgeir natu-res they che - rish, and

46

C

all who plot to a-buse it shall pe - rish! A-way, a - way, a - way!___ To-night the V.S.

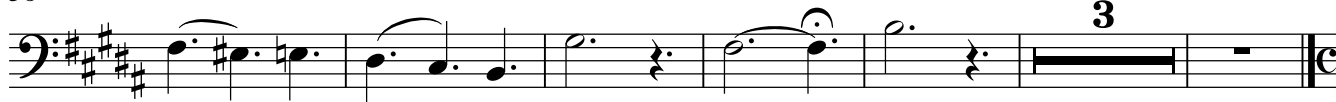
Bass Solo

50



tra - tor dies!_ A- way, a- way, to night,___ to night,___ to night___ the

56



tra - tor dies!_ To - night! A - way!

N° 07 Recitative, Duet

Mabel, Frederic

1

TACET



N° 08 Duet

Mabel, Frederic

Allegro agitato

1

q = 100

TACET



N° 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

Moderato

q = 112

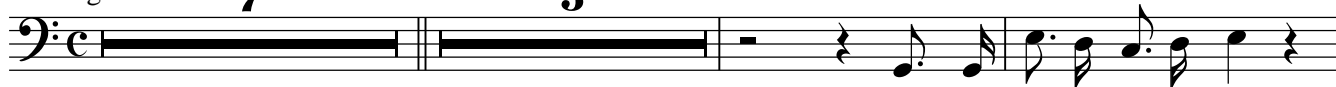
a battuta 5

1

Sergeant

7

5



Though in bo - dy and in mind,

15



we are ti - mid - ly in - clined, and a - ny - thing but blind

19



to the dan - ger that's be - hind; Yes, when the dan - ger's near

23



we ma - nage to ap - pear, As in - sen - si - ble to fear as

27



a - ny-bo-dy here, as a - ny - bo - dy here! Ta-ran-ta - ra, ta-ran-ta-ra, ta-ra - ta

31



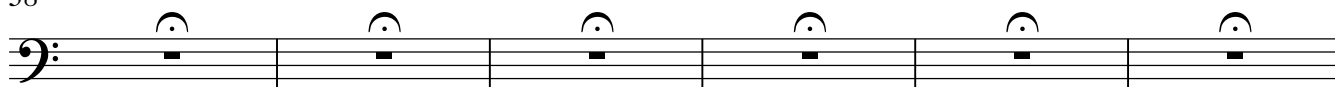
ra, ta-ran - ta-ra, ta-ra - ta ra, ta-ran - ta-ra, ta-ra - ta - ra, ta-ran - ta-ra, ta-ra - ta

34

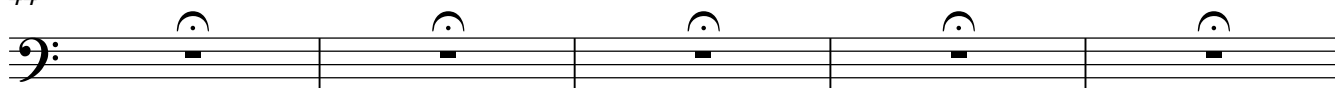


ra, ta-ran-ta-ra, ta-ra - ta ra, ta-ran-ta-ra, ta-ra - ta ra! ta-ra - ta ra! ta-ra - ta

38




44



This is per-plexing. Still, as he is actuated by a sense od duty?

49



No matter. Our course is clear ... It is too late now.
We should have thought of that before we joined the force.

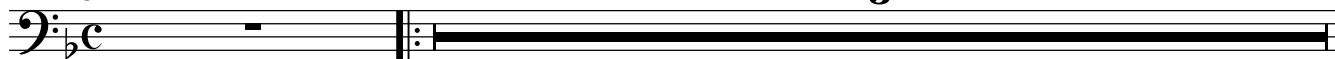
N°. 10 Song & Chorus

Allegro marziale

Sergeant, Chorus

q = 112
Sergeant

3



4



1. When a fe-lon's not en-gaged in his em - ploy-ment or ma -
 2. When the en - ter - pri - sing burh-lar's not a - burg-ling, when the

7



tur - ing his fe - lo-nious lit - tle plans, his ca - pa - ci - ty for in - no-cent en -
 cut-throat is - n't oc - cu-pied in crime, he___ loves to hear the lit - le brook a -

