

The Pinafore Pirates

Senior Score

by
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1

OVERTURE

[Optional]

Maestoso ♩ = 110

Piano

ff *mf*

B \flat B \flat dim B \flat /F

Pno.

p

D \flat /A \flat E/B B7

Pno.

f

E/B B7 G7

Pno.

cresc. *ff*

A dim G7

A
19 C G7 Am E7 F
Pno. *mp*

24 C Am D G D G
Pno.

29 C G7 Am E7 F
Pno. *f*

34 C F#dim G7 Dm7/G G7 C
Pno. *mf* *ff*

B
39 G7/C C7 F F/A
Pno. *rall* *mp* *Andantino* ♩ = 65

43 $B\flat$ C9 F/A G9/A Gm7/D C7 F F7

Pno.

47 $B\flat$ Bdim F/C C7 F $B\flat/F$ F7 $E\flat/B\flat$ F9

Pno.

51 $B\flat$ F7 $E\flat/B\flat$ $B\flat/F$ C7sus C7 F F/A

Pno.

55 $B\flat$ Bdim F/C Gm7/C C7 F Gm7 $A\flat$ dim F/A F

rall *mf* *p* *accel.* *mf*

Pno.

C With an easy lilt $\bullet = 175$

61 $B\flat$ F $B\flat$ F $E\flat$

Pno.

67 **B \flat** F/A **B \flat /A \flat** G Cm F **B \flat**

73 Cm7 F7 **B \flat** Gm7 Cm7 F7

Tempo 1mo ♩ = 110 **B \flat** **B \flat dim** **B \flat /A \flat** G7

f *mf*

D

83 C G7

87 C C \sharp dim G/D D7 G G/F Em7 G7/D

C C/B \flat F/A A \flat 7 C/G F C/E A D D/C G/B D7/A G G/F C/EG7/D

91

Pno.

95

C Edim F F \sharp dim C/G G7sus G7 C G7 *Slower*

Pno.

E $\bullet = 100$

99 C Edim F F \sharp dim C/G G7sus G7 C

Pno.

103 Cdim F7 Fm C

Pno.

Allegretto giocoso ♩ = 110

Piano

f

C G7

Pno.

6 Cdim C

Pno.

11 Gm7 C7 F F#dim C/G

Pno.

16 **A** D7 G7 C C G7/D C/E F G7

Islanders
This is our is-land, the is-land of Pa-ra-

ff *f*

21 C G7/D C/E Cm6/E \flat G/D D7

go - nia. Each day on our is - land we sing this mer - ry round - e -

Pno.

25 G C G7/D C/E F Am/F \sharp

lay: "Tra, la, la, la, la. Tra, la, la, la, la,

Pno.

29 G F E7 Am Fm6/A \flat C E7/B

la, la." With song and dance and ma - ny a ro - mance, Hea - ven on

Pno.

mf *f* *ff*

33 Am Fm6/A \flat C/G G7 C C

earth is Pa - ra - go - ni - ay!

Pno.

37 Gm7 C7 Men **B** F

The mai - dens

Pno.

41 C Women Dm G7 C C#dim D7 Men

fro - lic. Their swains are bu - co - lic. No mel - an - chol - ic

Pno.

45 D G Women [spoken] Men [spoken]

no - tion e - ver cross - es our brow. What, ne - ver? No,

Pno.

49 G D Em7 Fm6 D/F# G Am7 Women [spoken] Men Men *rall*

ne - ver! What, ne - ver? Well, hard - ly e - ver! *rall*

Pno.

53 $B\flat m6$ $G7/B$ C C $G7/D$ C/E

Here on our is - land the

Pno. *ff* *f*

57 F $G7$ C $G7/D$ C/E $Cm6/E\flat$

food grows in a - bun-dance. The soil is so fer - tile. Mo-ther

Pno.

61 G/D $D7$ G C $G7/D$ C/E

Na-ture's un - in - hi - bi - ted. That's why we're sing - ing: "Tra -

Pno.

65 F $Am/F\sharp$ G F E7 Am $Fm6/A\flat$

la - la - la - la - la - la" The wa - ter's sweet, and the wea - ther's a treat.

Pno. *mf* *rall* *f*

C E7/B Am Fm6/A^b C/G G7

69 Pa - ra - go - nia's bet - ter than U - to - pia Li - mi - ted!

Pno.

D

73 C All G7

Pa - ra - go - ni - a!

Pno.

77 Cdim C

Pa - ra - go - ni - a!

Pno.

81 C Gm7 C7 F

Pa - ra - go - ni - a!

Pno.

85 **F#dim** **C/G** **D7** **G7** **C**

Pa - ra - go - ni - a!

Pno. *f* *ff*

E *Slower* [Shout]

89 **Am** **Em** **F** **C**

Sing we then this round - e - lay, then shout "Hip! Hoo - ray!"

