

W.S. Gilbert
Arthur Sullivan

The Pirates of Penzance

or

The Slave of Duty

Akt 2
Partitur

Revision 2015
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Sullivan
The Pirates of Penzance
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Nº. 01 Introduction

Mabel, Chorus

Arthur Sullivan
1842 - 1900

Allegro con tenerezza

q = 112

10

Piccolo

2 Flöten *a2 dolce p*

Oboe *a2 dolce p*

2 Klarinetten in B *a2 dolce p*

Fagott *[dolce] p*

2 Hörner in F *[p] 8^{va}*

2 Kornetts in B *p*

2 Posaunen *p*

Pauken

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo *Mabel*

Chor *Girls*

Violine I *dolce p*

Violine II *p*

Viola *p*

Violoncello *p*

Kontrabass *p pizz.*

A

Picc. - Fl. - Ob. - Kl. (B) - Fg. - Hn. (F) - Kor. (B) - Pos. - Pk. - Kl. Tr. - Trg. - Gr. Tr. - Be. - S. Solo - Chor - VI. I - VI. II - Vla. - Vc. - Kb.

Fl. *[p]* 2. to Picc. Solo *[p]*

Kl. (B) *[p]* 1. *[p]*

Fg. *[p]*

Hn. (F) *[p]*

VI. I *p*

VI. II

Vla.

Vc.

Kb. [arco]

B + Chorus al Fine

20

Picc. *[p]* to flauto

Fl. *f* *p*

Ob. *[mf]*

Kl. (B) *f* *p*

Fg. *[mf]*

Hn. (F) *[sempre p]*

Kor. (B) *p*

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor. *[p]*
Oh,

B + Chorus al Fine

Vi. I *[mf]* *p*

Vi. II *mf* *p*

Vla. *p*

Vc. *p*

Kb. *p*

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

dry the glis-t'ning tear that dew's that mar - tial cheek! — Thy lov - ing chil-dren hear, in them thy com - fort seek. With sym - pa-the - tic care their arms a-

C

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

60

colla voce

D

a tempo

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor

colla voce

D

a tempo

VI. I

VI. II

Vla.

Vc.

Kb.

Musical score for page 70, measures 70-79. The score includes staves for Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Cor Anglais, Trombone, Trumpet, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. It also features vocal staves for Soprano Solo and Chorus. The key signature has two flats (B \flat , E \flat) and the time signature is 2/4. Dynamics include *p* and *[p]*.

Vocal Text:
 dry the glis-'ning tear that dews that mar - tial cheek!— Thy lov - ing chil-drenhear, in them thy com - fort seek! With sym - pa-the - tic care their arms a-

Picc.
 Fl.
 Ob.
 Kl. (B)
 Fg.
 Hn. (F)
 Kor. (B)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 Chor
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

Musical score for page 80, featuring various instruments and a vocal line. The score includes parts for Piccolo, Flute, Oboe, Clarinet (B), Bassoon, Horn (F), Cor Anglais (B), Bassoon, Percussion, Kettledrums, Triangle, Gong, Snare Drum, Soloist, Chorus, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The vocal line includes the lyrics: "round_ thee_ creep;_ for oh, they can - not bear to see their Fa - ther weep!". The score is in 4/4 time and includes dynamic markings such as *pp* and *p*.

N°. 02 Recitative

Warning: Fred "At eleven, and before midnight"
Cue: Fred "They are; they only wait my orders."

Major-General, Frederic

[colla voce]

q = 112
tacet

Piccolo

2 Flöten

Oboe

2 Klarinetten in A

Fagott

2 Hörner in F

2 Kornetts in A

2 Posaunen

Pauken

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo

Sopran Solo

Alt Solo

Tenor Solo

Tenor Solo

Bass Solo

Chor

Batteria tacet

Frederic

M.-Gen.

Now Fred - er - ic, let your es - cort li - on - heart - ed be sum-mon'd to re - cieve a gen' - ral's bless - ing

[colla voce]

Violine I

Violine II

Viola

Violoncello

Kontrabass

f

f

f

f

f

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor. Vl. I Vl. II Vla. Vc. Kb.

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

N°. 03 Chorus, Soli

Mabel, Edith, Sergeant, Chorus

Allegro marziale

1

Piccolo

2 Flöten

Oboe

2 Klarinetten in A

Fagott

2 Hörner in F

2 Kornetts in A

2 Posaunen

Pauken

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo

Sopran Solo

Tenor Solo

Bass Solo

Chor

Mabel

Edith

Frederic

Sergeant

Girls

Police

ff

f

1.

tacet

come!

Allegro marziale

Violine I

Violine II

Viola

Violoncello

Kontrabass

ff

p

ff

p

ff

p

f

p

A

Picc.
 Fl.
 Ob.
 Kl. (A)
 Fg.
 Hn. (F)
 Kor. (A)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo
 B. Solo
 Chor
 Chor

When the

A

Vi. I
 Vi. II
 Vla.
 Vc.
 Kb.
 Kb.

pesante

f

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

foe-man bares his steel we un-com-fort-a-ble feel and we find the wis-est thing is to

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, Ta-ran-ta-ra, taran-tara,

p

Detailed description: This page of a musical score contains 20 staves. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Cor Anglais, Bassoon, and Percussion) and strings (Klarnett, Trompete, Grobtrompete, Becken, Violin I, Violin II, Viola, Violoncello, and Kontrabaß). The bottom section features vocal parts: a Bass Soloist with lyrics, a Chorus with rhythmic accompaniment, and a string ensemble playing a rhythmic pattern marked with a piano (*p*) dynamic. The lyrics for the Bass Soloist are: "foe-man bares his steel we un-com-fort-a-ble feel and we find the wis-est thing is to". The Chorus lyrics are: "Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, Ta-ran-ta-ra, taran-tara,".

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

slap our chests and sing ta-ran - ta - ra! For whentrea tened with e-meutes, and your heart is in your boots, ta-ran - ta - ra. Ta-ran - ta - ra, ta-ran - ta-ra, Ta-ran - ta

B

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

there is no-thing brings it round like the trum-pets mar-tial sound, like the trum-pets mar-tial sound. Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ra - ta-ra

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

B

C

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo
Go, ye he-roes, go to glo-ry, though ye die in com-bat go - ry! Ye shall live in song and sto-ry,

S. Solo

B. Solo

Chor

C

VI. I

VI. II

Vla.

Vc.

Kb.

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

D

Picc. *f* 3

Fl. *f* 3

Ob. *f* 3

Kl. (A) *f* 3

Fg.

Hn. (F) *f*

Kor. (A) *mf*

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo he-roes, go and die!

S. Solo *ff* 3 3
Go, ye he-roes, go and die, go, ye he-roes, go and die!

B. Solo *p*
Though to us it's e - vi - dent, these at-

Chor *ff* 3 3
Go, ye he-roes, go and die, go, ye he-roes, go and

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

D

VI. I *ff* 3 *[p]*

VI. II *ff* 3 *p*

Vla. *ff* *p*

Vc. *f* *p*

Kb. *f* *p*

60

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

ten-tions are well meant! Such ex - pres-sions don't ap-pear cal - cu - la - ted men to cheer who are

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

Picc. _____
 Fl. _____
 Ob. _____
 Kl. (A) _____
 Fg. _____
 Hn. (F) _____
 Kor. (A) _____
 Pos. _____
 Pk. _____
 Kl. Tr. _____
 Trg. _____
 Gr. Tr. _____
 Be. _____
 S. Solo _____
 S. Solo _____
 B. Solo _____
 Chor _____
 VI. I _____
 VI. II _____
 Vla. _____
 Vc. _____
 Kb. _____

going to meet their fate in a high - ly ner - vous state! Still to us it's e - vi - dent these at
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

E

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo
Go and do your best en-dea-vour, and be-fore all links we se-ver,

B. Solo
ten-tions are well meant.

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

E

VI. I

VI. II

Vla.

Vc.

Kb.

