THE PIRATES OF PENZANCE

OR

THE SLAVE OF DUTY

Written by

W. S. Gilbert

Composed by

Arthur Sullivan

First produced at:
The Royal Bijou Theatre, Paignton, Devon, 30 December 1879
Fifth Avenue Theatre, New York, 31 December 1879
Opéra Comique, London, 3 April 1880
DRAMATIS PERSONÆ

MAJOR-GENERAL STANLEY
THE PIRATE KING
SAMUEL (his Lieutenant)
FREDERIC (the Pirate Apprentice)
SERGEANT OF POLICE
MABEL
EDITH)
(General Stanley’s Daughters)
KATE
ISABEL
RUTH (a Pirate Maid of all Work)

Chorus of Pirates, Police, and General Stanley’s Daughters.

ACT I

A rocky sea-shore on the coast of Cornwall

ACT II

A ruined chapel by moonlight
Notes on this edition

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

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

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

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

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

Such a project will inevitably be imperfect, and we encourage you to submit corrections and suggestions to jim@labsoftware.com.

James W Cooper
February 2022
20220303
### Musical numbers

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Overture

W S Gilbert

1. Allegro maestoso

Arthur Sullivan
Overture
Overture

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256

Piu' animato

262

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ff
SCENE. – A rocky seashore on the coast of Cornwall. In the distance is a calm sea, on which a schooner is lying at anchor. As the curtain rises groups of pirates are discovered – some drinking, some playing cards. SAMUEL, the Pirate Lieutenant, is going from one group to another, filling the cups from a flask. FREDERIC is seated in a despondent attitude at the back of the scene.

1. Pour, O pour the pirate sherry

Samuel and Pirates

Arthur Sullivan
W S Gilbert
And, to make us more than merry, let the pirate bumper pass!

For today our pirate 'prentice

Rises from indenture freed; Strong his arm, and keen his scent is He's a pirate now indeed!
Here's good luck to Fred'ric's ventures! Fred'ric's out of his adventures.

Two and twenty, now he's rising, And alone he's fit to fly, Which we're bent on signaling

With unusual revelry.

Here's good luck to Fred'ric's ventures! Fred'ric's out of his adventures.
1. Pour, O pour the pirate sherry

Pour, oh, pour the pirate sherry, Fill, O fill the pirate glass! And, to make us more than

mer-ry, Let the pirate bumper pass!
FREDERIC rises and comes forward with PIRATE KING, who enters.

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

ALL. Hurrah!

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

KING. What do you mean?

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

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

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

SAM. An error? What error?

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

RUTH rises and comes forward.

RUTH. Nay, dear master, my mind has long been gnawed by the canker tooth of mystery. Better have it out at once.
2. When Frederic was a little lad

Ruth

Allegro pesante

1. When Fred'-ric was a
2. I

When Frederic was a little lad He proved so brave and daring, His father thought he'd

nurs'-ry maid, On break-ers al-ways steer-ing, And I did not catch the

lit-tle lad. He proved so brave and daring, His father thought he'd

nurs'-ry maid, On break-ers al-ways steer-ing, And I did not catch the

'tren-tice him To some ca-reer sea-faring, I was, alas! his nurs'-ry maid, And

word a-right, Through be-ing hard of hear-ing: Mis-tak-ing my in-struc-tions, Which with

lit-nery maid, He

lit-tle lad. He proved so brave and daring, His father thought he'd

nurs'-ry maid, On break-ers al-ways steer-ing, And I did not catch the

lit-tle lad. He proved so brave and daring, His father thought he'd

nurs'-ry maid, On break-ers al-ways steer-ing, And I did not catch the
2. When Frederic was a little lad

so it fell to my lot To take and bind the promising boy Apprentice to a

in my brain did gy-rate, I took and bound this promising boy Apprentice to a

pi-lot A life not bad for a hardy lad, Though surely not a

pi-rate. A sad mistake it was to make And doom him to a

high lot, Though I'm a nurse, you might do worse Than make your boy a pi-lot.
3. I soon found out, be-

pi-lot.

yond all doubt, The scope of this dis-
as-ter, But I had-

n't the face to re-

turn to my place, And break it to my mas-
ter. A nur-
s'ry maid is_
2. When Frederic was a little lad

not afraid of what you people call work, So I made up my mind to

go as a kind of piratical maid of all work. And

that is how you find me now, A member of your shy lot, Which you
2. When Frederic was a little lad

would-n’t have found, had he been bound Apprentice to a pilot.
RUTH. Oh, pardon! Frederic, pardon! (kneels)

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

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

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

ALL. Poor lad – poor lad! (All weep.)

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

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

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

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

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

ALL. Hear, hear!

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

KING. There is some truth in that.

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

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

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

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

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

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

KING. Oh, he will take you with him. (Hands RUTH to FREDERIC.)

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

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

KING. True.

FRED. What a terrible thing it would be if I were to marry this innocent person, and then find out that she is, on the whole, plain!

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

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

FRED. Do you really think so?

SAM. I do.

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

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

ALL. (loudly) Not one!

KING. No, I thought there wasn’t. Keep thy love, Frederic, keep thy love. (Hands her back to FREDERIC.)

FRED. You’re very good, I’m sure. (Exit RUTH.)

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

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

KING. No, Frederic, it cannot be. I don’t think much of our profession, but, contrasted with respectability, it is comparatively honest. No, Frederic, I shall live and die a Pirate King.
3. Oh, better far to live and die

Pirate King and Pirates

Arthur Sullivan
W S Gilbert

**Allegro moderato**

---

**King**

1. Oh, better far to live and die
2. When I sally forth to seek my prey

---

**King**

Under the brave black flag I fly, Than play a sanctimonious part, With a pirate heart.

---

**King**

Away to the cheating pirate king on a
3. Oh, better far to live and die

King

world go you, first-class throne, Where If he wants to call his

24

B a tempo

good; But I'll be true to the song I sing, And live and die a Pirate King. For I
crown his own, Must manage somehow to get through More
dirty work than e'er I do,

27

33

am a Pirate King!

And it

25

is, it is a glorious thing To be a Pirate King! For I am a Pirate
3. Oh, better far to live and die

And it is, it is a glorious thing to

be a Pirate King!

It is! Hurrah for our Pirate King! Hurrah for our Pirate King!
Exeunt all except Frederic. Enter Ruth.

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

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

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

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

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

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

Ruth. (bashfully) I have been told so, dear master.

Frederic. Ah, but lately?

Ruth. Oh, no; years and years ago.

Frederic. What do you think of yourself?

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

Frederic. That is your candid opinion?

Ruth. Yes, I should be deceiving you if I told you otherwise.

Frederic. Thank you, Ruth. I believe you, for I am sure you would not practice on my inexperience. I wish to do the right thing, and if – I say if – you are really a fine woman, your age shall be no obstacle to our union! (Chorus of Girls heard in the distance.) Hark! Surely, I hear voices! Who has ventured to approach our all but inaccessible lair? Can it be Custom House? No, it does not sound like Custom House.

Ruth. (aside) Confusion! it is the voices of young girls! If he should see them, I am lost.