10



loy - ment is just as great as a - ny hon - est man's. Our
 gurg - ling, and lis - ten to the mer - cy vil - lage chime. When the

13



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

16



done. } Oh, take one con - sid - er - a - tion with an o - ther, a po - lice - man's lot is not a hap - py
 sun. }

20



one. When con - sta - bu - la - ry du - ty's to be done, to be done, a po -

23



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

Bass Solo

N°. 11 Solo

Sergeant, Chorus of Pirates and Police

Allegretto

q. = 72

1 Sergeant

Hush, hush, I hear them on the

11

ma - nor poach - ing; with steal - thy steps the Pi - rates are ap - proach - ing!

Moderato

q. = 92

14

30

They come in force with steal - thy stride;

32

our ob - vious course is now to hide!

N°. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale

q = 128

1 Samuel

27 **B**

12
Bass Solo

35 **C**

Here's your_ crow-bar, and_ your_ cen-tre-bit, your life___ pre - ser - ver,

41

you may want to hit! Your si - lent mat - ches,

45

your dark lan-tern seize! Take your file_____ and your ske - le - ton - ic

50 **D** **E**

keys!

N^o. 13 + 14 Recitative, Finale
Tutti

Recitative
King, Sergeant **9**

Moderato **8**

19 Recitative

Allegro grazioso

17 **A** **7** Sergeant

1. Yes, the trees for ve - ry love wave their leaf - y arms a -
2. Shock ing tales the could tell, no - bo - dy can woo so
rougues

28 **B**

bove.
well. 1. Ri - ver, ri - ver, lit - tle ri - ver, may thy lo - ving pros - per
2. Pret - ty brook, thy dream is o - ver, for thy love is but a

33 *f*

e'er; hea - ven speed the pop - lar tree, may thy woo - ing hap - py be, hea - ven
ro - ver; sad lot of pop - lar trees, court - ed by a fic - le breeze, sad the

38 1. 2. 63

speed the pop - lar tree, may thy woo - ing hap - py be! by
lot of pop - lar trees, court - ed

64

a fic - - le breeze.

King:
Forward, my men, and seize that
general there. His life is over!

69 **C** 13 **D** 5 **7**

94 **E** 13 **F** 2 King

With base de - ceit you work up - on our feel - ings;

112

re - venge is sweet, and fla - vours all our deal - ings; with cou - rage rare, and

115

re - so - lu - tion man - ly, for death pre - pare, un - hap - py Gen' ral Stan - ley!

118 **G** Recitative **H** a tempo

11 4 11

J

Moderato

144 q = 108

Sergeant

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

148

King

your proud tri-umph will not be long - lived. Don't say you're or-phans, for we

151

Sergeant

know that game! On your al - le-giance we've a stron - ger claim;

154 **K**

we bid you yield, we bid you yield in

Lento

158 q = 80

King

Queen Vic-to - ria's name You do?

L

L'istesso tempo

165

King

We yield at once with hum - bled mien, — be -

169

cause, with all our faults, we love our Queen!

177 **M** **O** **Moderato**
 accelerando q = 108

14 8 15

214 **Tempo di Valse** **colla voce**
 q = 192 rall.

15 4 11

244 **a tempo** **colla voce**
 q = 192

3 2 King, Samuel
p

Poor wan - d'ring one Poor

255 *f*

11

wan - d'ring one, take heart, take heart, Take

273

2

a - ny heart, take ours! Take

280

2 3

heart! Take ours!

P

288 $q = 200$
f

Musical staff for measures 288-295. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains eighth and quarter notes with stems pointing down. There are rests in measures 290 and 292.

Take heart! Fair days will shine, take heart, fair days will shine,

296

Musical staff for measures 296-303. It features a long melisma line over measures 296-300. Measure 301 contains a whole rest for 4 measures. Measures 302 and 303 contain half notes.

take _____ heart, _____ Take heart. -

309

Musical staff for measures 309-316. It features a melisma line over measures 309-310. Measure 311 contains a whole rest for 10 measures. Measure 312 contains a whole rest for 4 measures, with 'rall.' written above it. Measure 313 contains a half note.