Picc. *ff* 3 \lfloor 3 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor
 Fl. *ff* 3 \lfloor 3 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor
 Ob. *ff* 3 \lfloor 3 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor
 Kl. (A) *f* a2 3 \lfloor 3 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor
 Fg. *f* \lfloor 3 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor
 Hn. (F)
 Kor. (A) *f*
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo we will say fare - well for e - ver, Go to glo - ry and the grave!
 B. Solo
 Chorus *ff* 3 Go to glo - rie and the grave! For your foes are fierce and ruth - less, false, un
 VI. I *f* \lfloor 6 \rfloor \lfloor 6 \rfloor 3 3 3 \lfloor 6 \rfloor \lfloor 6 \rfloor *ff* 3 3 3 *p*
 VI. II *f* \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor *ff* 3 3 3 *p*
 Vla. *f* \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor \lfloor 6 \rfloor 3 3 3 \lfloor 6 \rfloor \lfloor 6 \rfloor *ff* arco *p*
 Vc. *p*
 Kb.

F

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

mer-ci-ful, and truth-less; young and ten der, old and tooth-less, all in vain their mer - cy crave.

F

VI. I

VI. II

Vla.

Vc.

Kb.

arco

90

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

Solo *p* [Solo] *p*

serve too great a stress on the risks that on us press, and of re-fer-ence, a lack to ouchance of com-ing back. Still, per-haps it would be wise not to carp or cri-ti-cise, for it's

[p] *p* *p*

Detailed description: This is a page of a musical score, page 90. It features a variety of instruments and vocal parts. The woodwinds include Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Cor Anglais, Bassoon, and Percussion. The brass section includes Trumpet, Trombone, and Baritone. There are two Solo voices and a Chorus. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p* (piano) and *[p]*. There are two solo passages: one for the Clarinet in A and one for the Bassoon, both marked with *p*. The vocal parts include lyrics: "serve too great a stress on the risks that on us press, and of re-fer-ence, a lack to ouchance of com-ing back. Still, per-haps it would be wise not to carp or cri-ti-cise, for it's". The page number 90 is written at the top left.

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo B. Solo
 ve - ry e - vi - dent these at - ten - tions are well meant.
 Chorus: Yes, it's ve - ry e - vi - dent e - vi - dent, e - vi - dent,
 these at - ten - tions are well meant, yes, well meant; ah, yes, well

VI. I VI. II Vla. Vc. Kb.

G

Picc. *[p]* 3 3 3 3

Fl. *[p]* 3 3 3 3

Ob. *[p]*

Kl. (A) *p* 3 3 3 3

Fg. *[p]*

Hn. (F) *[p]*

Kor. (A) *p*

Pos. *p*

Pk.

Kl. Tr.

Trg.

Gr. Tr. *pp*

Be. *pp*

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

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

B. Solo
When the foe - man bears his steel, ta-ra - ta - ra, ta-ra - ta-ra, we un-com - for-ta - ble feel, ta-ran - ta ra! and we

Chor
unis.
Go, ye he - roes, go to - - glo - ry!
meant. When the foe - man bears his steel, ta-ra - ta - ra, ta-ra - ta-ra, we un-com - for-ta - ble feel, ta-ran - ta ra! and we

G

VI. I *[p]* 6 6 6 6 6 6 6 6

VI. II *[p]* 6 6 6 6 6 6 6 6

Vla. *p* 6 6 6 6 6 6 6 6

Vc. *p*

Kb. *p*

110

Picc. *ff*

Fl. *ff*

Ob. *f*

Kl. (A) *f*

Fg.

Hn. (F)

Kor. (A) *f*

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

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

S. Solo
Ye shall live in song and sto - ry, go to im - mor - ta - li - ty; go to death, and go to

B. Solo
find the wis - est thing, ta - ran - ta - ra, ta - ran - ta - ra, is to slap our chests and sing ta - ran - ta - ra! For whentrea tened with e - meutes, ta - ra - ta

Chor
Ye shall, ye shall live in sto - ry, go to death, and go to
find the wis - est thing, ta - ran - ta - ra, ta - ran - ta - ra, is to slap our chests and sing ta - ran - ta - ra! For whentrea tened with e - meutes, ta - ra - ta

VI. I

VI. II

Vla.

Vc.

Kb.

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

slaugh - ter; die, and ev - 'ry Cor - nish daugh - ter with her tears your grave shall wa - ter! Go, ye he - roes, go and

slaugh - ter die and ev - 'ry Cor - nish daugh - ter with her tears your grave shall wa - ter! Go, ye he - roes, go and

ra, ta - ran - ta - ra, and your heart is in your boots, ta - ran - ta - ra there is no - thing brings it round like the trum - pets mar - tial sound, like the trum - pets mar - tial

slaugh - ter; die, and ev - 'ry Cor - nish daugh - ter with her tears your grave shall wa - ter! Go, ye he - roes, go and

ra, ta - ran - ta - ra, and your heart is in your boots, ta - ran - ta - ra there is no - thing brings it round like the trum - pets mar - tial sound, like the trum - pets mar - tial

molto

H

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

B. Solo

Chor

H

VI. I

VI. II

Vla.

Vc.

Kb.

Picc. _____

Fl. _____

Ob. _____

Kl. (A) _____

Fg. _____

Hn. (F) _____

Kor. (A) _____

Pos. _____

Pk. _____

Kl. Tr. _____

Trg. _____

Gr. Tr. _____

Be. _____

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

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

T. Solo
A - way, a - way! These pi - rates slay!

B. Solo
ra, ra, ra, ra, ra, ra, ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran ta ra! Yes, yes, we go! Ta - ran - ta

Chor
die in com - bat go - ry, ye shall live in song and sto - ry; go to im - mor - ta - li - ty!
unis.
ra, ra, ra, ra, ra, ra, ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran ta ra! Yes, yes, we go! Ta - ran - ta

Vi. I _____

Vi. II _____

Vla. _____

Vc. _____

Kb. _____

Detailed description: This page of a musical score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Cor Anglais, Bassoon, Percussion, Trumpet, Trombone, and Baritone. It also features vocal soloists (Soprano, Tenor, Bass) and a Chorus. The score includes lyrics for the vocal parts, such as 'die in combat go-ry, ye shall live in song and story; go to immortality!' and 'ra, ra, ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran ta ra! Yes, yes, we go! Ta-ran-ta'. Dynamics like *f* and *p* are indicated throughout.

Picc. *ff*

Fl. *ff* *p*

Ob. *ff*

Kl. (A) *ff* *p*

Fg. *[fff]*

Hn. (F) *ff*

Kor. (A) *ff*

Pos. *ff*

Pk.

Kl. Tr. *f*

Trg. *f*

Gr. Tr. *f*

Be. *f*

S. Solo
Yes, for-ward on the foe,

S. Solo
Yes, for-ward on the foe,

T. Solo
Then do not stay! Then why this de-lay! Yes, but you don't go!

B. Solo
ra! Ta-ran - ta - ra! All-right, we go! Yes, for-ward on the foe, yes, for - ward on the foe

Chor
ra! Ta-ran - ta - ra! All-right, we go! Yes, for-ward on the foe, yes, for - ward on the foe

VI. I *ff* *p*

VI. II *ff* *p*

Vla. *ff* *p*

Vc. *p*

Kb. *p*

Picc. *ff*

Fl. *ff* *p* *ff*

Ob. *ff*

Kl. (A) *ff* *p* *ff*

Fg. *ff*

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo they go, they go! Yes, fo-ward on the foe! At last they go, at last they go, at last they

S. Solo they go, they go! Yes, fo-ward on the foe! At last they go, at last they go, at last they

T. Solo Yes, but you don't go! At last they go, at last they

B. Solo they go, they go! Yes, for-ward on the foe, yes, for-ward on the foe! We go, we go, we go, we

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

We go, we go, we go, we

VI. I *ff* *f* *p* *ff*

VI. II *ff* *f* *p* *ff*

Vla. *ff* *f* *p* *ff*

Vc. *ff* *p*

Kb. *ff* *p*

Picc. *140*
 Fl. *8^{va}*
 Ob.
 Kl. (A) *a2*
 Fg.
 Hn. (F)
 Kor. (A)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 go, at last they real - ly go!
 S. Solo
 go, at last they real ly, real - ly go!
 T. Solo
 go, at last they real - ly, real - ly go!
 B. Solo
 go, at last they real - ly, real - ly go!
 Chor
 go, at last they real ly, real - ly go!
 VI. I *8^{va}*
 VI. II
 Vla.
 Vc.
 Kb.