Frederic. (looking off) By all that’s marvellous, a bevy of beautiful maidens!

Ruth. (aside) Lost! lost! lost!

Frederic. How lovely, how surpassingly lovely is the plainest of them! What grace – what delicacy – what refinement! And Ruth – Ruth told me she was beautiful!
4. Oh false one, you have deceived me!

Frederic and Ruth

Arthur Sullivan
W S Gilbert
4. Oh false one, you have deceived me!

Ruth

Fred

now I see you're plain and old.

up-

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

on my innocence you play

It's hair is grey.

plot so.

Your face is lined, your hair is grey.
4. Oh false one, you have deceived me!

Ruth

Gradually got so.

Faithless woman, to deceive me, I who

Ruth

Master, master, do not leave me! Hear me, ere you go!

Fred

trusted so!

Faithless

Ruth

Master, master, Master, master, Do not

Fred

woman! Faithless woman!

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

Ruth

leave me, do not leave me, Hear me, ere you go! Master,

Fred

woman to deceive me, I who trusted so! Faithless

Ruth

master, do not leave me, Hear me, ere you go!

Fred

woman to deceive me, I who trusted so!

Ruth

My love without reflecting, Oh,
do not be rejecting! Take a maiden tender her affection raw and green,

very highest rating. Has been accumulating Summers seventeen.

summers seventeen. Don't, beloved master, Crush me with disaster.

Yes, your former master Saves you from disaster.
4. Oh false one, you have deceived me!

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

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

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

be-ta-ting

ba-ta-ting Has been ac-cum-u-la-ting

Forty-seve-n

Forty-seve-n year

rall.

For - ty - se - ven

year

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

Allegro vivace

Allegro vivace
4. Oh false one, you have deceived me!

Master, master, do not leave me! Hear me, ere you go!

so! Faithless woman, to deceive me, I who trusted so!

What shall I do? Be fore these gentle maidens I dare not show in this alarming costume! No, no, I must remain in close concealment until I can appear in decent clothing!

At the end he renounces her, and she goes off in despair
5. Climbing over rocky mountain

Edith, Kate and women's chorus

Allegro grazioso

Climbing over rocky mountain, Skipping rivulet and fountain, Pass ing where the

Arthur Sullivan
W.S. Gilbert
5. Climbing over rocky mountain

Wil-lows qui-ver Pass-ing where the wil-lows qui-ver By the ever-

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

leaf-y ma-zes Do-tted with un-num-bered dais-ies, Dot-ted, dot-ted with un-num-bered
5. Climbing over rocky mountain

Sop

Alto

---

C

---

D

---
Let us gaily tread the measure, Make the most of fleeting leisure, Hail it as a true ally.

Though it perish by and by. Tutti

Hail it as a true ally. Though it perish by and by.
5. Climbing over rocky mountain

Every moment brings a treasure Of its own especial pleasure;

Though the moments quickly die, Greet them gaily as they fly,

Greet them gaily as they fly.

Though the moments quickly die, Greet them gaily as they
5. Climbing over rocky mountain

Kate
Dance

Sop
fly.

Far away from

Kate

toil and care, Reveling in fresh sea-air, Here we

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

this our rocky den, Far away from mortal men, We'll be queens, and
5. Climbing over rocky mountain

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

Sop
We’ll be queens, and make de -

Alto
crees They may ho-nour them who please.

Sop

Alto

Tutti

Let us gai - ly tread the
5. Climbing over rocky mountain

measure, Make the most of fleeting leisure, Hail it as a true ally, Though it perish by and by. Hail it as a true ally.

Though it perish by and by. Let us gaily tread the measure, Make the most of __
KATE. What a picturesque spot! I wonder where we are!

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

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

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

ISABEL. Except the mermaids – it’s the very place for mermaids.

KATE. Who are only human beings down to the waist!

EDITH. And who can’t be said strictly to set foot anywhere. Tails they may, but feet they cannot.

KATE. But what shall we do until Papa and the servants arrive with the luncheon?

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

ALL. Yes, yes! The very thing!
6. Stop, ladies pray!

Fred, Edith, Kate and Women's chorus

Arthur Sullivan
W S Gilbert

I had intended not to intrude myself upon your notice in this effective.

But, under these circumstances, it is my bounden duty to inform you that your proceedings --

will not be un-witnessed.

All hopping on one foot, I am a pirate!

But, who are you, sir? Speak!

A pirate! Horror!
6. Stop, ladies pray!

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

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

I, sore at heart, I, sore at heart, im-plore your kind as-sis

How pi-ti-ful his tale! How rare his beau-ty. How pi-ti-ful his tale! How rare his beau-ty.
7. Oh, is there not one maiden breast

Fred, Mabel and Women's chorus

Arthur Sullivan
W S Gilbert

Andante

Oh, is there not one maiden breast Which

does not feel the moral beauty Of making worldly interest Subordinate to sense of

duty? Who would not give up willingly All matrimonial ambition, To

rescure such a one as I From his unfortunate position? From
7. Oh, is there not one maiden breast

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

las! there’s not one maiden breast Which seems to feel the mo ral beau ty Of

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

Oh, is there not one maid en here Whose home ly face and bad com plex i on Have
7. Oh, is there not one maiden breast

Fred

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

Fred

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

Fred

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

rall.

a tempo
cresc.

Fred

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

pp dolce
cresc.
7. Oh, is there not one maiden breast
7. Oh, is there not one maiden breast

Yes, tis Mabel!

Mabel!

Oh, sist-ers, deaf to pi-ty’s name, For shame!

Ma-bel!

It’s true that he has gone a-stray,
But pray Is that a rea-son good and
7. Oh, is there not one maiden breast

Mabel

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

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

S+A

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

For shame, for shame, for shame!

88

Attacca
8. Poor wandering one

Mabel and Women's chorus

Arthur Sullivan
W S Gilbert

In modo di Valzer

Poor wand'ring one! Though thou hast surely strayed,

Take heart of grace, Thy steps retrace, Poor wand'ring one! Poor

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

find True peace of mind Why, take it, it is thine!
8. Poor wandering one

**Chor**

Take heart; no danger low'rs; Take any heart but ours!

**Mab**

Take heart, fair days will shine; Take any heart take mine!

**Chor**

Take heart; no danger low'rs; Take any heart but ours!

**Mab**

Take heart, fair days will shine; Take any heart take mine! Ah!
8. Poor wandering one

Mab

Ah!

Ah!

Ah!

Mab

a tempo

D

Poor wand'ring one!

Mab

Though thou hast surely stray'd,

Take heart of grace,

Thy steps retrace,

Mab

E

54

Poor wand'ring one!

Ah, ah! Ah, ah, ah!

Chor

Poor wand'ring one!

Poor
8. Poor wandering one

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

wand’ring one!

Ah, ah, one!

Fair days will shine. Take heart, Take heart!

F

Ah, ah, any heart

Mine!
8. Poor wandering one

Mab

Chor

Ah! Ah!

Take heart, take heart,

Ah!

Take any heart but ours, Take Heart!