Take - ours! _____

Chor

N°. 01 Introduction

Mabel, Chorus

Arthur Sullivan
1842 - 1900

Allegro con tenerezza

q = 112

Girls

17 **A** **8** **B** *[p]*

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

29

mar - tial cheek! Thy lov - ing chil - dren hear, in them thy com - fort seek. With

mar - tial cheek! Thy lov - ing chil - dren hear, in them thy com - fort seek. With

35

sym - pa - the - tic care their arms a - round thee creep, for oh, they can - not

sym - pa - the - tic care their arms a - round thee creep, for oh, they can - not

40

C **19**

bear to see their fa - ther weep!

62

D a tempo

D a tempo

2
Chor

64



Oh, dry the glis-t'ning tear that dews that mar-tial cheek! Thy lov-ing chil-dren

70



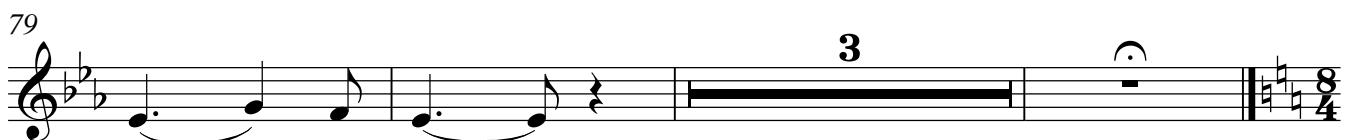
hear, in them thy com-fort seek! With sym pa-the-tic care their arms a- round thee...

76



creep; _____ for oh, they can - not bear to see their

79

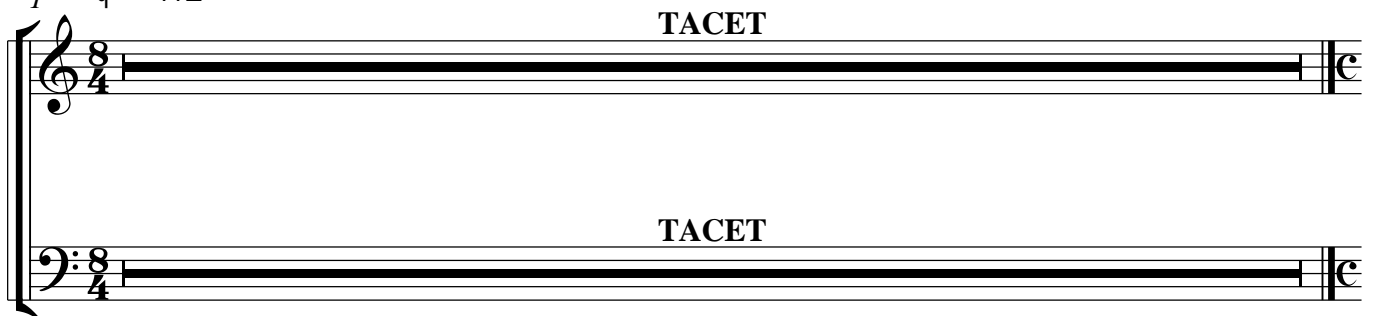


Fa - ther weep!

N°. 02 Recitative
Major-General, Frederic

[colla voce]

l q = 112



TACET

TACET

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale
1 Girls

A

13 2

Police

13 2

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

18 ta-ran-ta - ra. Ta- ran ta - ra, taran-ta ra, taran-ta

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

ra.

28 **B** Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ra - ta-

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

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

39 **C** 15 **D**

The musical score is written for two parts: Girls (treble clef) and Police (bass clef). The tempo is 'Allegro marziale'. The piece is in common time (C). The Girls part starts with a rest for 13 measures, followed by a 2-measure rest, and then continues with a melodic line. The Police part also has a 13-measure rest, followed by a 2-measure rest, and then begins with the lyrics 'Ta-ran-ta - ra, ta-ran-ta-ra,'. The lyrics continue through several lines, with musical notation for both parts. There are four marked sections: A (measures 13-14), B (measures 28-29), C (measures 39-40), and D (measures 40-41). The score ends with a 15-measure rest for the Police part.

55 *[f]* *[3]* *[3]*

Go, ye he-roes, go_ and die, go, ye he-roes, go_ and

Ta-ran - ta

59 ra, ta-ran-ta-ra, ta-ran-ta - ra. ta-ran-ta - ra. ta-ran-ta-ra.