N°. 04 Recitative & Trio

Fred, King, Ruth

Recitativo

1

Piccolo

2 Flöten *a2*

Oboe

2 Klarinetten in A

Fagott

2 Hörner in F

2 Kornetts in A

2 Posaunen

Pauken

Kleine Trommel

Triangel

Große Trommel

Becken

Alt Solo *Ruth*

Tenor Solo *Frederic*

Bass Solo *King*

Now for the Pi-rate's lair! Oh joy unbound-ed! Oh sweet re-lief! Oh rap-ture un-ex-am-pled! At last I may a-tone in some slight mea-sure

Recitativo

Violine I

Violine II

Viola

Violoncello

Kontrabass

f *sfz*

Moderato

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. A. Solo T. Solo B. Solo VI. I VI. II Vla. Vc. Kb.

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!

King Young

p *tr*

p *p* *p* *p*

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

Ruth

And I, your lit-tle Ruth!

Frederic

Who calls?

Oh mad in - tru - ders! How dare you face me! Know ye not, oh

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

tr

p

tr

tr

tr

mf

mf

a2

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. A. Solo T. Solo B. Solo Vl. I Vl. II Vla. Vc. Kb.

rash ones, that I have doomed you to ex-ter - mi - na - tion? I do not

King
Have mer - cy on us; Hear us ere you slaugh - ter!

tr

p

p

tr

tr

tr

tr

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo
 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!

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

f

f

f

f

attacca

N°. 05 Trio
Ruth, Frederic, King

Allegro grazioso

q = 120

A

10

Piccolo

2 Flöten a2 [f]

Oboe [f]

2 Klarinetten in A a2 [f]

Fagott f

2 Hörner in F f

2 Kornetts in A tacet

2 Posaunen tacet

Pauken tacet

Kleine Trommel

Triangel

Große Trommel

Becken

Alt Solo Ruth Solo 1. verso
When you had left our pi-rate fold, we tried to raise our

Tenor Solo Frederic

Bass Solo King Solo 2. verso
knew your taste for cu-rious quips, for cranks and con-tra

Violine I f pizz. arco p

Violine II f pizz. arco p

Viola f pizz. [arco] p

Violoncello f pizz. [arco] [p]

Kontrabass pizz. [arco] [p]

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo
spi - rits faint ac - cord ing to our cus tom old, with quip and quib blequaint. But all in vain the quips we heard, we lay and sobh'd up - on the rocks, un - til to som - bo

T. Solo

B. Solo
dic tions queer; and with the laugh ter on your lips, we wish'd you there to hear. We said, "if we could tell it him, how Fre 'ric would the joke en - joy." And so we've risk'd both

VI. I

VI. II


Vla.


Vc.


Kb.


Detailed description: This is a page of a musical score, page 20 of 42. It features a vocal soloist (A. Solo) and a full orchestra. The vocal soloist has two parts: A. Solo and B. Solo. The orchestra includes Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Clarinet in Bb, Trumpet, Trombone, Horn in G, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal soloist's part is in a soprano range, and the bass soloist's part is in a bass range. The instrumental parts are in various staves, with some showing rhythmic patterns and others showing melodic lines. The page number 20 is in the top right corner, and the page number 42 is in the top left corner.

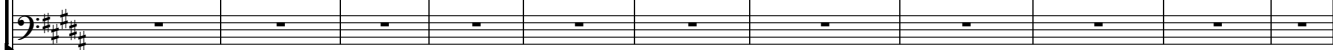
B

Picc. 


Fl. 

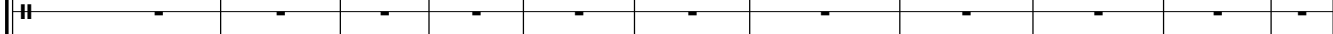
Ob. 


Kl. (A) 


Fg. 

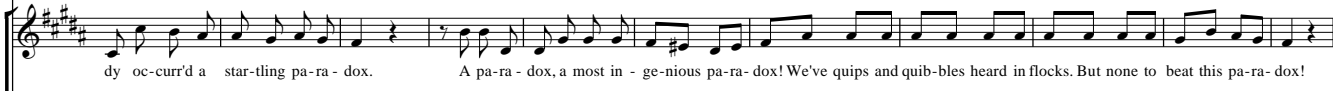
Hn. (F) 

Kl. Tr. 

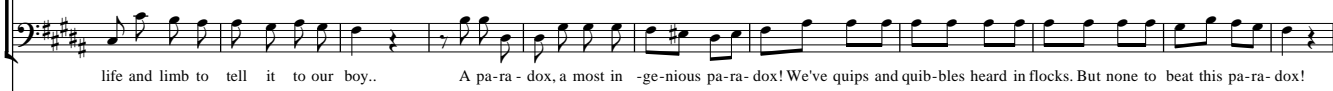
Trg. 

Gr. Tr. 

Be. 

A. Solo 

T. Solo 

B. Solo 

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

B

Picc.
 Fl. ^{a2}
 Ob.
 Kl. (A) ^{a2} _[p]
 Fg. _p
 Hn. (F) ^{1.}
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 A. Solo
 T. Solo
 B. Solo
 VI. I
 VI. II _p
 Vla. _p
 Vc. _[p]
 Kb. _[p]

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

pizz.
 pizz.
 pizz.
 pizz.
 pizz.
 pizz.

Picc. *[f]*

Fl. *[f]*

Ob. *[f]*

Kl. (A) *[f]*

Fg. *[f]*

Hn. (F) *f*

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo
dox.

T. Solo
dox.

B. Solo
dox.

VI. I *[f]* *[arco]* *[p]*

VI. II *f* *[arco]* *p*

Vla. *f* *[arco]* *[p]*

Vc. *[f]* *[arco]* *[p]*

Kb. *[f]* *[arco]* *[p]*

C

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

D

a tempo

q = 120

50

60

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

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

Dear me, let's

plenty: One year in every 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 Feb- -ruary. And so, by a simple arithmetical process, you'll easily dis- -cover, that tho' you've lived twenty-one years, yet, if we go by birth-days, you're only five and a little bit o- ver. Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

a tempo
q = 120

pizz. arco

[f] [p]

pizz. arco

[f] p

pizz. arco

f p

f [p]

f [p]

E

rall.
70

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

E

rall.

VI. I

VI. II

Vla.

Vc.

Kb.

rall.

The musical score for page 80 includes the following parts:

- Picc.** (Piccolo): Resting.
- Fl.** (Flute): Resting.
- Ob.** (Oboe): Resting.
- Kl. (A)** (Clarinet in A): Resting.
- Fg.** (Bassoon): Resting.
- Hn. (F)** (Horn in F): Resting.
- Kl. Tr.** (Trumpet): Resting.
- Trg.** (Trumpet): Resting.
- Gr. Tr.** (Trumpet): Resting.
- Be.** (Bass Drum): Resting.
- A. Solo** (Alto Soloist): Resting.
- T. Solo** (Tenor Soloist): Singing the lyrics: "pa-ra- dox! At com- mon sense she gai- ly mocks! though count- ing in the u- sual way, yearstwen- ty- one I've been a- live, yet, reck- ning by my na- tal day, yet, reck- ning by my".
- B. Solo** (Bass Soloist): Resting.
- VI. I** (Violin I): Playing a melodic line with a **rall.** marking.
- VI. II** (Violin II): Playing a melodic line with a **rall.** marking.
- Vla.** (Viola): Playing a melodic line with a **rall.** marking.
- Vc.** (Violoncello): Playing a melodic line with a **rall.** marking.
- Kb.** (Kontrabaß): Playing a melodic line with a **rall.** marking.

F

a tempo
q = 120

90

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

F

a tempo
q = 120

VI. I

VI. II

Vla.

Vc.

Kb.

G

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

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

G

VI. I

VI. II

Vla.

Vc.

Kb.

pizz.

arco

[f]

[p]

Picc.
 Fl.
 Ob.
 Kl. (A)
 Fg.
 Hn. (F)
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 A. Solo
 T. Solo
 B. Solo
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

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

arco

Warning: King "Am I to understand ..."
Cue: "Not a word! He is doomed."