Cadenza ad lib

A tempo

Attacca

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

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

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

Let her make her hay While the sun doth shine.
Let us com-
pro-mise (Our
9. What ought we to do?

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

Chorus

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

Attacca
10. How beautifully blue the sky

Mabel, Frederic and Women's chorus

Allegro vivace

How beautifully blue the sky.

How beautifully blue the sky, The glass is rising very high, Continue fine I hope it may, And yet it rained but yesterday. To-morrow it may pour again (I hear the country wants some rain), Yet people say, I
10. How beautifully blue the sky

know not why, That we shall have a warm July. Tomorrow it may pour again (I hear the country wants some rain), Yet people say, I know not why, That we shall have a warm July. Tomorrow it may pour again (I hear the country wants some rain), Yet
Mab

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

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

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

den close Her eyes on wa - king sad - ness, To dream of
10. How beautifully blue the sky

Mab

such exceeding gladness

Fred

Ah, yes! ah, yes! this

Fred

is exceeding gladness!

Chorus

How beautifully blue the sky, The

glass is rising very high, Continue fine I hope it may, And yet it rained but yesterday. To
10. How beautifully blue the sky

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

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

pour a-gain (I hear the coun-try wants some rain), Yet peo-ple say, I
10. How beautifully blue the sky

Did ever pirate roll His soul in guilty dreaming.

pour again (I hear the country wants some rain),

And wake to find that soul With peace and virtue beaming?

How beautifully blue the sky, The glass is rising very high, Continue fine I hope it may, And
yet it rained but yester-day. Con-tin-ue fine I hope it may, And yet it rained but...
10. How beautifully blue the sky

Mab

_ home - ly du - ty, To find her_ day - light break

Fred

- cious mis - sion, To find him - self _ be - trothed to

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

---

Mab

With such ex - ceed -

Fred

la - day of po -

wants some rain), Yet peo - ple say, I know not why, That
10. How beautifully blue the sky

Mab

Fred

we shall have a warm July. Yet people say, I know not why, That
11. Stay, we must not lose our senses

Fred, Daughters and Pirates

Arthur Sullivan
W S Gilbert

Stay, we must not lose our senses; Men who stick at no offences

Will a non be here! Piracy their dreadful trade is; Pray you, get you hence, young ladies,

While the coast is clear!

No, we must not lose our senses, If they stick at no offences
11. Stay, we must not lose our senses

Women

We should not be here! Piracy their dreadful trade is – Nice companions for young ladies!

Pirates

[They shriek]

Too late! Too late!

Pirates

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

Allegro

Here's a first-rate opportunity To get married with impunity, And in—
11. Stay, we must not lose our senses

Pirates

dulge in the felicity Of unbounded dominicity. You shall quickly be_partitionsed,

Conjugally married, By a doctor of divinity, Who is located in this vicinity. You shall quickly be partitioned,

We have missed our opportunity Of escaping with impunity; So farewell to the vicinity.

We shall quickly be partitioned, Conjugally married,

Women

li-city Of our maiden domini-city! We shall quickly be par-sonified, Conjugally married,
11. Stay, we must not lose our senses

Women

Pirates

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


a tempo

Of di-vi-ni-ty.
12. Hold Monsters

Recitative: Mabel, Samuel, MG and chorus

Arthur Sullivan

W S Gilbert

Hold Monsters!
Ere your pirate caravanserai Proceed,
against our will, to wed us all.
Just bear in mind that we are wards in Chancery
And our father is a Major.

General!
We'd better pause, or danger may befall,
Their father is a Major.

Yes, yes, I am a Major General!

Yes, yes, he is a Major General!
Sam

is a Major General!

MG

Tutti

And it is, it is a glorious thing

Women

He is! Hurrah for the Major General!

Pirates

It is! Hurrah for the Major General!

MG

be a Major General!

Women

Women

Pirates

Pirates

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

Pirates

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

Major General and chorus

Arthur Sullivan

W S Gilbert

Allegro vivace

1. I am the very model of a modern Major General,
   I've information vegetable,
   Arthur's and Sir Caradoc's; 
   I answer hard acrostics, I've a

2. I know our mythic history, King

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

animal, and mineral, I know the kings of England, and I
pretty taste for paradox, I quote in elegiacs all the

quote the fights historical. From Marathon to Waterloo, in

order categorical; I'm very well acquainted, too, with

arities parabolous; I can tell un doubted Raphael's from

maters mathematic, I understand equations, both the

Gerard Dows and Zoffanies, I know the croaking chorus from the
13. I am the very model of a modern Major General

Simple and quadratical, About binomial theorem I'm
Frogs of Aristophanes! Then I can hum a fugue of which I've

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

Teeming with a lot o' news-- With many cheerful facts about the
heard the music's din afore, And whistle all the airs from that in--

Square of the hypothetical

With many cheerful facts about the

And whistle all the airs from that in--
13. I am the very model of a modern Major General
13. I am the very model of a modern Major General

I'm very good at integral and differential calculus; I can write a washing bill in Babylonian cuneiform, and know the scientific names of beings animal-cous; In short, in matters vegetable, tell you ev'ry detail of Caractacus's uniform; In short, in matters vegetable, animal, and mineral, I am the very model of a

animal, and mineral, I am the very model of a
13. I am the very model of a modern Major General

mod-ern Ma-jor Ge-n-er-al.  
mod-ern Ma-jor Ge-n-er-al.

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

Slower

is the ve-ry mod-el of a mod-ern Ma-jor Ge-n-er-al.
is the ve-ry mod-el of a mod-ern Ma-jor Ge-n-er-al.

3. In fact, when I know what is meant by “mam-e-lon” and “rav-e-lin”, When
13. I am the very model of a modern Major General

I can tell at sight a Mauser rifle from a javelin, When

such affairs as sorties and surprises I'm more wary at, And

when I know precisely what is meant by "commisariat", When

I have learnt what progress has been made in modern gunnery, When
13. I am the very model of a modern Major General

I know more of tactics than a novice in a nunnery; In short, when I've a smattering of elemental strategy, You'll say a better Major General has never sat a gee.

Bothered for a rhyme--struck with an idea

Vivace

You'll say a better Major General has never sat a gee.
ral has never sat a gee, You'll say a better Major General has never sat a gee, You'll

say a better Major General has never sat a, sat a gee,
pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-gin-ning of the cen-tu-ry; But

still, in mat-ters ve-get-a-ble, an-i-mal, and mi-ne-ral, I

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

But still, in mat-ters ve-get-a-ble,
13. I am the very model of a modern Major General

animal, and mineral, He is the very model of a modern Major General.
GEN. And now that I’ve introduced myself, I should like to have some idea of what’s going on.

KATE. Oh, Papa – we –

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

GEN. Dear me!

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

GEN. Oh, but you mustn’t do that! May I ask – this is a picturesque uniform, but I’m not familiar with it. What are you?

KING. We are all single gentlemen.

GEN. Yes, I gathered that – Anything else?

KING. No, nothing else.

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

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

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

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

KING. We object to Major-Generals as fathers-in-law. But we waive that point. We do not press it. We look over it.