Pno. *mp*

93 **F** **F/E** **Dm** **Fm/Ab** **D9** **G7**

accel. *Tempo 1mo*

Hip, hip, hip, hoo - ray for Pa - ra go - - - ni - - -

Pno. *ff*

97 **C**

ay!

Pno. *fff*

3 DAUGHTER OF BUTTERCUP

Cue: [DAISY] I'm Daisy Corcoran, and proud of it.

With an easy lilt ♩ = 175

Piano

Chords: B \flat , F, B \flat , F, Edim

mf

Detailed description: This block shows the piano introduction for the first system. It consists of two staves, treble and bass clef, in 3/4 time. The tempo is marked as 'With an easy lilt' with a quarter note equal to 175. The music starts with a mezzo-forte (mf) dynamic. The first staff has a treble clef and contains a melodic line with notes G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a bass clef and contains a bass line with notes F3, G3, A3, B3, A3, G3, F3, E3. Chords are indicated above the staff: B \flat , F, B \flat , F, and Edim. The Edim chord is marked with a double sharp on the F note.

Pno.

Chords: F7, B \flat , F

6 Daisy

My mo - ther was But - ter - cup,

Detailed description: This block shows the piano accompaniment for the first vocal line. It consists of two staves, treble and bass clef. The music starts at measure 6. The first staff has a treble clef and contains a melodic line with notes G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a bass clef and contains a bass line with notes F3, G3, A3, B3, A3, G3, F3, E3. Chords are indicated above the staff: F7, B \flat , and F. The word 'Daisy' is written above the first staff. The lyrics 'My mo - ther was But - ter - cup,' are written below the first staff. The piano part includes a mezzo-piano (p) dynamic marking.

Pno.

Chords: B \flat , F, E \flat , B \flat

11 sweet lit - tle But - ter - cup, and she sold pro - vi - sions to sea - men.

Detailed description: This block shows the piano accompaniment for the second vocal line. It consists of two staves, treble and bass clef. The music starts at measure 11. The first staff has a treble clef and contains a melodic line with notes G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a bass clef and contains a bass line with notes F3, G3, A3, B3, A3, G3, F3, E3. Chords are indicated above the staff: B \flat , F, E \flat , and B \flat . The lyrics 'sweet lit - tle But - ter - cup, and she sold pro - vi - sions to sea - men.' are written below the first staff. The piano part includes a mezzo-piano (p) dynamic marking.

Pno.

Chords: B \flat /A \flat , G, Cm, F, B \flat

16 Ale and to - bacc - o to ma - ny a Jack. Oh! how

Detailed description: This block shows the piano accompaniment for the third vocal line. It consists of two staves, treble and bass clef. The music starts at measure 16. The first staff has a treble clef and contains a melodic line with notes G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a bass clef and contains a bass line with notes F3, G3, A3, B3, A3, G3, F3, E3. Chords are indicated above the staff: B \flat /A \flat , G, Cm, F, and B \flat . The lyrics 'Ale and to - bacc - o to ma - ny a Jack. Oh! how' are written below the first staff. The piano part includes a mezzo-piano (p) dynamic marking.

21 Cm7 F7 B \flat Gm7 Cm7

21 she loved her ab_ ble he-men! Oh! how she loved

Pno.

26 F7 B \flat B \flat 7/D E \flat m

26 her a - ble he-men! She mar-ried the Cap-tain of a

Pno.

mf

Daisy **B**

31 B \flat m B \flat m/G E \flat m/C F7 B \flat

31 ve - ry fine ship, a worth - y fel - low called Cor-cor-an.

Pno.

36 E \flat m B \flat m B \flat m/A \flat B \flat m/G

36 But an acc-i-dent of birth caused the Cap-tain to slip, and

Pno.

41 $E\flat m6$ C7/E F $E\flat m6$ Islanders

Cor-cor-an be came an al-so ran! Yes, Cor-cor-an be

Pno.

46 C7/E F Daisy C $B\flat$ F

came an al-so ran! But Fate's cru-el up-per-cut

Pno.

51 $B\flat$ F $E\flat$ $B\flat$

did - n't stop But-ter-cup, for they were so hap-py to - ge - ther.

Pno.

56 $B\flat/A\flat$ G Cm F $B\flat$

Went in - to part - ner - ship, but then their chart - er ship

Pno.

61 Cm7 F7 B \flat Gm7 Cm7 Islanders

foun-dered and sank in foul wea-ther. It foun-dered and

Pno. *f* *ff*

66 F7 B \flat D Gm Daisy recit. ad lib

sank in foul wea-ther. They strapped their ba-by to the

Pno. *fp*

70 Dm E \flat dim E

bro-ken mast, and cast her o-ver-board.