N° . 06 Trio

Ruth, Frederic, King

Allegro molto

q = 132

1

Piccolo

2 Flöten

Oboe

2 Klarinetten in B

2 Klarinetten in A

Fagott

Horn in F

2 Kornetts in A

2 Posaunen

Pauken
in Hmin, Fis
= B, F#

Kleine Trommel

Triangel

Große Trommel

Becken

Alt Solo
Ruth
A - way, a - way, ___ my heart's on fire! ___ I burn this base de-cep-tion to re - pay ___ This ve - ry

Tenor Solo
Frederic

Bass Solo
King

Allegro molto

q = 132

Violine I

Violine II

Viola

Violoncello

Kontrabass

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. A. Solo T. Solo B. Solo VI. I VI. II Vla. Vc. Kb.

day my venge-ance dire shall glut it - self in gore. A - way, a - way!

A - way, a - way, ere I ex - pire? I find my du - ty hard to do to -

p

A

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

day! My heart is fill'd with an guish dire; it strikes me to the core! A-way, a-way!

With false-hood foul he trickd us of our

sf

f

p

f

p

sempre a2

A

20

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

brides; ___ let venge-ance howl, the Pi - rate so de cides! ___ Our na - tures stern he soft - ened with his lies! ___ And in re - turn to - night the trai - tor

VI. I

VI. II

Vla.

Vc.

Kb.

[p] sf [p] f [p] sf [p] sf [p] sf [p] sf

B

Picc. *sf*

Fl.

Ob. *mf* Solo

Kl. (A) *sf* *f* *mf*

Fg. *sf*

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo *mf*
Yes, yes, to-night the trai-tor dies! Yes, yes, to-night the trai-tor dies! To-night he

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

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

VI. I *sf* *sf* *mf*

VI. II *sf* [*sf*] *mf*

Vla. *sf* [*sf*] *mf*

Vc. *sf* [*sf*]

Kb. *sf* [*sf*]

B

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo
dies! ____ They will wel-ter in sor - row, in their na-tures to che - rish:

T. Solo
mf His girls like wise, ____ and all the

B. Solo
mf Yes, or ear-ly to - mor - row. The one soft spot? ____

VI. I

VI. II

Vla.

Vc.

Kb.

Picc. -

Fl. *a2*
p

Ob. -

Kl. (A) *a2*
p

Fg. *p*

Hn. (F) *p*

Kor. (A) -

Pos. -

Pk. -

Kl. Tr. -

Trg. -

Gr. Tr. -

Be. -

A. Solo *p*
To - night he dies! Yes, or ear-ly to mor - row. His girls like-wise, they will wel-ter in sor - row; the

T. Solo *p*
plot. — To - night he dies! Yes, or ear-ly to mor - row. His girls like-wise, they will wel-ter in sor - row; the

B. Solo *p*
To a-buse it shall pe - rish. To - night he dies! Yes, or ear-ly to mor - row. His girls like-wise, they will wel-ter in sor - row; the

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

C

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

50

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

f

traï - tor dies! A - way, a - way, to night, _____ to night, _____ to night _____ the traï - tor

traï - tor dies! A - way a - way, to night, _____ to night, _____ to night _____ the traï - tor

traï - tor dies! A - way, a - way, to night, _____ to night, _____ to night _____ the traï - tor

Picc. *[Mute]*

Fl. *a2*

Ob. *[Mute]*

Kl. (A) *[Mute]*

Fg. *[Mute]*

Hn. (F) *[Mute]*

Kor. (A) *[Mute]*

Pos. *[Mute]*

Pk. *f*

Kl. Tr. *[Mute]*

Trg. *[Mute]*

Gr. Tr. *[Mute]*

Be. *[Mute]*

A. Solo
dies! _____ To - night! A - - - way!

T. Solo
dies! _____ To - night! A - - - way!

B. Solo
dies! _____ To - night! A - - - way!

VI. I *[Mute]*

VI. II *[Mute]*

Vla. *[Mute]*

Vc. *[Mute]*

Kb. *[Mute]*

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

B. Solo

Vi. I

Vi. II

Vla.

Vc.

Kb.

a2

a2

N°. 07 Recitative, Duet

Mabel, Frederic

1

Piccolo

2 Flöten *tacet*

Oboe *tacet*

2 Klarinetten in A *tacet*

Fagott *tacet*

2 Hörner in F *tacet*

2 Kornetts in A *tacet*

2 Posaunen *tacet*

Pauken *tacet*

Kleine Trommel *Batteria tacet*

Triangel *tacet*

Große Trommel *tacet*

Becken *tacet*

Sopran Solo *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?

Tenor Solo *Frederic*

Violine I *p* *f* [*p*]

Violine II *p* *f* *p*

Viola *p* *f* *p*

Violoncello *p* *f* *p*

Kontrabass *p* *f* *p*

A

Moderato

q = 100

a battuta

10

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Frederic

No, Ma - bel, no! A ter-ri-ble dis-clo-sure has just been made; Ma-bel, my dear-ly lov'd one! I bound my-self to serve the Pi-rate Cap-tain un-

Moderato

A

q = 100

VI. I

VI. II

Vla.

Vc.

Kb.

[p]

[p]

[p]

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

But you are twen-ty- one!

til I reach'd my one and twen-tiethbirth- day!

I've just dis - co-ver'd that I was born in leap-year, and thatbirth-day will not be reach'd by me till

20

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo T. Solo Vl. I Vl. II Vla. Vc. Kb.

Oh, hor-ri- ble! Ca - tas-tro-phe ap-pall - ing! Oh, no! Ah, Fred-rick hear me!

nine - teen for - ty! And so, fare well!

p *ff* *ff* *ff* *ff* *ff*

attaca

N°. 08 Duet

Mabel, Frederic

Allegro agitato

q = 100

Allegro agitato
q = 100

1

Piccolo

2 Flöten

Oboe

2 Klarinetten in B

Fagott

2 Hörner in F

2 Kornetts in B

2 Posaunen

Pauken

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo

Tenor Solo

Mabel

Frederic

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

Allegro agitato
q = 100

Violine I

Violine II

Viola

Violoncello

Kontrabass

ff *[f]* *pizz.* *f* *p* *arco* *pizz.*

ff *f* *p* *arco* *pizz.*

ff *f* *p* *arco* *pizz.*

ff *f* *p* *arco* *pizz.*

ff *f* *p* *arco* *pizz.*

The musical score for page 10 includes the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, starts with a dynamic of *f* and a *a2* marking.
- Ob.**: Oboe, starts with a dynamic of *f*.
- Kl. (B)**: Clarinet in B-flat, starts with a dynamic of *f*.
- Fg.**: Bassoon, starts with a dynamic of *f*.
- Hn. (F)**: Horn in F, rests throughout.
- Kor. (B)**: Cor Anglais, rests throughout.
- Pos.**: Bassoon, rests throughout.
- Pk.**: Percussion, rests throughout.
- Kl. Tr.**: Kettle Drum, rests throughout.
- Trg.**: Tom Tom, rests throughout.
- Gr. Tr.**: Gong, rests throughout.
- Be.**: Bass Drum, rests throughout.
- S. Solo**: Soprano Soloist, lyrics: "on thy name; stay, Fred' - rick, stay!".
- T. Solo**: Tenor Soloist, lyrics: "Nay, Ma - bel, nay; to - night I quit these walls! The thought my soul ap -".
- VI. I**: Violin I, dynamics *[f]* and *[p]*.
- VI. II**: Violin II, dynamics *f* and *p*.
- Vla.**: Viola, dynamics *[f]* and *p*, includes *arco* markings.
- Vc.**: Violoncello, dynamics *f* and *p*, includes *arco* markings.
- Kb.**: Kontrabaß, dynamics *f* and *p*.

Picc. 

Fl.  1. *[p]*

Ob.  *[p]*

Kl. (B)  *ff*

Fg.  *ff*

Hn. (F)  1. *p*

Kor. (B) 

Pos. 

Pk. 

Kl. Tr. 

Trg. 

Gr. Tr. 

Be. 