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

KING. Well, yes, that’s the idea.

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

PIRATES. (disgusted) Oh, dash it all!

KING. Here we are again!

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

KING. Often!

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

KING. I say, often.

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

GEN. I don’t think we quite understand one another. I ask you, have you ever known what it is to be an orphan, and you say “orphan”. As I understand you, you are merely repeating the word “orphan” to show that you understand me.

KING. I didn’t repeat the word often.

GEN. Pardon me, you did indeed.
**KING.** I only repeated it once.

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

**KING.** But not often.

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

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

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

**KING.** No, only once.

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

Oh men of dark and dismal fate

Arthur Sullivan
W S Gilbert

Moderato

Recitative

Major General

Oh, men of dark and dismal fate

Sam

An orphan boy!

King

An orphan boy?

T B

How
These children whom you see Are all that I can call my own!

sad-an orphan boy.

sad-an orphan boy.

Take them away from me, And I shall be indeed alone.

If you can feel, Leave me my sole remaining joy.

See, at your feet they kneel; Your
hearts you cannot steel A against the sad, sad tale Of the lonely orphan boy!

See at our feet they kneel; Our hearts we cannot steel A against the sad, sad tale of the fellow! See at our feet they kneel; Our hearts we cannot steel A against the sad, sad tale of the
lonely orphan boy! The orphan boy! See

lonely orphan boy!

at our feet they kneel; Our hearts we cannot steel Against the tale of the lonely orphan

at our feet they kneel; Our hearts we cannot steel Against the tale of the lonely orphan
I'm telling a terrible story, But it boy!

Poor fellow!

doesn't diminish my glory; For they would have taken my daughters over the bilowy waters, If I hadn't, in elegant dict ion, indulged in an innocent
fiction; Which is not in the same category as telling a regular terrible story, Which will tend to diminish his glory; Though if he's telling a terrible story, He shall die by a death that is glorious; Yes,
they would have taken his daughters Over the billowy waters, It is
they would have taken his daughters Over the billowy waters, It is
they would have taken his daughters Over the billowy waters, It is
they would have taken his daughters Over the billowy waters, It is
they would have taken his daughters Over the billowy waters, It is
they would have taken his daughters Over the billowy waters, It is
one of the cruellest slaughters That ever were known in these waters. It is
easy in elegant dict - ion, To call it an in - no - cent fic - tion; But it

comes in the same category as telling a regular terrible story. It's a story.
easy in elegant dict-ion, To call it an in-no-cent fic-tion; But it comes in the same ca-te-gory.
go·ry As tell·ing a reg·u·lar sto·ry.

Al·though our dark ca·reer Some·times in·volves the crime of
stealing, We rather think that we're not altogether void of feeling. All

though we live by strife, We're always sorry to begin it, For

what, we ask, is life Without a touch of poetry in it?
Hail, Po-e-try, thou heav’n-born maid! Thou gild’est e’en the pirate’s trade. Hail, flowing fount of sentiment! All hail! All hail! Divine emollient!

Recit.

You may go, for you’re at liberty—our pirate rules protect you—And honorary members of our band we do elect
And it

For he is an orphan boy!

you.

He is! Hurrah for the orphan boy!

sometimes is a useful thing. To be an orphan
boy.

It is! Hurrah for the orphan boy! Hurrah for the orphan
14. Act I Finale

Mabel

Oh, happy day, with joyous glee
We will away and married

Edith

Oh, happy day, with joyous glee
They will away and married

Kate

Fred

Sam

King

They will away and married

S A T B

boy!
Oh, happy day, with joyous glee
They will away and married
Should it befall auspiciously, My sisters all will bridesmaids

Should it befall auspiciously, Her sisters all will bridesmaids

Should it befall auspiciously, Her sisters all will bridesmaids

Should it befall auspiciously, Her sisters all will bridesmaids

Should it befall auspiciously, Her sisters all will bridesmaids

Should it befall auspiciously, Her sisters all will bridesmaids

be!

All will bridesmaids

All will bridesmaids

All will bridesmaids

All will bridesmaids

All will bridesmaids

All will bridesmaids
Should it befall auspiciously, Her sisters all will bridesmaids
14. Act I Finale

Oh, happy day, with joyous glee They will a-

Oh, happy day, with joyous glee We will a-

Oh, happy day, with joyous glee They will a-

Oh, happy day, with joyous glee We will a-

be! Oh, happy day, with joyous glee They will a-

Oh, happy day, with joyous glee They will a-

Oh, happy day, with joyous glee They will a-
fall auspiciously, Her sisters all will bridesmaids be.

My sisters all will bridesmaids be!

Her sisters all will bridesmaids be!

Her sisters all will bridesmaids be!

Her sisters all will bridesmaids be!

fall auspiciously, Her sisters all will bridesmaids be!

14. Act I Finale

106

170

170
Allegro agitato

Recit.

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

Remember Ruth, your Ruth, who kneels before you!

Away, you did deceive me!

Yes, yes, remember Ruth, who kneels before you!
14. Act I Finale

Ruth

Oh, do not leave me!

Fred

ceive me!

T

A-way, you did deceive him!

B

We wish you'd leave him!

Fred

A-way, you grieve me!

T

Oh, do not leave her!

B

I wish you'd

Fred

A-way, you grieve him!

T

Oh, do not leave him!

B

We wish you'd leave him!
14. Act I Finale

Allegro risoluto

Pray observe the magnanimity! We display to lace and dimity! Never was such opportunity!

Tuney! To get married with impunity! But we give up the felicity of unbounded domesticity.

Pray observe the magnanimity. Though a doctor of divinity is located in this vicinity.
14. Act I Finale

S A

223

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

223

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

229

vin-i-ty Is lo-cated in this vi-ci-ni-ty But they give up the fel-i-ci-ty Of un-

T B

235

Frederic with tenors
MG, PK & Sam with basses

Mabel And Edith with Sopranos
Kate with Altos
A bound-ed do-mes-ti-ci-ty, But we give up the fel-li-ci-ty Of un-bound-ed do-mes-

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

14. Act I Finale
14. Act I Finale

Mabel & Edith with sopranos

vi - ni - ty.

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

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

---
sides in this vicinity,

This vicinity.

14. Act I Finale
Act II

SCENE.–A ruined chapel by moonlight. Ruined Gothic windows at back.

MAJOR-GENERAL STANLEY discovered seated pensively, surrounded by his daughters.

15. Oh, dry the glistening tear

Mabel and Daughters

Arthur Sullivan

W S Gilbert

Allegro con tenerezza
Oh, dry the glistening tear
That dews that martial cheek;
Thy loving children hear,
In them thy comfort seek.
With sympathetic
dim.
Unis.
B
15. Oh, dry the glistening tear

care Their arms a - round thee

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

tenderly

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

hap - py day-light is dead, And dark - some dan - gers lower?
15. Oh, dry the glistening tear

See, heav'n has lit her lamp, The twilight hour is past, And the chilly night air is damp, The dew is falling fast! Dear father, why leave your bed When happy daylight is dead?