Pno. *f*

73 Am Em Fdim *ad lib*

And through the cru-el sea she passed, while the hur-ri-cane

Pno. *fp*

G \flat

B \flat /F

B \flat dim/F

76

ad lib

roared. She was washed up on the shores of Pa - ra - go - nia, and

Pno. *f* *mp*

E \flat /F Cm7/F F7sus F7 E \flat /F Cm7/F F7sus F7

79

Steady [a tempo]

Islanders

as you can see, she's made her home here! Yes, she has made her home here! So

Pno. *colla voce* *ff* *p*

83

E *Tempo 1mo*

Dai - sy's her mo - ther's pup, daugh - ter of But - ter - cup. Is there a

Pno. *mf*

B \flat F B \flat F E \flat

88

love - li - er or -phan? A pre - tti - er mai - den your

Pno. *p.*

B \flat B \flat /A \flat G Cm

93 F B \flat Cm7 F7 B \flat

eyes ne-ver laid on, the daugh-ter of But-ter-cup and Cor-c'ran.

Pno.

Fm6/A \flat G7 Cm7 F7 Dm7 Gm7

F *Slower*
Daisy

98 True to her ways, she christ-ened me Dai-sy, the

Pno.

103 Cm7 F7 B \flat F7

or-phan of But-ter-cup and Cor-c'ran!

Pno.

4

Reprise: DAUGHTER OF BUTTERCUP

Cue: [A MAN] She certainly is a spirited young woman.

Same tempo. more forceful

E dim F7 Islanders **A** B \flat

Her thoughts she won't

Piano

6 F B \flat F E \flat

co-ver up, daugh-ter of But-ter-cup, and we wish her luck with her

Pno.

11 B \flat B \flat /A \flat G Cm F

ven-tures. If she's succ-ess-ful, we won't find it

Pno.

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system (measures 1-5) features a vocal line starting with a rest, followed by the lyrics 'Her thoughts she won't'. The piano accompaniment begins with a forte (f) dynamic and includes a first ending bracketed 'A' leading to a Bb chord. The second system (measures 6-10) continues the vocal line with lyrics 'co-ver up, daugh-ter of But-ter-cup, and we wish her luck with her'. The piano accompaniment is marked piano (p). The third system (measures 11-15) concludes the vocal line with lyrics 'ven-tures. If she's succ-ess-ful, we won't find it'. The piano accompaniment remains piano (p). Chord symbols are provided above the vocal line in each system.

16 $B\flat$ Cm7 F7 $B\flat$ F7

stress - ful, when those pi - rates are sick to their den - tures!

Pno.

ff

SEG

5 PINAFORE PIRATES

Cue: Directly following previous song [maybe short pause for Scene Change] ...

Lively $\text{♩} = 120$

Piano *ff*

C G9/C Am/C G/C

Pno.

F/C Fm6/C G7/C

dim.

9 C Pirates

Plough - ing

Pno. *p* *fp* *f*

A

13 C Dm7 G7 C

through the foam - ing wa - ters, sail - ing the deep blue sea, all of

Pno.

17 C E^bdim Em7 G+/E^b G/D D7 G

us are well - bred daugh - ters, rea - dy for lar - ce - ny! There's

Pno.

21 F G/F C/E Am7 D7 G

ma-ny a ship we've plun-dered, for thun - d'ring good are we! We're the

Pno.

25 C E7/B Am C/E D7 G7 C

pick of the bunch and we pack a punch with our Pi - na - fore Pi - ra - cy!

Pno.

29 C E7/B Am C/E D7 G7 C

Pno.

B

33 Dm7 G7 C+ C G7 G7+ C



Why should pi - rates be male, hav - ing all the fun?

Pno. *mf*

37 Dm7 G7 C+ Am/G B7 Em



Af - ter all, a fe - male's as good as a - ny - one! So

Pno.

41 G7/D G7 C



hoist our pi - rate flag, and splice the main - brace af - ter. It's

Pno.

45 F6 D D/F# G



not the skull and cross - bones, it's the fish - net and gar - ter!

Pno. *cresc.* *f*

49 F dim G7

Plough - ing

Pno. *p* *cresc.* *f*

53 C Dm7 G7 C

through the foam - ing wa - ters, sail - ing the deep blue sea, all of

Pno.

57 C Eb dim Em7 G+/Eb G/D D7 G

us are well - bred daugh - ters, rea - dy for lar - ce - ny! So

Pno. *mf*

61 F G/F C/E Am7 D7 G

heave ho! me beau - ties, for beau - ties all are we. We're the

Pno. *f*

65 C E7/B Am C/E D7 G7 C

pick of the bunch, and we pack a punch with our Pi-na-fore Pi-ra-cy!

Pno.

69 **D**

69 C G9/C Am/C G/C

Pno.

73 [shout]

73 C E7/B Am C/E D7 G7 C Hoy!

mf *fff*

Pno.

6

THE PIRATE QUEEN

Cue: [PIRATES] Hurrah for our Pirate Queen!

Lively ♩ = 120

A

F#dim G Queen C

O, have you e - ver seen a great - er

Piano

Dm7 G7 C C Ebdim Em G+/Eb

5 Pi - rate Queen? I can con - fi - dent - ly state that one there has

Pno.