64 ta-ran-ta - ra. Ta-ran-ta - ra, ta-ran-ta ra, ta-ran-ta

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

73 **E** *[f]* *[3]*

Go to glo-rie and_ the grave! For your

ra,

84

foes are fierce and ruth - less, false, un - mer - ci - ful, and truth - less; young and

86 **F** **9**

ten-der, old and tooth-less, all in vain their mer-cy crave.

97 **p** Yes, it's ve - ry e - vi - dent e - vi -
Police Police these at - ten - tions are well meant,

100 dent, e - vi - dent,
yes, well meant; ah, yes, well

102 **G**
unis. Go, ye he - roes,
meant. When the foe - man bears his steel, ta - ra - ta - ra, ta - ra - ta - ra, we un-

105
go to - glo - ry! Ye shall,
com - for - ta - ble feel, ta - ran - ta - ra! and we find the wis - est thing, ta - ran - ta -

108
ye shall live in sto - ry, go to
ra, ta - ran - ta - ra, is to slap our chests and sing ta - ran - ta - ra! For when V.S.

111

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

threa tened with e-meutes, ta - ra - ta - ra, ta-ran - ta ra, and your heart is in your boots, ta-ran - ta

114

daugh - ter with her tears your grave shall

ra there is no - thing brings it round like the

116

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

trum - pets mar - tial sound, like the trum - pets mar - tial

118 **H**

die! Go, ye he - roes, go to

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

ra ra ra ra

120 *f*

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

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

ra ra ra ra ra ra ra ra ra ra ra ra

123

die in com bat go - ry, ye shall live in song and sto - ry; go to im - mor - ta - li -

f unis.

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

126

ty!

ra! Yes, yes, we go! Ta-ran-ta - ra! Ta-ran-ta - ra! All-right, we

130

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

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

135

for - ward on the foe! At last they go, at last they go, at last they

We go, we go, we go, we

139

go, atlast they real ly, real-ly go!

go, atlast we real-ly, real-ly go!

N°. 04 Recitative & Trio

Fred, King, Ruth

1 **Recitativo**

TACET



N°. 05 Trio

Fred, King, Ruth

Allegro grazioso

q = 120

TACET



N°. 06 Trio

Ruth, Frederic, King

Allegro molto

q = 132

TACET



N°. 07 Recitative, Duet

Mabel, Frederic



N°. 08 Duet

Mabel, Frederic

Allegro agitato

TACET



N°. 09 Recitative, Chorus

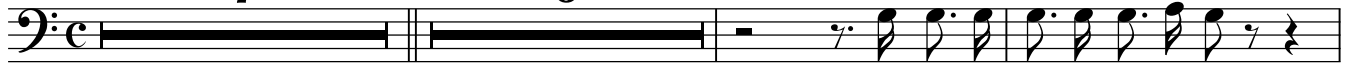
Mabel, Sergeant, Chorus of Police

Moderato

q = 112
a battuta 6

1 Police

7



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

16



ta-ran-ta - ra.

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

ta-ran-ta

21



ra.

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

Ta-ran-ta - ra,

26

3



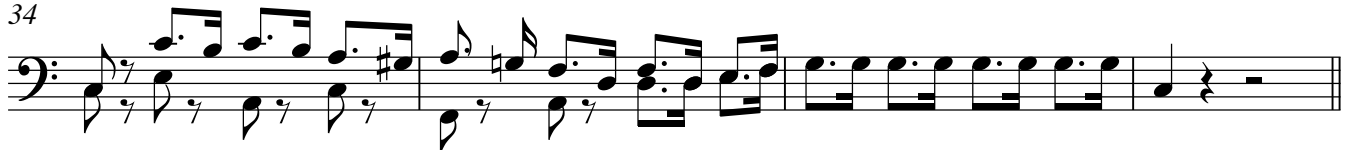
. Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ra - ta-