Oh, dry the glistening tear That dews that martial
15. Oh, dry the glistening tear

S+A

cheek;
Thy loving children

heal, In them thy comfort seek.
With sympathetic

Unis.

S+A

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

S+A

fa-ther weep!
**MABEL.** Oh, Frederic, cannot you, in the calm excellence of your wisdom, reconcile it with your conscience to say something that will relieve my father’s sorrow?

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

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

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

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

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

**GEN.** I thank you for your proffered solace, but it is unavailing. I assure you, Frederic, that such is the anguish and remorse I feel at the abominable falsehood by which I escaped these easily deluded pirates, that I would go to their simple-minded chief this very night and confess all, did I not fear that the consequences would be most disastrous to myself. At what time does your expedition march against these scoundrels?

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

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

**FRED.** They are, they only wait my orders.
16. Then Frederic

Major General and Frederic

Arthur Sullivan
W S Gilbert

Recitative

Then, Frederic, let your escort lion-hearted
Be summoned to receive a General's blessing.

Ere they depart upon their dread adventure.

Dear sir, they
17. When the foeman bares his steel

Fred

Allegro marziale

...When the foeman bares his steel

A

When the foeman bares his steel
17. When the foeman bares his steel

---

Serg

foe-man bares his steel,

Unis.

We un-com-fort-a-ble feel,

---

PoltC

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

Ta-ran-ta-

---

Serg

And we find the wis-est thing,

Is to

---

PoltC

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

---

Serg

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

For when

---

PoltC

Ta-ran-ta-ra!
When the foeman bares his steel

thrttened with e-meutes, And your heart is in your boots,

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

There is nothing brings it round Like the

trumpet's martial sound, Like the trumpet's martial
17. When the foeman bares his steel
17. When the foeman bares his steel

Go, ye heroes,

ra ra ra ra ran ta ra

Go to glory,

Though you die in combat go-

Ye shall live in song and story.

Go to immor-

simile
17. When the foeman bares his steel

Mabel

47

Go to death, and go to slaughter;

Mabel

50

Die, and ev'ry Cornish daughter With her tears your grave shall

Mabel

53

wa - ter. Go, ye heroes, go and
17. When the foeman bares his steel

Mabel

Serg

S+A

Though to

Go, ye heroes, go and die! Go, ye heroes, go and die!

us it's ev-i-dent, Unis.

Ta-ra-ta-ra, ta

These at-tentions are well meant,

Ca-lcu-ra! Ta-ra-ta-ra! Ta-ran-ta-ra!

Such ex-pres-sions don't ap-pear,
17. When the foeman bares his steel

Serg

64

late men to cheer,

Who are going to meet their fate In a

PolicT

64

Ta-ra-ta-ra

67

highly nervous state.

Still to

PolicT

67

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

70

us it's evident These attentions are well meant.

PolicT

70

Ta-ra-ta-raz-443.2-443.2-443.2-443.2-443.2
17. When the foeman bares his steel

Go and do your best endeavour.

And before all links we sever, We will say fare.

Well for ever. Go to glory and the grave!
Go to glory and to the grave! For your
foes are fierce and ruthless, False, unmerciful, and truthless; Young and
tender, old and toothless, All in vain their mercy crave.

We observe too great a stress, On the risks that on us press, And of
reference a lack To our chance of coming back. Still, perhaps it would be wise Not to carp or criticise, For it’s very evident These attentions are well meant. Yes, it’s very evident
These attentions are well meant. Yes, well meant;
17. When the foeman bares his steel

Mabel

Edith

Serg

With tenors

S+A

Ah, yes, well meant! When the

T

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

Polc

B

ah, yes, well meant.
17. When the foeman bares his steel

Mabel

Edith

S+A

Policemen

Though you die in combat

We uncomfortable feel, Tarantara!

Ye shall live in 

Ye shall,

And we find the wisest thing, Tarantara!
17. When the foeman bares his steel

Mabel

song and story. Go to immorality.

Edith

ye shall live in

S+A

ra, taran-tara! Is to slap our chests and sing, Taran-tara!

PoleT

-- - - -

Mabel

ty! Go to death, and go to

Edith

S+A

story. Go to death and go to

PoleT

ra For when threatened with e-mlutes, Taran-tara
17. When the foeman bares his steel

Mabel
slaughter; Die, and every Cornish

Edith

S+A
slaughter; Die and every Cornish

PolcT
ra, taran-tara! And your heart is in your boots, Taranta-

Mabel
daughter With her tears your grave shall

Edith

S+A
daughter With her tears, your grave shall

PolcT
ra! There is nothing brings it round Like the
17. When the foeman bares his steel

Mabel: water. Go, ye heroes, go and

Edith: water. Go, ye heroes, go and

S+A: water. Go, ye heroes, go and

PoleT: trumpet's martial sound, Like the trumpet's martial

H: die! Go, ye heroes, go to
cresc.

Mabel: die! Go, ye heroes, go to
cresc.

Edith: Sergeant with tenors

S+T: Go ye heroes, go to
cresc.

T: sound. ta-ra-ta, ta-ra-ta, ta-ra-ta, ta-ra-ta-

Pole: ra, ra, ra, ra,
17. When the foeman bares his steel

Mabel

Edith

S+A

T

Polec

B

Im morta lity! Go, ye heroes, go to

Im morta lity! Go ye heroes, go to

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

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

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

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

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

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

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

---

Im morta lity! Though you die in combat glo r y, Ye shall

Im morta lity! Though ye die in comb at go r y, Ye shall

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

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

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

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

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

---
live in song and story. Go to Immortality!

These pirates slay!

Then do not stay!

A- way, a- way!

Im mortal i ty!

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

These pirates slay!

Then do not stay!

ra! Ta- ran- ta- ra!
Then why this de-lay?

All right we go! Yes forward on the foe, Yes forward on the foe!

Yes, but you don't go!

We go, we go! Yes forward on the foe,
17. When the foeman bares his steel

Mabel
for ward on the foe!

Edith
for ward on the foe!

MG
Yes, but you don’t go!

S+A

Yes, but you don’t go!

PoleT

foe, Yes for ward on the foe, Yes, but you don’t go!

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

Edith

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

MG

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

S+A

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

PoleT

We go, we go, we go, we
17. When the foeman bares his steel

Mabel

Edith

MG

S+A

PoleT

We go, we go, we go, we go, we go!
18. Now for the pirate's lair

Frederic, Pirate King and Ruth

Arthur Sullivan
W S Gilbert

Frederic

Now for the pirates’ lair! Oh, joy unbounded! Oh, sweet relief! Oh, rapture unexampled! At last I may atone, in some slight measure,

Fred

For the repeated acts of theft and pillage (Of) Which, at a sense of duty’s stern dictation,

Fred
18. Now for the pirate’s lair

Moderato

Pirate King and Ruth appear, armed.

I, circumstance’s victim, have been guilty!

Covering him with pistol.

Fred

Who calls?

Fredric! Your late commander!

Know ye not, oh rash ones, That I have

Ruth

And I, your little Ruth!

Covering him with pistol.

King

Frederic! Your late commander!

Fred* truders, How dare ye face me?

Covering him with pistol.