S. Solo  Stay, Fred -ric, stay! They have no claim.

T. Solo  peals; but when stern du - ty calls, I must o - bey! Nay, Ma - bel, nay; but du - ty's

VI. I  *[p]*

VI. II  arco *[p]*

Vla.  pizz. arco *[p]*

Vc.  pizz. arco *[p]*

Kb.  pizz. arco *[p]*

B

Andante

q = 92

40

71

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

prima volta

Ah, leave me not to pine a-lone and de-so-late! No fate seemed fair as mine, no hap-pi-ness so great; and

[p] secunda volta

Ah, I must leave thee here in end-less night to dream, where joy is dark and drear, and sor-row all su-preme; when

B

Andante

q = 92

sordini

[p]

sordini

p

sordini

p

sordini

p

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo T. Solo VI. I VI. II Vla. Vc. Kb.

na - ture, day by day, has sung in ac - cents clear this joy - ous round - e - lay: He loves thee... he is here! Fa -
na - ture, day by day, will sing in al - tered tone this wea - ry roun - e - lay: He loves thee... he is gone. Fa -

pp *pp* *pp* *pp* *pp*

1. 2. 54

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo

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

la la la, fa - la la la! He loves thee, he is gone! Fa la la la, fa - la!

VI. I VI. II Vla. Vc. Kb.

[p]

C

Recitative
q = 88

60

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

In 1940 I of age shall be; I'll then return and claim you, I de - clare it. Swear that till then you will be true to me!

It seems so long. Yes, I'll be strong; By all the Stan-leys, dead and

C

q = 88
senza sord.

VI. I

VI. II

Vla.

Vc.

Kb.

[p] [f]

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

Allegro vivace
q = 100

70

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Allegro vivace
q = 100

VI. I

VI. II

Vla.

Vc.

Kb.

D

Picc. -

Fl. -

Ob. - Solo
ff

Kl. (B) -

Fg. - *ff*

Hn. (F) -

Kor. (B) -

Pos. -

Pk. -

Kl. Tr. -

Trg. -

Gr. Tr. -

Be. -

S. Solo
laugh - ter; he will be faith - ful to his sooth till we are wed, and e - ven af - ter! Oh, here is love, and

T. Solo
laugh - ter; she will be faith - ful to her sooth till we are wed, and e - ven af - ter! Oh, here is love, and here is truth

VI. I - *ff*

VI. II - pizz. *ff*

Vla. - pizz. *ff*

Vc. -

Kb. -

E

80

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

VI. I

VI. II

Vla.

Vc.

Kb.

E

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo T. Solo Vl. I Vl. II Vla. Vc. Kb.

love, and here is truth and here is food for joy - ous_ laugh - ter; he will be faith-ful to hissooth, till we are wed, and e-ven af - ter! He
love, and here is truth and here is food for joy - ous_ laugh - ter; she will be faith-ful to hersooth. She

Detailed description: This page of a musical score, numbered 90, features a variety of instruments and vocal soloists. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Cor Anglais, and Bassoon. The brass section consists of Trumpet, Trombone, Trumpet in G, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Two vocal soloists, Soprano and Tenor, are featured with lyrics. The score is written in a key signature of two flats and a common time signature. The vocal lines are in the upper register, and the instrumental parts are arranged in a standard orchestral layout.

Picc.
 Fl.
 Ob.
 Kl. (B)
 Fg.
 Hn. (F)
 Kor. (B)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 T. Solo
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.
 arco
p
fp

will be faith-ful to his sooth, and af - - ter, e-ven af - ter! oh, here is love, and here is
 will be faith-ful to her sooth till_ we are wed, and_ e-ven af - ter, e-ven af - ter! oh, here is love, and here is

Picc.
 Fl.
 Ob.
 Kl. (B)
 Fg.
 Hn. (F)
 Kor. (B)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 T. Solo
 Vl. I
 Vl. II
 Vla.
 Vc.
 Kb.

truth, oh, here is love, is love! The same to you! Farewell! Adieu!
 truth, oh, here is love, is love! Farewell! Adieu! Farewell! Adieu!

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

8^{va} *8^{va}*

attacca

N°. 09 Recitative, Chorus

Mabel, Sergeant, Chorus of Police

Moderato
q = 112
a battuta

1 Recitative

Piccolo

2 Flöten *tacet*

Oboe

Klarinette in B

2 Klarinetten in A

Fagott

2 Hörner in F

2 Posaunen *tacet*

Pauken *tacet*

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo
Mabel
Yes., I am brave! Oh fam-i-ly de- scent, how great thycharm, thy sway how ex-cel- lent. Come, one and all, un daunt-ed men in blue! A cri- sis

Bass Solo
Sergeant

Chor
Police

Moderato
a battuta
q = 112

Violine I *f p [p]*

Violine II *f p [p]*

Viola *f p [p]*

Violoncello *f p [p]*

Kontrabass *f p [p]*

Picc. Fl. Ob. Kl. Kl. (A) Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

now, af-fairs are com - ing to!

Though in bo - dy and in mind, we are

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

f *mf* *f* *mf* *f* *[mf]* *f* *[mf]* *f* *[mf]*

Picc. -
Fl. -
Ob. -
Kl. -
Kl. (A) -
Fg. -
Hn. (F) -
Pos. -
Pk. -
Kl. Tr. -
Trg. -
Gr. Tr. -
Be. -
S. Solo -
B. Solo
ti - mid - ly in - clined, and a - ny - thing but blind to the dan - ger that's be - hind; Yes,
Chor
ta - ran - ta - ra. Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

VI. I
VI. II
Vla.
Vc.
Kb.

Picc.

Fl.

Ob.

Kl.

Kl. (A)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

when the dan-ger's near we ma-nage to ap-pear, As in-sen-si-ble to fear as a-ny-bo-dy here, as

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

Picc. Fl. Ob. Kl. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

Picc. Fl. Ob. Kl. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

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

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

Picc.

Fl.

Ob.

Kl.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

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

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

Picc.
 Fl.
 Ob.
 Kl.
 Kl. (A)
 Fg.
 Hn. (F)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 B. Solo
 Chor.
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

Sergeant, approach! Young Frederic was to have led you to death and glory,
 No matter, he will not so lead you, for he has akkied himself once more with his old associates.
 You speak falsely. You know nothing about it. He has acted nobly.

That is not a pleasant way of putting it.
 He has acted shamefully!
 He has acted nobly!

p

Picc.

Fl.

Ob.

Kl.

Kl. (A)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

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,

This is perplexing.

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

Very well!

We cannot understand it at all!

Picc.

Fl.

Ob.

Kl.

Kl. (A)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

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

It is too late now.

It is!

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

We should!

Warning, Serg.: No matter, our course is clear.
Cue, Serg: It is too late now. All: It is.

N° 10 Song & Chorus

Sergeant, Chorus

Allegro marziale

q = 112

Piccolo

2 Flöten
tacet

Oboe
tacet

2 Klarinetten in B
tacet

Fagott
tacet

2 Hörner in F
tacet

2 Kornetts in B
tacet

2 Posaunen
tacet

Pauken
tacet

Kleine Trommel
Batteria tacet

Triangel

Große Trommel

Becken

Bass Solo
Sergeant

Chor
Police

Allegro marziale
q = 112

Violine I
p

Violine II
p

Viola
p

Violoncello
p

Kontrabass
p

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

Picc. Fl. Ob. Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. B. Solo Chor. Vl. I Vl. II Vla. Vc. Kb.

tur - ing his fe - lo - nious lit - tle plans, his ca - pa - ci - ty for in - no - cent en - loy - ment is just as great as a - ny hon - est man's. Our
 cut - throat is - n't oc - cu - pied in crime, he _ loves to hear the lit - le brook a - gurg - ling, and lis - ten to the mer - cy vil - lage chime. When the
 lit - tle plans, cent en joy - ment, hon - est man's.
 pied in crime, brook a gurg - ling, vil - lage chime.