31



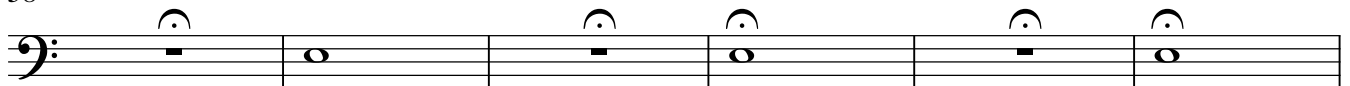
ra, ta-ran - ta-ra, ta-ra - ta ra, ta-ran - ta-ra, ta-ra - ta - ra, ta-ran - ta-ra, ta-ra - ta

34



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

38

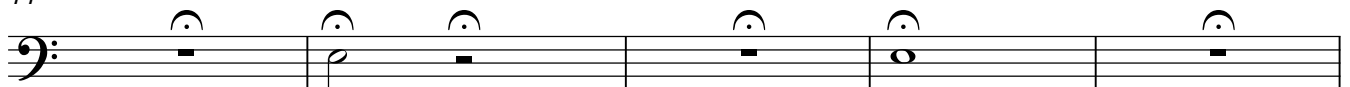


That is not a pleasant way of putting it.

He has acted shamefully!

He has acted nobly!

44



Very well!

We cannot understand it at all!

49



It is!

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

We should!

N°. 10 Song & Chorus

Allegro marziale

Sergeant, Chorus

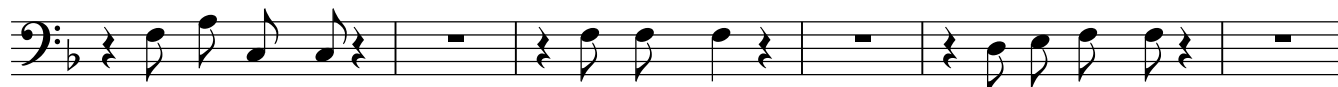
q = 112
Police



1. his em-ploy-ment,
2. not a-burg-ling,

lit-tle plans,
pied in crime,

10



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

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

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

16



to be done }
in the sun. }

with an-o-ther

Ah! When con-stabu la ry du ty's to be

22



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

N°. 11 Solo

Allegretto

Sergeant, Chorus of Pirates and Police

q. = 72

1

Pirates



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

6



try-ing their hand at a bur - gla-ree, with wea - pons grim and go - ry.

10



We are not com-ing for plate or gold? A sto-ry Ge-ne-ral

17

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

They

Moderato
q. = 92

22

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

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

26

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

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

30

repeat till next chorus

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

Fine

Chor

N°. 12 Chorus Of Pirates

Allegro marziale

Samuel, Chorus

q = 128
Pirates 3

1

With cat-like treat, up - on our prey we steal; in si-lence dread our

Police 3

8

cau-tious way we feel. No sound at all, we ne - ver speak a word; a

11

A

fly's foot-fall would be dis-tinct - ly heard. So steal-thi

[f]

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

15

ly the pi-rate creeps, while all the house-hold sound-ly sleeps.

p

19

Come, friends, we plough the sea, truce ti na - vi ga - tion, take an-o-ther sta - tion;

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

23

Let's va - ry pi - ra - cee with a litt - le bur - gla - rie!

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra!

27 **B**

Come, frieds, whoplough the sea, truce to na - vi-ga - tion, take an-o-ther sta - tion;

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

31

let's va - ry pi - ra - cee with a litt - le bur-gla - ree!

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

35 **C**

15

15

50 **D**

With cat-liketreat in si-lence dread, with
Ta-ra - ta-ra, ta-ra - ta-ra - ra!

54

cat-like treat up - on our prey we steal, in si-lence dread our cau-tious way we feel!

58

No sound at all, we ne - ver speak a word; a fly's foot - fall would be dis

61

tinct - ly heard! Come, friends, whoplough the sea, truce to na - vi-ga - tion,
Ta-ran - ta - ra, ra ra ra ra ra ra ra ra ra ra

65

take an-o - ther sta - tion; let's va - ry pi - ra - cee with a lit-tle bur-gla-
ra ra ra ra ra ra ra ra ra ra ra ra ra. T-ran-ta - ra, ra

69 **E**

ree! Wth cat-like tread u-pon our prey we steal; in si-lence dread
ra. ta-ran-ta - ra, ta-ran-ta - ra, ra ra, ta-ran-ta - ra,

74

our cau-tions way we feel!
ra, ra, ra, ra, ra, ra!