Young
18. Now for the pirate's lair

King and Ruth hold a pistol to each ear.

Fred

Mozart: "King and Ruth hold a pistol to each ear."
19. When you had left our pirate lair

Ruth, Frederic and Pirate King

Arthur Sullivan
W S Gilbert

Allegro grazioso

Ruth

Frederic

King

1. When you had left our pirate fold, We tried to raise our spirits faint, Ac-

2. knew your taste for curious quips, For cranks and contradictions queer; And
19. When you had left our pirate lair

CORDING TO OUR CUSTOM OLD, WITH QUIP AND QUIBLE QUANT. BUT ALL IN VAIN THE

WITH THE LAUGHTER ON OUR LIPS, WE WISHED YOU THERE TO HEAR. WE SAID, "IF WE COULD

GUIDE FROM OUR PARADOX. A PARADOX, A MOST INGENIOUS PARADOX.

QUIPS WE HEARD, WE LAY AND SOBBED UPON THE ROCKS, UNTIL TO SOMEBODY OCCURRED A

TELL IT HIM, HOW FRED’RIC WOULD THE JOKES ENJOY! AND SO WE’VE RISKED BOTH LIFE AND LIMB TO

STARTLING PARADOX. A PARADOX, A MOST INGENIOUS PARADOX.

TELL IT TO OUR BOY. A PARADOX, THAT MOST INGENIOUS PARADOX.

* traditional pause, both verses
19. When you had left our pirate lair

Ruth

\[ \text{dox! We've quips and quibbles heard in flocks, But none to beat this paradox!} \]

Fred

\[ \text{dox! We've quips and quibbles heard in flocks, But none to beat that paradox!} \]

King

\[ \text{dox! We've quips and quibbles heard in flocks, But none to beat this paradox!} \]
19. When you had left our pirate lair

For some ridiculous reason, to which, however, I've no desire to be dis-loyal, Some person in authority, -- I don't know who, very likely the Astronomer
Royal, Has decided that, although for such a beastly month as February, twenty-eight days as a rule are plenty, One year in every four his days shall be reckoned as nine and twenty. Through some singular coincidence – I shouldn’t be surprised if it were owing to the agency of an ill-natured fairy – You are the victim of this clumsy arrangement, having been born in leap-year, on the twenty-ninth of February; And so, by a simple arithmetical process, you’ll easily discover, That though you’ve lived twenty-one years, yet, if we go by birthdays, you’re only five and a little bit
19. When you had left our pirate lair

Dear me! Let’s o-ver! Ha! ha! ha! ha! ha! Ho! ho! ho! ho!

Ruth

Fred

King

counting on his fingers

Ha! ha! ha!

see!

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

Ruth

Fred

King
19. When you had left our pirate lair

Fred

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

King

common sense she gallantly mocks! Though counting in the usual way, Years twenty-one I've

Fred

been alive. Yet, reck'ning by my natal day, Yet, reck'ning by my natal day, I am a
19. When you had left our pirate lair

He is a little boy of five! Ha, ha, ha, ha, ha, ha, ha...

paradox, a paradox, A most ingenious paradox. Ha, ha, ha, ha, ha, ha, ha...

When you had left our pirate lair

He is a little boy of five! Ha, ha, ha, ha, ha, ha, ha...

paradox, a paradox, A most ingenious paradox. Ha, ha, ha, ha, ha, ha, ha...
19. When you had left our pirate lair

Ruth

par-a-dox. Ha, ha, ha, ha, ha, ha, A curious par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha,

Fred

par-a-dox. Ha, ha, ha, ha, ha, ha, A curious par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha,

King

par-a-dox. Ha, ha, ha, ha, ha, ha, A curious par-a-dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, A most in-gen-i-ous par-a-dox.

ha, A most in-gen-i-ous par-a-dox.

ha, A most in-ge-ner-ous pars-par-a-dox.
RUTH and KING throw themselves back on seats, exhausted with laughter.

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

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

FRED. My comrades?

KING. (rises) I’m afraid you don’t appreciate the delicacy of your position: You were apprenticed to us –

FRED. Until I reached my twenty-first year.

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

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

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

RUTH. Your sense of duty!

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

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

KING. Your duty!

FRED. (after a pause) Well, you have appealed to my sense of duty, and my duty is only too clear. I abhor your infamous calling; I shudder at the thought that I have ever been mixed up with it; but duty is before all – at any price I will do my duty.

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

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

RUTH and KING. What is the matter?

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

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

FRED. General Stanley, the father of my Mabel –

RUTH and KING. Yes, yes!

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

KING. He did.

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

RUTH and KING. What!
**FRED.** More than that, he never was one!

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

**FRED.** But stay –

**KING.** Not a word! He is doomed!
20. Away, away! my heart's on fire

Ruth, Pirate King and Frederic

Arthur Sullivan
W S Gilbert

Allegro molto

Away, away! my heart's on fire; I burn, this

base deception to repay. This very night my vengeance
dire Shall glut it
Away, away! my heart's on fire

Ruth

Fred

King

self in gore. Away, away!

Away, away! ere I expire. I find my duty hard to do to-

day! My heart is filled with anguish dire. It strikes me to the core. Away, a-

With falsehood foul He tricked us of our brides. Let vengeance howl. The Pirate so de-

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

King

cides. Our nature stern He softened with his lies, And, in return, To-night the traitor dies.

Fred

Yes, yes! to-night the traitor dies! Yes, yes! to-night the traitor dies.

Ruth

Yes, yes! to-night the traitor dies! Yes, yes! to-night the traitor dies!

King

dies. Yes, yes! to-night the traitor dies.

Ruth

dies! To-night he dies!

Fred

dies! His girls like-

King

dies! Yes, or early to-morrow.
They will wel-ter in sor-row.

In their na-tures they

The one soft spot

To a-buse it shall per-ish! To

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

Ruth

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

Fred

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

King

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

one soft spot In their na-tures they cher-ish And all who plot To a-buse it shall
20. Away, away! my heart's on fire
Exit King and Ruth. Fred throws himself on a rock.
Enter Mabel.
21. All is prepared

Mabel and Frederic

Arthur Sullivan
W S Gilbert

Mabel

All is prepared, your gallant crew await you.

Fred

tears? It cannot be that lion heart quails at the coming conflict?

Moderato

terrible disclosure Has just been made. Mabel, my dearly loved one, I
bound myself to serve the pirate captain until I reached my one-and-twentyth

But you are twenty-one?

I've just discovered that I was born in leap-year, and that

Oh, horrible! Captain Un-

birth-day Will not be reached by me till nineteen forty!
Mabel

tas-tro-phe ap-pal-ling!

Fred

And so, fare-well!

Mabel

no! Ah, Fred-ric, hear me

con forza
22. Stay Frederic stay

Mabel and Frederic

Allegro agitato

Stay, Frederic, stay! They have no legal claim, No shadow of a shame Will fall upon thy name.

Stay, Frederic, stay!