G/D D7 G F C

9 ne - ver been! Hur - rah! Hur - rah! I

Pno.

G7 C E7 Am A/C#

13 hear your voic - es ring. For bet - ter than a - ny Pi - rate King is a

Pno.

D7 G7 C Pirates C E7 Am A/C#

17 Pi - rate Queen! Yes, bet - ter than a - ny Pi - rate King is a

Pno.

21 D7 G7 C F#dim G Queen

Pirates O

21 Pi - rate Queen! Plough - ing

Pno.

B

25 **Queen** C Dm7 G7 C
 have you e - ver seen a great - er Pi - rate Queen? I can
Pirates
 through the foam - ing wa - ters, sail - ing the deep blue sea, all of

Pno. *mf*

29 **Queen** C Ebdim Em G+/Eb G/D D7 G
 con - fi - dent - ly state that one there has ne - ver been! Hur -
Pirates
 us are well - bred daught - ers rea - dy for lar - ce - ny! There's

Pno.

33 **Queen** F C D G G7
 rah! Hur - rah! I hear your voic - es ring. For
Pirates
 ma - ny a ship we've plun - dered, for thun - d'ring good are we! We're the

Pno.

C E7 Am A/C# D7 G7 C

37 Queen
bet-ter than a - ny Pi-rate King is a Pi - rate Queen! Yes,
Pirates
pick of the bunch, and we pack a punch with our Pi-na-fore Pi-ra - cy! We're the

Pno.

C E7 Am A/C# D7 G7

41 Queen
bet-ter than a - ny Pi-rate King is a Pi - - - rate
Pirates
pick of the bunch, and we pack a punch with our Pi-na-fore Pi - ra -

Pno.

cresc

C Queen

45 Queen!
Pirates
cy!

Pno.

ff

7 THE ANGUISH OF LOVE

Cue: [PIRATE QUEEN] I've an idea you're going to tell us all about it.

Andante $\text{♩} = 75$

A

G D7 Christopher G G6 G+ C C/B

They say it's bet-ter to have loved and lost than

Piano *p* *f* *p*

Am A/C# Dsus D Am/C B7sus B7 B7/D# EmsusEm C#dim

5 ne - ver to have loved at all. — But a - ny - one who says such fool - ish things has

Pno.

B

G/D D7 G G/F E E7 Am Cmaj7/G

9 ne'er been held in love's en - thral. If you had a love like mine, so

Pno. *mf* *cresc*

F# F#7/A# Bm G#dim D/A

13 cru - el - ly snatched a - way, ah! how your heart would pine to live and

Pno.

G/A A7 D G#dim D/A

17 love a - no - ther day. Ah! how your heart would pine to live and

Pirates

Pno.

C

G/A A7 D Em7 D7/F# G G6 G+ C C/B

21 Christopher

Pirates and love a no - ther day. And peo - ple who will say that love is blind have

love a - no - ther day.

Pno.

Am A/C# Dsus D B7susB7 B7/D# Emsus Em C#dim

ne - ver known of part-ing's pain, and of the an-guish when you don't know if you'll

25

Pno.

G/D D7 G A7/C# G/D *cadenza tempo ad lib*

e-ver see your love a - gain. Will I e-ver see my love

29

Pno.

NB cadenza can be changed by M/D

D7 G Em/B G+/B C Cm6 G

Christopher a - gain!

Pirates Pi - ty a - ny - one who's known the an - guish of love!

33

Pno.

f *rall* *ff*

8

IRISH STEW

Cue:[SAM]...the delights I have in mind for yiz.

Jolly Jig ♩ = 180

G7 C Sam **A** C/E F G

I can serve plum pudding with ca - vi - ar,
serve spha - ge - tti in choc'-late ice.

Piano

5 C Am7 D7 G C C/E F A7/E

Spot - ted Dick with a sauce tare - tare. Oys - ters with ce - le - ri - ac
5 Fish with jel - ly is ra - ther nice! Figs and prunes on stick - y buns

Pno.

9 D G D D7/F# G

Pirates

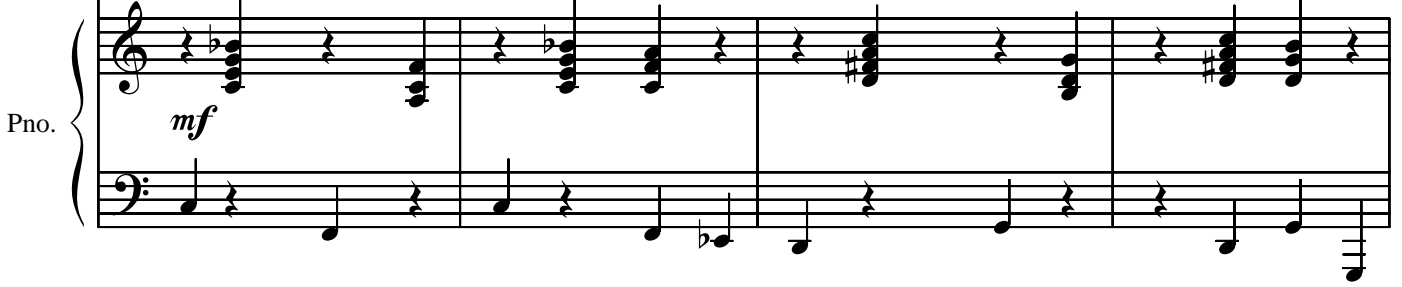
may be too much of an aph - ro - di - si - ac! They may be too much of an aph - ro - di - si - ac!
9 can be gua - ran - teed to give you all the runs! They can be gua - ran - teed to give us all the runs!