N^o. 13 + 14 Recitative, Finale

Tutti

Recitative
Girls **4**

Pirates, Police **4**

Yes, yes, the Ma - jor Gen' - ral

6 **Police**

comes. He comes, the Ma - jor Gen' - ral comes.

9 **Moderato** **7**

Pirates

He thoutg he heard a noise; ha, ha!

19 **Recitative** **4** **1 Allegro grazioso** **2** **11**

15 Pirates

A

1. Through the trees
2. "Well - a - day

Police

1. Yes, the trees for ve - ry
2. Shock - ing tales the rougues could

26

B

1. Through the trees
2. "Well - a - day

love wave their leaf - y arms a - bove.
tell, no - bo - dy can woo so well.

1. Ri - ver, ri - ver, lit - tle ri - ver, may thy
2. Pret - ty brook, thy dream is o - ver, for thy

32

lo - ving pros - per e'er; hea - verspeed the pop - lar tree, may thy woo - ing hap - py be, hea - ven
love is but a ro - ver; sad the lot of pop - lar trees, court - ed by a fic - le breeze, sad the

38

1.

speed the pop - lar tree, may thy woo - ing hap - py be! —
lot of pop - lar trees, court - ed

63

2.

by a fic - - le breeze. —

69 **C** Girls

Now what is this, and what is that? And why does fa-ther leave his bed at

72

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

75

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

78

strange oc cur-rence can it be that calls dear fa ther from his rest at such a time of night as this, so

81 **D**

ve - ry in-com-plete ly dressed, so ve - ry in-com-plete ly dressed

84

at such a time of night?

89

The pi-rates! The pi-rates! Oh, des-pair!

Pirates
Yes, we're the pi-rates; so dis

93

E

pair!

He's tell - ing the truth, he__

107

F

Gis not a - ble.

118

Recitative Girls

Oh, spare him! Oh, spare him!

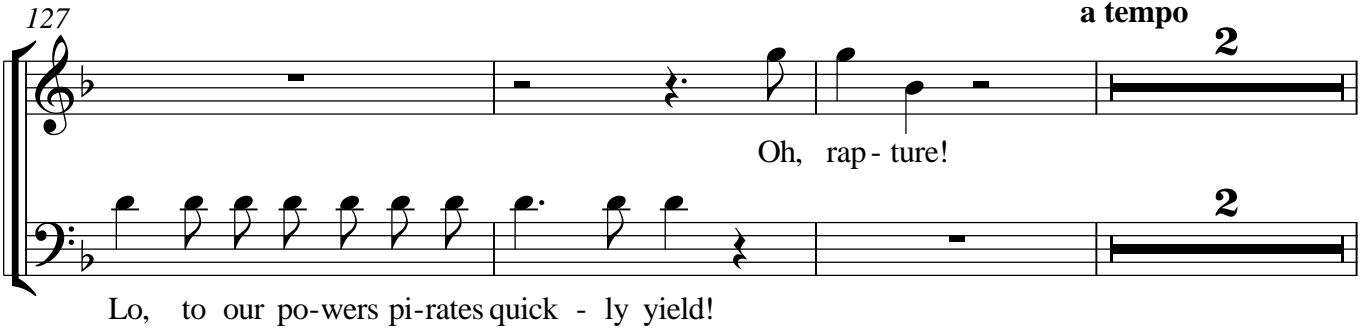
124

Police

Oh, rap - ture!

Yes, we are here, though hi - ther - to con-ceal'd

127 a tempo



Oh, rap-ture!

Lo, to our po-wers pi-rates quick - ly yield!