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. B. Solo Chor VI. I VI. II Vla. Vc. Kb.

feel-ings we with dif - fi - cul ty smo - ther, when con sta - bu - la - ry du - ty's to be done. } Oh, take one con - sid - er - a - tion with an - o - ther, a po -
 cos - ter's fin - ished jump - ing on his mo - ther. He loves to lie a - bas - king in the sun. }

cul - ty smo - ther, to be done } with an - o - ther
 on his mo - ther, in the sun. }

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

lice-man's lot is not a hap - py one. When con - sta - bu - la - ry du - ty's to be done, to be done, a po - lice-man's lot is not a hap - py

Ah! When con - sta - bu - la - ry du - ty's to be done, to be done, a po - lice-man's lot is not a hap - py

Detailed description: This is a page of a musical score, page 20 of 93. It features a large ensemble of instruments and two vocal parts. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Cor Anglais, Trombone, Trumpet, Percussion, Clarinet in B-flat, Trombone, Trumpet, and Bass Drum. The vocal parts are Solo and Chorus. The Solo part has lyrics: "lice-man's lot is not a hap - py one. When con - sta - bu - la - ry du - ty's to be done, to be done, a po - lice-man's lot is not a hap - py". The Chorus part has lyrics: "Ah! When con - sta - bu - la - ry du - ty's to be done, to be done, a po - lice-man's lot is not a hap - py". The score includes various musical notations such as rests, notes, and dynamic markings like accents (^) and *mf*. The page number 20 is at the top left, and 93 is at the top right.

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

B. Solo
one, hap- py one!

Chor
one, hap- py one!

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score contains 21 staves. The top five staves are for woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fg.). The next five staves are for brass: Horn in F (Hn. (F)), Cor in B-flat (Kor. (B)), Trombone (Pos.), Percussion (Pk.), and Trumpets (Kl. Tr.). The next four staves are for percussion: Triangle (Trg.), Gong (Gr. Tr.), and Bells (Be.). The next two staves are for vocal parts: Bass Solo (B. Solo) and Chorus (Chor), both with the lyrics "one, hap- py one!". The bottom six staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is in a key signature of one flat and a common time signature. The woodwinds and brass are mostly silent, while the strings and vocal parts have active parts.

Nº. 11 Solo
Sergeant, Chorus of Pirates and Police

q. = 72
Allegretto
tacet

Piccolo

2 Flöten

Oboe

2 Klarinetten in B

Fagott

2 Hörner in F

2 Kornetts in B

2 Posaunen

Pauken

Batteria tacet

Kleine Trommel

Triangel

Große Trommel

Becken

Sergeant

Bass Solo

Hush,

Pirates

Chor

A rol-lick-ing band of Pi-rates we, who, ti-red of toss-ing on the sea, are try-ing their hand at a bur-gla-ree, with wea-pons grim and go - ry.

Allegretto
q. = 72

Violine I

Violine II

Viola

Violoncello

Kontrabass

10

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.


B. Solo hush, I hear them on the ma - nor poach - ing; with steal - thy steps the Pi - rates are ap - proach - ing!


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


VI. I *p* VI. II *p* Vla. *p* Vc. *p* Kb. *p*


q. = 92
Moderato


20


Picc. 


Fl. 


Ob. 


Kl. (B) 


Fg. 


Hn. (F) 


Kor. (B) 


Pos. 


Pk. 

Kl. Tr. 

Trg. 

Gr. Tr. 

Be. 

B. Solo 

Chor 

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

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

Moderato
q. = 92

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

They come in force with steal - thy stride;

fif - ty - fold for Ge - ne - ral Stan - ley's sto - ry!

fif - ty - fold for Ge - ne - ral Stan - ley's sto - ry!

pp

pp

pp

pp

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

B. Solo

our ob - vious course is now to hide!

Chor

repeat till next chorus

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

Fine

VI. I

VI. II

Vla.

Vc.

Kb.

N°. 12 Chorus Of Pirates

Samuel, Chorus

Allegro marziale

q = 128

1

Piccolo *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

2 Flöten 2. to Picc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

Oboe *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

2 Klarinetten in A *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* [*p*]

Fagott [*sfz*] [*sfz*] [*sfz*] [*sfz*] [*sfz*] [*sfz*] [*p*]

2 Hörner in F *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* [*p*]

2 Kornetts in A *f* *f* *f* *f* *f* *f* *f*

2 Posaunen *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

Pauken *tacet*

Kleine Trommel

Triangel *f* *f* *f* *f* *f* *f* *f*

Große Trommel *f* *f* *f* *f* *f* *f* *f*

Becken

Bass Solo Samuel

Chor Pirates *f*
 With cat - like treat, up - on our prey we steal; in si - lence dread our
 Police

Allegro marziale

q = 128

Violine I *sfz* *sfz* *sfz* *sfz* [*sfz*] [*sfz*] *ff* *f*

Violine II *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *fff*

Viola *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

Violoncello *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *fff*

Kontrabass *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *fff*

A

10

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

B. Solo

Chor

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.

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

VI. I

VI. II

Vla.

Vc.

Kb.

p

[p]

a2

[ff]

Solo

p

p

Picc. *Solo*
p

Fl. *Solo*
p

Ob.

Kl. (A) *a2*
p

Fg. *[p]* *p*

Hn. (F)

Kor. (A) *[p]*

Pos. *p*

Pk.

Kl. Tr.
Trg.

Gr. Tr.
Be.

B. Solo

Chor
So steal - thi - ly the pi - rate creeps, while all the house - hold sound - ly sleeps. Come, friends, we
ra, Ra, ra, ra, ra,

VI. I *p*

VI. II *p* *[p]*

Vla. *[p]*

Vc. *p*

Kb. *p*

B 30

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

Kl. (A) *p* *f*

Fg. *[p]* *f*

Hn. (F) *[p]* *[f]*

Kor. (A) *[p]* *[f]*

Pos. *p* *f*

Pk. -

Kl. Tr. *p*

Trg. *p*

Gr. Tr. *p*

Be. *p*

B. Solo -

Chor
 Come, friends, whoplough the sea, truce to na - vi - ga - tion, take an - o - ther sta - tion; let's va - ry pi - ra - cee with a litt - le bur - gla -
 Ra, ra, ta - ran - ta - ra, ra,

B

VI. I *p* *f*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

C

Picc. 

Fl. 

Ob. 

Kl. (A)  *[p]*

Fg. 

Hn. (F) 

Kor. (A) 

Pos. 

Pk. 

Kl. Tr. 

Trg. 

Gr. Tr. 

Be. 

B. Solo  Here's your ___ crow - bar, and ___ your ___ cen - tre - bit, your life ___ pre - ser - ver,

Chor  ree!

 ra!

C

VI. I  *p*

VI. II  *p*

Vla.  *p*

Vc.  *p*

Kb.  *p*

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. (A) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. B. Solo Chor. Vl. I Vl. II Vla. Vc. Kb.

[p]
p
p
p

you may want to hit! Your si - lent mat - ches, your dark lan - tern seize!— Take your

Detailed description: This page of a musical score (page 106) features a variety of instruments and a vocal soloist. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Cor Anglais, and Bassoon. The percussion section includes Snare Drum, Cymbal, and Tom-tom. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist part includes lyrics: "you may want to hit! Your si - lent mat - ches, your dark lan - tern seize!— Take your". The score is written in a key signature of one sharp (F#) and a common time signature. Dynamics markings include *[p]* and *p*. The vocal line is in bass clef, and the lyrics are written below it. The instrumental parts are in various clefs (treble and bass) and include notes, rests, and articulation marks.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Kl. (A) *ff*

Fg. *ff*

Hn. (F) *f* *a2* *ff*

Kor. (A) *f* *ff*

Pos. *Solo* *f* *ff*

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

B. Solo
file _____ and your ske - le - ton - ic keys!

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

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

Picc.
 Fl.
 Ob.
 Kl. (A)
 Fg.
 Hn. (F)
 Kor. (A)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 B. Solo
 Chor
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

60

Picc. *to flauto*

Fl. *p*

Ob. *p*

Kl. (A) *p*

Fg. *p*

Hn. (F) *p*

Kor. (A) *p*

Pos. *p*

Pk.

Kl. Tr. *p*

Trg. *p*

Gr. Tr. *p*

Be. *p*

B. Solo

Chor

fly's foot - fall would be dis-tinct - ly heard! Come, friends, whplough the sea, truce to na - vi-ga - tion, take an-o - ther sta - tion;

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

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

N°. 13 + 14 Recitative, Finale

Recitative

Tutti

Piccolo

2 Flöten

Oboe

Fagott

2 Hörner in F

2 Posaunen

Pauken *in c, f*

Kleine Trommel

Triangel

Große Trommel

Becken

Sopran Solo *Mabel*

Sopran Solo *Edith*

Alt Solo *Kate, Ruth*

Tenor Solo *Frederic*
 Hushhush, not a word, I see a light in-side! The Maj-or Gen' ral comes, so quick-ly hide!