Pno.

13 C7 F C7 F D7 G D7 G



Vin - da - loo with jam and cheese, blue - ber - ry pie with mush - y peas,
Piz - za served with mar - ma - lade, kip - pers with cus - tard, fresh - ly made.



17 C C/E F G C C/e F C



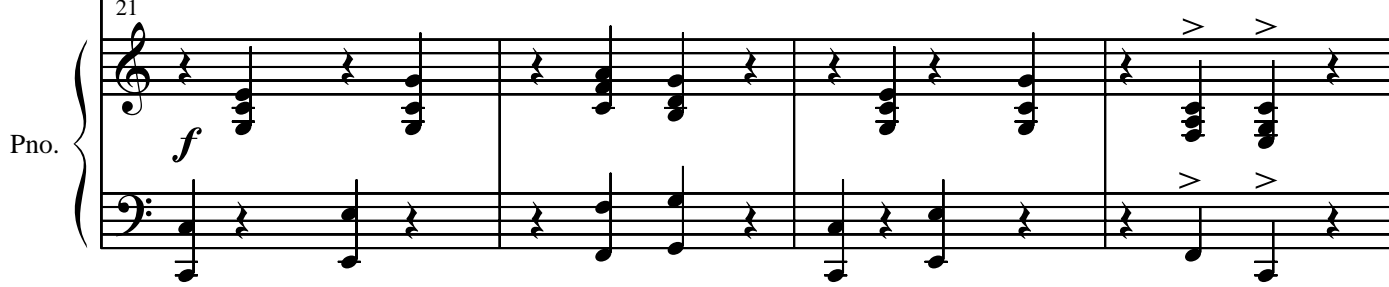
You can be sure that it's Cor-don Bleu, with Sam O'-Nel-la and his I - rish stew!



21 C C/E F G C C/e F C



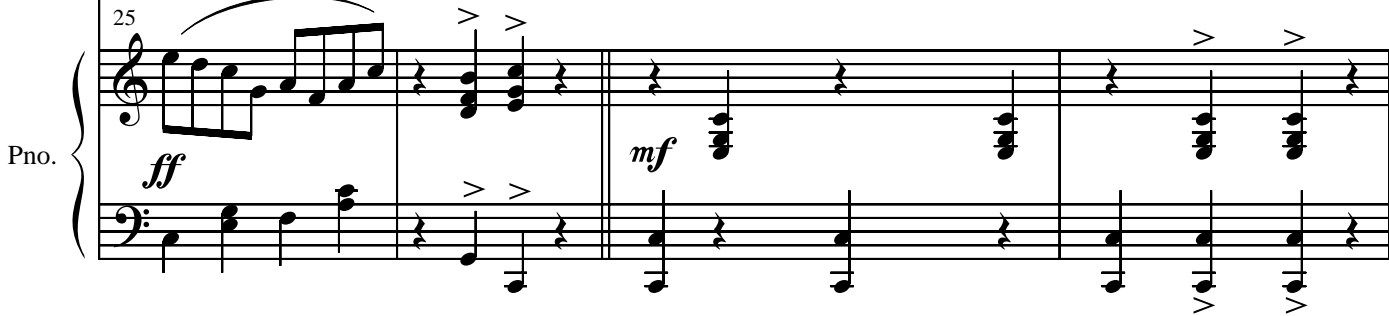
We can be sure that it's Cor-don Bleu, with Sam O'-Nel-la and his I - rish stew!



25 C G7 C Fine Sam B



Fine I chop on my chop-ping board, chop! chop! chop! I



29 G7 C D/C

chop all day with-out a stop, stop, stop. Fruit and veg, and a juic-y steak, but

Pno.

33 G/B Am/C G/DD7 G G/B Am/C G/DD7 G

Pirates

Sam

woe be-tide me if a slip I make! Oh, woe be-tide him if a slip he makes! For

Pno.

37 C C7/E F Fm6/A♭ C/G

G7 C
Da capo al Fine

37 *rall*

then I'd have a fin-ger in e-v'ry pie. You would-n't know the dif-ference, and nei-ther would I!

Pno.