H

Allegro moderato

132 q = 100

Pirates *ff*

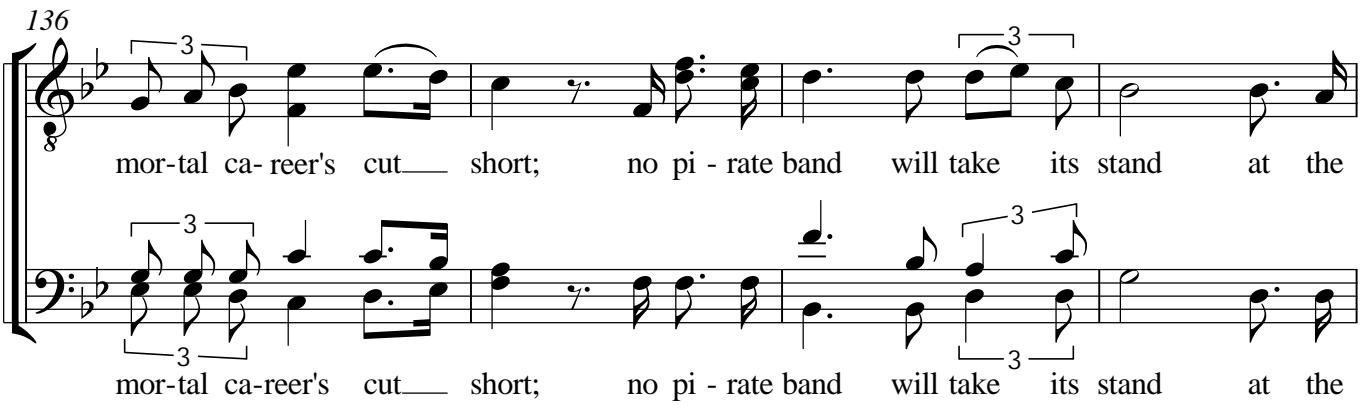


We tri-umph now, for well_ we trow your

Police *ff*

You tri-umph now, for well_ we trow our

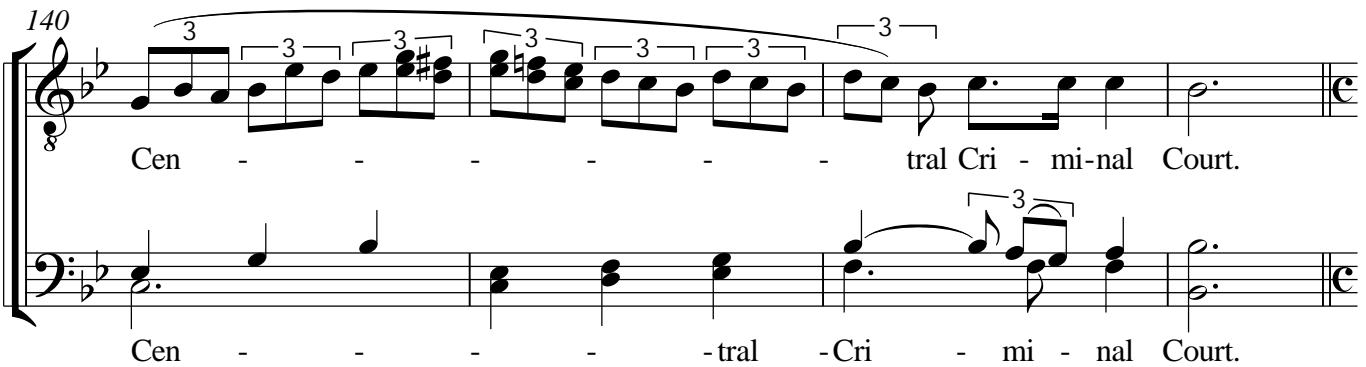
136



mor-tal ca-reer's cut_ short; no pi - rate band will take its stand at the

mor-tal ca-reer's cut_ short; no pi - rate band will take its stand at the

140



Cen - - - tral Cri - mi-nal Court.

Cen - - - tral -Cri - mi - nal Court.

Moderato q = 108

q = 80
Lento

144 **J** **10** **K** **4** **2** Police We

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

L L'Istesso tempo **3** **2** Police name! Yes, yes, with all their

173 [Tutti cantante] Yes, yes, with all their faults, they love their faults, they love their Queen.

177 **M** **9** Girls *f* Queen. Oh, spare them! They are

O **6** **6** 189 accelerando all no-ble-men who have gone_ wrong.

Moderato

q = 108

Tempo di Valse

q = 192

198

colla voce
rall.

a tempo

colla voce

q = 192

229

Poor wan - d'ring one

251

Poor wan - d'ring one take heart, take heart,

261

Take a - ny heart, take ours!

279

Take heart! Take ours!

P

288 *f* *q = 200*

Take heart! Fair days will shine, take heart, fair days will shine, take

Take heart!

297

heart, Take heart, take

308

heart, Take ours!

314

10 *rall.* 4

10 4