Tenor Solo *M.-Gen.*

Bass Solo *King, Sergeant*

Chor *Girls*

Pirates, Police *Pirates* *Police*
 Yes, yes, the Ma-jor Gen' ral comes. He comes, the

Recitative

Violine I *sf* *p*

Violine II *sf* *p*

Viola *sf* *p*

Violoncello *sf* *p*

Kontrabass *sf* *p*

Moderato
10

Picc.
 Fl.
 Ob.
 Fg.
 Hn. (F)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 B. Solo
 Chor
 Chor

Yes yes, the Ma-jor Gen' ral comes. Tor - men-ted with the an-guish dread of false-hood un-a-ton'd, I lay up-on my sleep-less bed, and

Ma-jor Gen' ral comes.

Moderato

VI. I
 VI. II
 Vla.
 Vc.
 Kb.

[p]

p

p

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor VI. I VI. II Vla. Vc. Kb.

tossed and turned, and groaned; the man who finds his con-sciece ache no peace at all en-joys; and as I lay in bed a wake, I thought I heard a noise.

Pirates
He

Recitative

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chorus

Now all is still, in dale or hill, my mind is set at ease; so still the scene, it might have been the sigh-ing of the

thought he heard a noise; ha, ha!

Recitative

VI. I VI. II Vla. Vc. Kb.

[f] *[p]*
f *p*
[f] *p*
[f] *p*

Inicio N°. 14

Allegro grazioso

This block contains the musical score for woodwinds and strings, measures 1 through 6. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fg.), Horn in F (Hn. (F)), Trombone (Pos.), and Contrabass (Pk.). The Piccolo part features a rapid sixteenth-note pattern starting at measure 1, marked with a piano (*p*) dynamic. The Flute, Oboe, and Clarinet in B-flat parts have long, sustained notes in the first two measures, with dynamics of *p* and *[mf]*. The Bassoon part has a similar sustained note in the first measure, marked *[mf]*, which then moves to a sixteenth-note pattern in measure 3, marked *p*. The Horn in F part has a sustained note in the first measure (*p*) and then a melodic line of eighth notes in measures 3-6, marked *p*. The Trombone and Contrabass parts are mostly silent, with some notes in the later measures. The strings (Kl. Tr., Trg., Gr. Tr., Be.) are also silent in this section.

Inicio N°. 14
Allegro grazioso

This block contains the musical score for strings, measures 1 through 6. The instruments listed on the left are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.). The Violin I and Violin II parts feature a rapid sixteenth-note pattern starting at measure 1, marked with a piano (*[p]*) dynamic. The Viola part has a sustained note in the first measure (*[p]*) and then a melodic line of eighth notes in measures 3-6, marked *[p]*. The Violoncello part has a sustained note in the first measure (*[p]*) and then a melodic line of eighth notes in measures 3-6, marked *[p]* and *mf*. The Contrabasso part has a sustained note in the first measure (*[p]*) and then a melodic line of eighth notes in measures 3-6, marked *[p]* and *mf*. The dynamics *[mf]* and *mf* are indicated at the bottom of the page.

Picc.

Fl.

Ob. *[pp]*

Kl. (B) *[pp]*

Fg.

Hn. (F)

Pos. *[pp]*

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo *[pp]*

1. Sig - hing soft - ly to the ri - ver, comes the lone - ly breeze; _____ set - ting na - ture all a - qui ver, rust - ling through the
 2. Yet the breeze is but a ro - ver, when he wings a - way, _____ brook and pop - lar mourn a lo - ver, sigh - ing "well - a -

B. Solo

Chor

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

Picc. _____

Fl. _____

Ob. _____

Kl. (B) _____

Fg. _____ *[p]*

Hn. (F) _____ *p*

Pos. _____

Pk. _____

Kl. Tr. _____

Trg. _____

Gr. Tr. _____

Be. _____

S. Solo _____

S. Solo _____

A. Solo _____

T. Solo _____

T. Solo _____

B. Solo _____

Chor

Pirates

Police

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

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

VI. I _____

VI. II _____

Vla. _____

Vc. _____

Kb. _____

trees. 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, _____

A

Picc.
 Fl.
 Ob.
 Kl. (B)
 Fg.
 Hn. (F)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 B. Solo
 Chor.
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

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?

Sergeant
 1. Yes, the trees for ve - ry love wave their
 2. Shock - ing tales the rougues could tell, no - bo -

1. Yes, the trees for ve - ry love wave their
 2. Shock - ing tales the rougues could tell, no - bo -

B

30

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

B

Vi. I

Vi. II

Vla.

Vc.

Kb.

1. 40

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

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

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

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

2.
63 to flauto

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

p *pp* *pp* *pp* *mf* *pp* *pp* *pp*

hap - py bel - by a fic - - le brezze.

hap - py bel - by a fic - - le brezze.

hap - py bel - by a fic - - le brezze.

tr *mf* *pp* *pp* *pp*



Allegro vivace

70

Picc.

Fl. ^{a2} *ff*

Ob. *f*

Kl. (B) *f*

Fg. *mf*

Hn. (F) *mf* 1.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Girls

Chor Now what is this, and what is that? And why does fa-ther leave his bed at such a time of night as this, so ve - ry in-com-plete ly dress'd? Dear



Allegro vivace

VI. I *f* pizz.

VI. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Kb.

Picc.

Fl.

Ob.

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

fa-ther is, and al-ways was, the 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 strange oc-cur-rence can it be that

VI. I

VI. II

Vla.

Vc.

Kb.

D

Picc. 

Fl. 

Ob. 

Kl. (B) 

Fg. 

Hn. (F) 

Pos. 

Pk. 

Kl. Tr. 

Trg. 

Gr. Tr. 

Be. 

S. Solo 

S. Solo 

A. Solo 

T. Solo 

T. Solo 

B. Solo 

Chor 

D

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

E

Picc.
 Fl.
 Ob.
 Kl. (B)
 Fg.
 Hn. (F)
 Kor. (B)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 B. Solo
 Chorus
 Pirates
 Yes, we're the pi-rates; so dis - pair!

E

VI. I
 VI. II
 Vla.
 Vc.
 Kb.
 [ff]

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

Fre - de - ric, save us!

Beau - ti - ful - Ma - bel, I would if I could, but I

Fred - e - ric here Oh joy! Oh rap - ture! Sum - mon your men, and ef - fect their cap - ture.

p *p* *p* *[p]* *[p]*

F

110

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor

am not a - ble.

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

Pirates
He's tell-ing the truth, he_ is not a - ble.

F

VI. I VI. II Vla. Vc. Kb.

f *ff* *lp* *p* *pizz.* *p* *pizz.* *p*

Recitative

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor.

Is he to die, un

re-venge is sweet, and fla-vours all our deal-ings; with cou-rage rare, and re-so-lu-tion man ly, for death pre-pare, un-hap-py Gen' ral Stan-ley!

Recitative

VI. I VI. II Vla. Vc. Kb.

fp
fp
fp arco
fp arco
fp

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo shri- ven, un-an- neald? Will no one in his cause a wea- pon wield? S. Solo A. Solo T. Solo T. Solo B. Solo Girls Oh, spare him! Oh, spare him! Police Oh, rap- ture! Chorus Yes, we are here, though hi-ther-to con- ceal'd VI. I VI. II Vla. Vc. Kb.

a tempo
130

Allegro moderato
q = 100

Picc. Fl. Ob. Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo

Chor

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

Pirates *ff*
Police *ff*

We tri- umphnow, for well we trow your
You tri- umphnow, for well we trow our

Allegro moderato
H q = 100

VI. I VI. II Vla. Vc. Kb.

ff *ff* *ff* *ff* *ff*

Picc.
 Fl.
 Ob.
 Fg.
 Hn. (F)
 Kor. (B)
 Pos.
 Pk.
 Kl. Tr.
 Trg.
 Gr. Tr.
 Be.
 S. Solo
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 B. Solo
 Chor
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.
 mor-tal ca-reer's cut_ short; no pi-rateband will take its stand at the Cen - - - tral Cri - mi - nal Court.
 mor-tal ca-reer's cut_ short; no pi-rateband will take its stand at the Cen - - - tral Cri - mi - nal Court.
 Moderato q = 108

Picc.

Fl.