BLANK PAGE FOR EASIER TURN-OVERS

9 Scene Change and Song: FAIRY FEET

Cue: Follows previous song

Allegro $\text{♩} = 120$
C

Piano

Pno.

5 D/C

Pno.

9 E/B C/B♭ E/B C/B♭

Pno.

13 A D/A A/G F/F# A/E

Pno.

17 D

B \flat 7

21

Pno. *mp*

B *Moderato* $\text{♩} = 110$
E \flat

25

Pno. *ff*

A dim/B \flat B \flat 7

29

B \flat E \flat B \flat 7

Fairies Throughout all lower [small] notes optional harmony

Fro - lick - ing in Fai - ry fa - shion,

29

Pno. *mf*

33

E \flat Fm E \flat /B \flat b7 E \flat B \flat 7

round our ma - gic Fai - ry ring, our ap - pear - an - ces we ra - tion,

33

Pno.

37 Gm/D D Gm Fm7 B \flat 7 E \flat

still a lot of joy we bring. When you see the blue-bells twin - kle

Pno.

41 B \flat 7 B \flat 9 E \flat Cm/A D7 Gm C7

in the spring, then our fai - ry bells we tin - kle,

Pno.

45 F7 B \flat C E \flat B \flat 7

ding - a - ling - a - ling! Trip - ping hi - ther, skip - ping thi - ther,

Pno.

49 E \flat G7 Cm Adim E \flat /B \flat

we're de-light - ful, we're so sweet. We're so ve - ry dain - ty, and

Pno.

53 $B\flat 9$ $E\flat$ B $F7$

light u - pon our feet! [Nanette galumphs clumsily]

Pno.

ff

pesante

57 $B\flat$ $A \dim$ $E\flat/B\flat$ $A\flat$

We're so ve - ry dain - ty, and light u - pon our

Pno.

mf

61 $F7$ $B\flat 7$ $E\flat$ B $B\flat 7$ $E\flat$

fai - ry feet! [Nanette galumphs clumsily]

Pno.

ff *p* *f* *ff*

pesante

10 PROCESSIONAL & RECIT 1

Cue: [FAIRY 1] Here she comes now.

Maestoso ♩ = 95

Piano

ff

E♭

Pno.

5

B♭

A *L'istesso tempo*

9 Am/A B♭/A♭ Iolanthe A/G

Stay, child!

Pno.

mf *fp* *mf*

12 Dm/F F♯/E

Don't run a - way, child! If there's ought you need, or ought you

Pno.

fp

14 Bm/D Gb/Db Ebm/C B

fan - cy, con - fide in me, the Queen of the Fai - ries, -

Pno.

17 Eb/Bb Bb7 Eb

I o - lan - the!

Pno.

SEGUE V.S. No 11

11

RECIT 2

Cue: One line between 10 & 11. [DAISY] I need a great deal of help.

B

Moderato ♩ = 70

Gm
Iolanthe

Help I can give you, just ask what you

f *mp*

4 D/F# G/F

need, and I, I-o - lan-the,

4

7 Fdim E7 Am Am/D D7/F#

L'istesso tempo ♩ = 140

will act with all speed. But ah! I see a

fp

10

Gm Gm/F Edim

frown cross your brow. Pray, - what troub - les you

Pno.

13

Gm/D D7+ D7 Gm

now? What troub_____ les you now?

Pno.

12

FAIR DAYS

Cue: [IOLANTHE] Fair days will shine again.

Andante ♩ = 75
F

Iolanthe **A** B \flat /F F

When dark clouds loom o - ver - head, there

Piano *p*

B \flat /F Fdim F B \flat Dm/A B \flat m/D \flat B \flat m/G

5 seems no end to your sor - row, and yet how of - ten it's been said: -

Pno.

B

F/C B \flat C E dim/F F B \flat F

9 "Grey skies bring fair days to - mor - row." Some - times when love has gone as - tray, with

Pno.

B^bsus B^b B^b/F F Dm G7

13 no-one to guide you, then think of all those hap-py times when your

Pno.

Csus C B^b/C C7 C F B^b/F F

17 love was be-side you. And though it seems hard to bear when

Pno.

B^b/F Fdim F B^b Dm/A

21 you have lost your true love, re-mem-ber when you

Pno.

B^bm/D^b B^bm/G F/C B^b C Edim/F F

24 meet a-gain, it will be just like a new love. And

Fairies

Pno.

D

F B \flat /F F B \flat /F F dim F

27

Iolanthe

Fairies

So hard to bear.

Have lost your true love.

27 though it seems hard to bear when you have lost your true love, re -

Pno.

B \flat Dm/A B \flat m/D \flat B \flat m/G F/C B \flat C Edim/F F

31

Iolanthe

Fairies

You meet a - gain.

Just like a new love.

31 mem-ber when you meet a-gain, it will be just like a new love.

Pno.

rall
F/C B \flat C Edim/F F

35

Iolanthe

It will be just like a new love.