Nay, Mabel, nay! To
night I quit these walls, The thought my soul appalls, But when stern
walls, The thought my soul appalls, But when stern

Duty calls, I must obey. Nay, Mabel,

They have no claim, No shadow of a shame Will fall

nay! But duty's name. The thought my soul appalls, But when

22. Stay Frederic stay
Mabel

Stay, Frederic, stay!

Fred

__ stern Duty calls, __ I must o-

Mabel

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

Fred

bey.

Mabel

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

45

in accents clear

This

Mabel

47

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

Fred

52

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

Mabel

52

rall.

Fred

52

dim.
Ah, must I leave thee here In endless night to dream, Where joy is dark and drear, And sorrow all supreme Where nature, day by day, Will sing, in altered tone, This weary roundelay, "He loves thee; he is gone. Fal, la, la, la. Fal, la, la, la. He
In 1940, I of age shall be.

Swear that, till then, you will be true to me.

Yes, I’ll be strong! By all the Stanleys dead and gone, I swear it!
Oh, here is love, and here is truth, And here is food for joyous laughter. He will be faithful to his sooth, Till we are wed, and even after. Oh, here is love, and here is truth, She will be faithful to her sooth, Till we are wed, and even after.
He will be faithful to his sooth,    
Till we are wed, and even after.

will be faithful to her sooth,    
Till we are wed, and even after.

wed, yes even after.

And even after.

love, and here is truth, And here is food for joyous laughter: He will be faithful to his

love, and here is truth, And here is food for joyous laughter: She will be faithful to her
sooth, Till we are wed, and even after. Oh, here is love, and here is truth, Oh, here is love, is love!

sooth, She will be faithful to her sooth, Till we are wed, and even after. Oh, here is love, and here is truth, Oh, here is love, is love!

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

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

love, and here is truth, Oh, here is love, is love!
22. Stay Frederic stay
23. No, I am brave

Mabel, Sergeant and Police

Arthur Sullivan
W S Gilbert

(168) Recitative

Mabel

No, I am brave!

Oh, family descent, How great thy charm, thy sway how

poco accel.

Mabel

excellent!

Come one and all, undaunted men in blue, A crisis,

9 poco accel Enter police marching single file

Allegro marziale

now, affairs are coming to!

Mabel
Though in body and mind, the Unis.

We are timidly inclined, and anything but blind.

To the danger that's behind. Yet,

Tarrata-tara! Tarrata-rara,

Tarrata-tara! Tarrata-rara!
when the danger's near,

We manage to appear -

Taranta, taranta-ra,

As insensible to fear

As

- - -

anybody here,

anybody here. Div.

Taranta

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

Join tenors

Taranta, taranta-ra,

Taranta, taranta-ra,
23. No, I am brave
Mabel, Sergeant, and Police

Mabel
(Spoken)
Sergeant, approach! Young Frederic was to have led you to death and glory. (Chanted)
No matter; he will not so lead you, for he has aligned himself once more with his old associates.

Police
(Chanted)
That is not a pleasant way of putting it.

Mabel
(Spoken)
(Spoken)

Police
(Chanted)

(Spoken)
You speak falsely. You know nothing about it. He has acted nobly.
(Dearily as I loved him before, his heroic sacrifice to his sense of duty has endeared him to me tenfold; [but if it was his duty to constitute my foe, it is likewise my duty to regard him in that light.]* He has done his duty; I will do mine. Go ye and do yours.

Police
(Chanted)
He has acted shamefully!
He has acted nobly!

Sergeant:
(Spoken)
This is perplexing.
Still, as he is actuated by a sense of duty--

Police
(Spoken)
Right oh!
We cannot understand it at all.

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

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

Police
(Chanted)
We should. It is.

* Text in brackets was cut after opening night, but is still often performed.
24. When a felon's not engaged in his employment

Sergeant and Police

Arthur Sullivan
W S Gilbert

Allegro moderato

1. When a felon's not engaged in his employment
2. When the enterprising burglar's not burgling

1. His employment,
2. Not burgling.

Is

Cut-throat isn't occupied in crime
His capacity for inno-cent enjoyment

And

Lit-tle plans,
'Pied in crime,
'Cent enjoyment

Brook a gurgling,
just as great as any honest man's
Honest man's.

When the coster's finished jumping on his
Village chime.

When constabulary duty's to be done - Ah, take
To be done.

'Cu'ly smotherer,
On his mother,

Ah! When con-

one consideration with another
With another, rall. Ah!

A police-man's lot is not a happy one.
A police-man's lot is not a happy one.

When con-

With another, rall.
24. When a felon's not engaged in his employment

Sgt

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

Pol

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

---

Sgt

lic - eman's lot is not a hap - py one, hap - py one.

Pol

lic - eman's lot is not a hap - py one, hap - py one.

---

Sgt

26
25. A rollicking band of pirates we

Pirates, Sergeant, Police

Arthur Sullivan
W S Gilbert

A rollicking band of pirates we, Who, tired of tosing on the sea, Are

Moderato

Hush, hush! I hear them on the

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

Allegretto

ma-nor poach-ing, With steal-thy step the pi-rates are ap-proach-ing.

We are not com-ing for

plate or gold-- A sto-ry Ge-ner-al Stan-ley’s told-- We seek a pen-al-ty fif-ty-fold, For Ge-ner-al Stan-ley’s
Pirates Police

They seek a penalty We seek a penalty

Fifty-fold! We seek a penalty Fifty-fold! They seek a penalty

Fifty-fold! For General Stanley's story. Fifty-fold, For General Stanley's story.

Our obvious course is now to hide. Ta-ran-ta-ra, ta-ran-ta-ra!

Police conceal themselves. As they do so, the Pirates with Ruth and Fred are seen. They enter cautiously on tip-toe. am is laden with burglary tools.
26. With cat-like tread

Samuel, Pirates, Police

Arthur Sullivan
W S Gilbert

With cat-like tread, Up-

on our prey we steal; In si-lence dread, Our cau-tious way we feel. No sound at all, We

ne-ver speak a word, A fly's foot-fall Would be dis-tinct-ly heard

A

Ta-ran-ta-

Pirates

Police
So stealthily the pirate creeps, While all the
ra, taran-tara

house-hold sound-ly sleeps.

plough the sea, Truce to navigation; Take another station; Let's vary
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,
Pirates

With a little burglary!

Ra, ra, ra, ra, ra, ra, ra.

Truce to navigation;

Let's vary

Here's your ___

Sam

Pirates

With a little burglary!

Ra, ra, ra, ra, ra, ra, ra!
26. With cat-like tread

crow - bar and your cen - tre-bit, Your life pre-

ser - ver–you may want to hit! Your sil - ent

match - es, your dark lan - tern seize,___ Take your
26. With cat-like tread

Sam

Pirates

Police

file and your skeletal keys

With cat-like tread

Taran-tara,

dread, Our cautious way we feel.

No sound at all, We

on our prey we steal; In silence dread, Our cautious way we feel. No sound at all, We
Pirates never speak a word, A fly's foot-fall Would be distinctly heard

Police Come, friends, who

Pirates plough the sea, Truce to navigation; Take another station; Let's vary

Police Taran-tara, ra, ra, ra,

Pirates piracies With a little bugle-ree! With cat-like tread, Upon our

Police ra, ra, ra, ra! Taran-tara, ra, ra, taran-tara, taran-tara
Pirates

prey we steal;

In si-lence dread Ou cau-tious

Police

ra, ra, ra, tar-ta-ra, tar

way we feel.