Ob.

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Sergeant

King

To gain a brief ad-van-tage you've con - trived; but your proud tri-umph will not be long - lived. Don't say you're or - phans, for we

p

Detailed description: This is a page of a musical score, page 150. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Piccolo, Flute, Oboe, Bassoon, Horn (F), Trombone, Trumpet, Percussion, Kettle Drum, Snare Drum, Gong, Bass Drum, Solo Saxophone (Soprano, Alto, Tenor), and Solo Bassoon. The vocal soloist part is for a Bass Soloist (B. Solo). The lyrics are: "Sergeant: To gain a brief ad-van-tage you've con - trived; King: but your proud tri-umph will not be long - lived. Don't say you're or - phans, for we". The score includes dynamic markings such as *p* (piano) and rests. The music is written in a key signature of two flats and a common time signature.

K

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor

Sergeant
know that game! On your al-le-giance we've a stron - ger claim; we bid you yield, we bid you yield in Queen Vic-to-ria's

K

Vi. I Vi. II Vla. Vc. Kb.

L'Istesso tempo

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

King name You do? We yield at once with hum-bled mien, be-

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

L'Istesso tempo

VI. I

VI. II

Vla.

Vc.

Kb.

p

[p]

p

p

p

p

Picc.

Fl.

Ob.

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

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

A-way with them, and

[Tutti cantante]

Police

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

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

f

f

f

f

f

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

Ruth
 One mo-ment, let me tell you who they are: they are no mem-bers of the com-mon throng, they are all no-ble men who have gone...

place them at the bar!

pp

p

un poco più animato

190

O^{*)}

accelerando

Picc.

Fl. *f*

Ob. *f*

Kl. (B) *f*

Fg. *f*

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo wrong.

T. Solo

T. Solo

B. Solo

Chor Girls *f*
Oh, spare them! They are all no-ble-men who have gone wrong.

O^{*)}

accelerando

Vi. I *f* *p* *ff*

Vi. II *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Kb. *f* *p* *ff*

*) Buchstabe N fehlt

Moderato
q = 108 200

colla voce

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo M.-Gen. B. Solo Chor

VI. I VI. II Vla. Vc. Kb. q = 108 Moderato colla voce

Picc. Fl. Ob. Fg. Hn. (F) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. S. Solo S. Solo A. Solo T. Solo T. Solo B. Solo Chor. VI. I VI. II Vla. Vc. Kb.

prayer you, par-don me, ex - Pi-rate King, peers will be peers and youth will have its fling! Re-sume your ranks and le-gis-la-tive du-ties, and take my daugh-ters,

Detailed description: This is a page of a musical score, page 210. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horn in F (Hn. (F)), Trombone (Pos.), Percussion (Pk.), Clarinet in Bb (Kl. Tr.), Trumpet in G (Trg.), Trombone in G (Gr. Tr.), Bass Drum (Be.), Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Bass Solo (B. Solo), Chorus (Chor.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The vocal soloist part includes the lyrics: "prayer you, par-don me, ex - Pi-rate King, peers will be peers and youth will have its fling! Re-sume your ranks and le-gis-la-tive du-ties, and take my daugh-ters,". The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The vocal line is in the soprano clef. The instrumental parts are in various clefs: Piccolo, Flute, Oboe, Bassoon, Horn in F, Trombone, Percussion, Clarinet in Bb, Trumpet in G, Trombone in G, Bass Drum, Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Chorus, Violin I, Violin II, Viola, Violoncello, and Double Bass. The page number 142 is in the top left corner, and 210 is in the top right corner.

Tempo di Valse

q = 192

220

Picc. Fl. Ob. Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be.

Musical notation for woodwinds and percussion. The Kor. (B) part includes a *mf* dynamic marking.

S. Solo Mabel
 Poor wan - d'ring ones, _____ though ye have sure - ly strayed,
 all of them are beau - ties!

A. Solo T. Solo T. Solo B. Solo Chor.

Vocal staves for Soprano Solo (Mabel), Alto Solo, Tenor Solo, Bass Solo, and Chorus. The lyrics are: "Mabel Poor wan - d'ring ones, _____ though ye have sure - ly strayed, all of them are beau - ties!"

q = 192

Tempo di Valse

VI. I VI. II Vla. Vc. Kb.

String staves for Violin I, Violin II, Viola, Violoncello, and Kontrabaß. Dynamics include *[mf]* and *p*.

colla voce
230

a tempo
rall. - q = 192

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo
take heart of grace, your steps re - trace, poor wan - dring ones! _____ Poor wan - dring ones, _____ if such poor love__ as

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

colla voce

a tempo
rall. - q = 192

Vi. I

Vi. II

Vla.

Vc.

Kb.

240 **colla voce** 250

Picc. *[p]*

Fl.

Ob.

Kl. (B) *[p]*

Fg. *p*

Hn. (F) *[p]*

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be. *[mf]*

S. Solo
ours_ can help you find true peace of mind, why, take_ it, it_ is yours. Ah, ah, ah, ah, ah!

S. Solo
Edith *p*
Poor wan - d'ring one

A. Solo
Kate *p*
Ruth
Poor wan - d'ring one

T. Solo
Frederic *p*
Poor wan - d'ring one

T. Solo
M.-Gen. *p*
Poor wan - d'ring one

B. Solo
King, Samuel *p*
Poor wan - d'ring one

Chor
p
Poor wan - d'ring one Poor wan - d'ring

colla voce

VI. I

VI. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Kb. *pizz.*

260

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

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

S. Solo

Poor wan - d'ring one, fair days will shine. Take heart

A. Solo

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

T. Solo

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

T. Solo

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

B. Solo

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

Chor

one take heart, take heart,

Vi. I

Vi. II

Vla.

Vc.

Kb.

pp

f

pp

p

pp

[p]

pp

[p]

pp

[p]

pp

[pp]

arco

pizz.

arco

arco

arco

arco

arco

Picc. *[p]*

Fl.

Ob. *p*

Kl. (B) *p*

Fg. *p*

Hn. (F) *[p]* a2

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo Take mine! Take heart!

S. Solo Take mine! Take heart!

A. Solo Take a - ny heart, take ours!

T. Solo Take a - ny heart, take ours!

T. Solo Take a - ny heart, take ours!

B. Solo Take a - ny heart, take ours!

Chor Take a - ny heart, take ours!

Chor Take a - ny heart, take ours!

VI. I

VI. II

Vla.

Vc.

Kb.

Picc.

Fl.

Ob.

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

pp

pp

Take heart! Take ours!

Take heart! Take ours!!

Take heart! Take ours!

Take heart! Take ours!

Take heart! Take ours!

P*)

q = 200

290

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

P*)

q = 200

VI. I

VI. II

Vla.

Vc.

Kb.

*) in der Vorlage ist dies ein weiterer Buchstabe G - - und im MS ist Buchstabe P bei T. 196 !!

300 310

Picc.
Fl.
Ob.
Kl. (B)
Fg.
Hn. (F)
Kor. (B)
Pos.
Pk.
Kl. Tr.
Trg.
Gr. Tr.
Be.
S. Solo
S. Solo
A. Solo
T. Solo
T. Solo
B. Solo
Chor
VI. I
VI. II
Vla.
Vc.
Kb.

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart. - Take - - ours! _____

heart, _____ Take heart, _____ take heart, - Take - - ours! _____

ff

ff

ff

ff

ff

ff

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

S. Solo

A. Solo

T. Solo

T. Solo

B. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

8va-----1

8va-----1

rall.

Picc.
Fl.
Ob.
Kl. (B)
Fg.
Hn. (F)
Kor. (B)
Pos.
Pk.
Kl. Tr.
Trg.
Gr. Tr.
Be.
S. Solo
S. Solo
A. Solo
T. Solo
T. Solo
B. Solo
Chor.
VI. I
VI. II
Vla.
Vc.
Kb.

8va
a2

rall.

Detailed description: This page of a musical score, numbered 152, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Cor Anglais, and Bassoon. The brass section consists of Trumpet, Trombone, and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Kontrabaß. A choir part is also present. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. A 'rall.' (ritardando) marking is placed above the first staff. The Flute part has an '8va' marking with a dashed line indicating an octave shift. The Bassoon part has an 'a2' marking. The score concludes with a double bar line and repeat signs.