Fairies

35 *rall*
It will be just like a new love.

Pno.

mp

pp

13

PRINCESS IDA/ THREE DETERMINED LADIES

Cue: [IOLANTHE]...Princess Ida!

Stately March ♩ = 110

G C C/E F F/E♭ D D/F#

A Iolanthe & Fairies

Hail! All Hail! Hail! All

Piano

G G/F E E/G# E7/AAm Am/G D/F#

Hail! Hum - ble are we be - side her. Hail Prin - cess

Pno.

Gsus G C C/E E/F F F/E♭ D D/F#

I - da! She's so de - lect - a - ble, and she's an in - te -

Pno.

F#/G G G7 C E7 F F#dim C/G G7

13 llect - u - al! But she's all fe - male, Prin - ces I - da, all

Pno.

C D G C

B *Moderato* Princess Ida

17 hail! I've a First Class de - gree in Phi -

Pno.

F C G7 C G/B

21 lo - so - phy, which is most un - u - su - al for roy - al - ty! And I've found - ed my own U - ni -

Pno.

Am A7-5/Eb G/D D7 G G/D D7

Iolanthe & Fairies

25 ver - si - ty, the Prin - cess I - da A - ca - de - my. The Prin - cess I - da A -

Pno.

G C D
Princess Ida

29 ca - de - my. Where young la - dies learn to be free from do - mes -

Pno. *mf* *p* *mf* *p*

C/E A7/E F F#dim C/G G7

33 ti - ci - ty, at a most ex - hor - bi - tant fee! That is my phi -

Pno. *mf*

C C/G G7 C

Iolanthe & Fairies

37 lo - so - phy! Prin - cess I - da's phi - lo - so - phy!

Pno. *f*

C *Recit ad lib*

D/C Iolanthe G/B Princess Ida E♭/B♭

41 Prin - cess I - da, this is Dai - sy. De - light - ed, I'm

Pno. *fp*

C/B \flat

F/A

Em/B

Iolanthe

Princess Ida

Daisy

sure.

She has a task for us.

And what is that, pray?

To fight a pi-rate band.

Pno.

B7

Princess Ida

Em

C \sharp dim

Daisy

G/D

49

On-ly too pleased to lend a hand.

The three of us must face a fear-some foe.

Pno.

A7/D

Princess Ida

D7

G

D *Allegretto grazioso*

G7

$\text{♩} = 110$

53

My phi-lo-so-phy is plain: let's go!

Pno.

Trio [Daisy, Iolanthe, Ida]

Lower [small] notes optional harmony throughout

D/G

D7

G7

57

Three de - ter - mined la - dies

Pno.

C G7 C G7

61 we, all de - ter - mined as can be to set Pa - ra - go - nia

Pno.

C Em/C# D G D

65 free, we're three de - ter - mined la - dies! Three de - ter - mined

Fairies

Pno.

G Bb7 Eb Bb7

69 la - dies! I'm re - solved to free my lov - er.

Daisy

Pno.

Eb G7 C G7

73 New phi - lo - so - phies dis - co - ver.

Princess Ida

Pno.

C G/D C#dim D Em7 Fm6 D7/F#

Iolanthe

I can fly and I can ho-ver!

77

Pno. *mf* *p*

G C G7 Am

Trio

We have sworn to stick to-ge-ther, ne-ver mind the

81

Pno. *mf*

E7 F C Am D

why or whe-ther, we are all as tough as lea-ther, three de-ter-mined

85

Pno.

G D G C

Fairies Trio

la-dies. Three de-ter-mined la-dies. If some-one should

89

Pno. *mf*

G7 Am E7 F

93 dare to boss us, they'll soon find out who the boss is, as they sad - ly

Pno.

C F#dim G7

97 count their loss - es, three de - ter - mined la - dies are

Pno.

C F A^b E^b7 A^b

101 we! Our re - la - tion - ship won't sour.

Pno.

E^b B^b7 E^b Fm/D

Iolanthe Princess Ida

105 This could be our fi - nest hour. Pro - ving once a - gain the strength of

Pno.

G7 F/A G7/B **G** C G7

109 Fairies

Trio *p* Three de-ter-mined la-dies!

girl power! *mf* A-ny set-back, we can stand it.

Pno.

Am E7 F C F#dim

113 Fairies

Three de-ter-mined la-dies! Three de-ter-mined la-dies!

113 \we're a match for a-ny ban-dit. We can act so un-der-han-ded!

Pno.

H

G7 C G/B

117 Trio

117 Three de-te-mined la-dies are we!

Pno.

121 Fairies

f Trio Three de - ter - mined la - dies!

ff Three de - ter - mined la - dies!

Pno.

The musical score consists of three staves. The top staff is for the vocal line, starting at measure 121 with the word 'Fairies'. The second staff is for the vocal line, starting with the lyrics 'Three de - ter - mined la - dies!' and a dynamic marking of *f*. The third staff is for the piano accompaniment, starting at measure 121 with a dynamic marking of *ff*. The piano part includes a crescendo hairpin and a fermata over the final measure. The key signature has one flat (B-flat), and the time signature is 3/4.