Attacca
27. Hush, hush! Not a word

Major General, Pirates and Police

Arthur Sullivan
W.S. Gilbert

Frederic

Recitative

Hush, hush! not a word; I see a light in-side! The Ma-jor-Gen’ral comes,

Fred

so quick-ly hide!

MG

Yes, yes, the Ma-jor-Gen’ral comes!

Pirates

Yes, yes, the Ma-jor-Gen’ral comes!

Police

Yes, yes, the Ma-jor-Gen’ral comes!

a tempo moderato

MG

yes, the Ma-jor-Gen’ral comes! Tor-men-ted with the an-guish dread Of false-hood un-a-toned, I
lay up-on my sleep-less bed, tossed and turned and groaned. The man who finds his con-science ache No
peace at all en-joys; And as I lay in bed a-wake, I thought I heard a noise, Unis with Police

No, all is still In dale, on hill; My mind is set at

So still the scene, It must have been The sigh-ing of the

Attacca
28. Sighing softly to the river

Major General and ensemble

By Arthur Sullivan and W S Gilbert

1. Sighing softly to the river, Comes the loving breeze,
2. Yet, the breeze is but a rover, When he wings away,

Allegro grazioso
28. Sighing softly to the river

Set - ting nat - ure all a - qui - ver, Rust - ling through the trees.
Brook and pop - lar mourn a lov - er Sigh - ing, “Well - a - day!”

And the brook, in rip - pling meas - ure, Laughs for the ve - ron - age could
Ah! the do - ing and un - do - ing, That the rogue could

love, tell!
When the breeze is out a - wo - wing, Who can woo so
28. Sighing softly to the river

MG

Pirates

Police

24. breeze.

28. Yes, there were tales the rogue could tell, No body can woo so well.

192. River, river, little river, May thy love ever!

32. loving prosper ever! Heaven speed thee, popular tree, May thy love is but a rover; Sad the lot of popular trees, Courted
28. Sighing softly to the river

Pirates

Police

by a fickle breeze, Sad the lot of popular trees, May thy}

woo-ing happy be.

Heaven speed thee, popular tree, Courted

...
Enter Major General's daughters, led by Mabel clad in white peignoirs and nightcaps carrying lighted candles.

Allegro vivace

Now what is this, and what is that, and why does father leave his rest At such a time of night as this, so very incompletely dressed? Dear father is, and always was, the most methodical of men! It's his invariable rule to go to bed at half past ten. What strange occurrence can it be that calls dear father from his rest At such a time of night as this, so
very incompletely dressed?

So very incompletely dressed, At

such a time of night.

King: Forward, my men, and seize that General there!

The pirates! the pirates! Oh, des
28. Sighing softly to the river

Women

Pirates

Yes, we're the pirates, so despair!

Fred-eric here! Oh,

Fred-eric, save us!

Beau-tiful Ma-bel, I

Joy! Oh, rap-ture! Sum-mon your men and ef-fect their cap-ture!
Fred

would if I could, but I am not able.

Pirates

He's telling the truth, he is not able.

King

With base deceit You worked upon our feelings! Revenge is sweet, And

flavours all our dealings! With courage rare And resolution manly, For death prepare, Un-

With base deceit You worked upon our feelings! Revenge is sweet, And

flavours all our dealings! With courage rare And resolution manly, For death prepare, Un-

28. Sighing softly to the river
28. Sighing softly to the river

Mabel: Is he to die, un-shriv-en - un-annealed? Will no one in his cause a

King: hap-py Gen’ral Stan-ley.

Women: Oh, spare him!

Mabel: wea-pon wield?

Women: Oh, spare him! Oh, rap-ture!

Police: Yes, we are here, though hi-ther-to con-cealed!
28. Sighing softly to the river

Women

Police

So to Constabulary, pirates yield!

Struggle between Pirates and Police. Eventually, the Police are overcome and fall prostrate.

Allegro moderato

Pirates

We triumph now, for well we trow Your mortal career's cut short; No pirate band will take its

Police

You triumph now, for well we trow Our mortal career's cut short; No pirate band will take its

Moderato

Pirates

stand At the Central Criminal Court.

Police

stand At the Central Criminal Court.
To gain a brief advantage you've contrived, but

Don't say you're orphans, for we

your proud triumph will not be long-lived.

Know that game

On your allegiance we've a stronger claim - We charge you
28. Sighing softly to the river

King

Sgt

yield, we charge you yield, In Queen Victoria’s name!

140

King

Police

Pirates kneel

We do! We charge you yield, In Queen Victoria’s

145

King

Police

L’istesso tempo

We yield at once, with humbled mien, Because, with all our faults, we love our Queen.

Yes,
28. Sighing softly to the river

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

One moment! let me way with them, and place them at the bar!

faults, they love their Queen.
Ruth

tell you who they are. They are no members of the common throng; They are all noble men who have gone wrong.

Women

They are all noble men who have gone wrong.

MG

No Englishman unmoved that statement hears, Because, with all our faults, we love our House of Peers. I pray you, pardon me, ex-Pirate King!
Peers will be peers, and youth will have its fling. Re-sume your ranks and le-gis-la-tive dut-ies, And take my daugh-ter-s, all of whom are beau-ties.

Though ye have sure-ly strayed, Take heart of grace.

Your steps re-trace, Poor wan-d'ring ones!

Poor wan-d'ring ones!
If such poor love as ours,
Can help you find
True peace of mind,
Why, take it, it is
colla voce

wan-d'ring ones!
28. Sighing softly to the river

Mabel
Edith
Kate
Ruth
Fred
King
Sam
Women
Pirates Police

yours!
Ah, ah, ah, ah, ah.
Ah, ah, ah, ah,

Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!
Poor wand’ring ones!

Poor wand’ring ones.
Poor wand’ring ones.
Poor wand’ring ones.
Poor wand’ring ones.
28. Sighing softly to the river

Mabel

ah. Fair days will shine. Take heart

Edith

ones! Fair days will shine. Take heart

Kate

ones! Take heart, take heart.

Ruth

ones! Take heart, take heart.

Fred

ones! Take heart, take heart.

King

ones! Take heart, take heart.

Sam

ones! Take heart, take heart.

Women

Take heart, take heart.

Pirates

Police

Take heart, take heart.
28. Sighing softly to the river
28. Sighing softly to the river

Mabel

Edith

Kate

Fred

Women

Pirates Police


Take any heart take ours!

Take heart,

Take any heart take ours!

Take heart,
Mabel

Edith

Kate

Fred

Women

Pirates Police

28. Sighing softly to the river
28. Sighing softly to the river
28. Sighing softly to the river

Mabel

Edith

Kate

Fred

Women

Pirates

Police

Take heart,

Take heart,

Take heart,

Take heart,

Take heart,

Take heart,
28. Sighing softly to the river