After cue [NANETTE] Wait for me!

14 Optional PLAY-OFF from

H

14

CALM SEAS AND A PROSPEROUS VOYAGE

Cue: SCENE CHANGE

Andante

♩ = 75

Piano

A *Pirate Queen*

5 The moon - light shows the sea in all its glo-ry. And we've had glo-rious

Pno.

8 wea - ther e - v'ry day. It could have been a

Pno.

10 ve-ry diff-'rent sto - ry, but we've had calm seas and a

B dim F/C B \flat /C F C7 F

12 pros-per-ous voy-age all the way.

Pno.

D7 Gm7-5 C7 **B** F B \flat F

15 Pirates The o-cean weaves a

Pno.

pp

18 C7 F Christopher B \flat maj9

18 Pirates When I'm back home a-gain, sub-tle spell a-round you. The tim-bers creak, and

Pno.

mp

20 G9/B C Christopher F B \flat

Pirates I vow I'll ne - ver stray.
gen - tle is the sway. The chan - ging pic - ture

Pno.

22 D/A Gm G \sharp dim F/A B \flat m6

Christopher

Pirates Will she still love me?
al - ways will as - tound you, and we've had calm seas and a

Pno.

24 Bdim F/C B \flat /C F Gm7 G \sharp dim

Christopher

Pirates I've been too long a - way. Pirate Queen
pros - per - ous voy - age all the way. Yes, we've had

Pno.

C

F/A B \flat m6

Bdim

F/C
rall

Christopher

B \flat /C

26

Christopher
I've been too long a -
+ Pirates

Pirate Queen
calm seas and a pros-per-ous voy - age all the

Pno. *rall*

F

C7

F

28

a tempo

Christopher
way.

Pirate Queen
way.

Pno. *a tempo*

15

"RIBBIC!"

Cue: [CRISTOPHER]...at my mother's knee, and other low joints.

Andante grazioso - semper poco rubato ♩ = 170
 D^b E^b7 A^b

Christopher A A^b

On a leaf in a
 la - dy frog

Piano *mp*

A^b maj7 A^b6 A^b A^b7 D^b E^b7

6
 li - ly pond sat a bull - frog, go - ing "Ribb - ic! Ribb - ic!
 an - swer his des - pa - rate call of —

6
 Pno.

11 A^b A^b A^b maj7 A^b6

Ribb - ic!" And all day he just sat there as still as a
 But for a - ges res - ponse came there no - thing at

11
 Pno.

16 A^b A^b7 D^b E^b A^b *con moto*

log, go-ing "Ribb-ic! Ribb-ic! Ribb-ic!" Though he
all to his Then at

Pno.

B

21 A^bm/F B^b7 E^bm B^bm7

paused now and then, for to slake of his thirst, he in - flat - ed his
last a fair mai - den frog sat by his side. But a ha - ppy

Pno.

mf

26 E^b7 A^b A^b7 D^b B^b7/F

throat till it seemed fit to burst, then he start - ed a - gain with his
en - ding was to be de - nied. For a hun - gry pikr seized him, and

Pno.

cresc. *accel.*

31 $A\flat/E\flat$ $Ddim$ $A\flat/E\flat$ $E\flat7$ $A\flat$

wretch-ed acc - ursed "Ribb-ic! Ribb-ic! Ribb-ic!"
sad - ly he died, cry-ing

Pno. f mp

36 $A\flat$ $A\flat maj7$ $A\flat6$

Would a Now, like that poor frog - gie, I have a sweet -

Pno. C

41 $A\flat$ $A\flat7$ $D\flat$ $E\flat7$ $A\flat$

heart. She is ma - gic, ma - gic, ma - gic. But

Pno.

46 $A\flat$ $A\flat\text{maj}7$ $A\flat6$ $A\flat$ $A\flat7$ $D\flat$

Fate in her fick - le - ness forced us to part. It was tra - gic,

Pno.

51 $E\flat$ $A\flat$ $A\flat\text{m}/F$ $B\flat7$ **D**

tra - gic, tra - gic. And this cau - tion - ry tale is sup -

Pno.

56 $E\flat\text{m}$ $B\flat\text{m}7$ $E\flat7$ $A\flat$

posed to in - spire that love is a state to which all can as -

Pno.

61 *rall* $A\flat 7$ $D\flat$ $B\flat 7/F$ $A\flat/E\flat$

pire. Shall I see her a - gain? Or shall I just ex -

Pno.

65 $Ddim$ $A\flat/E\flat$ $E\flat 7$ $A\flat$

pire? With a "Ribb-ic!" Ribb-ic!" Ribb-ic!"

Pno.

69 $E\flat 7$ $A\flat$

Pno.

16

SAM'S "RIBBIC!"

Cue: [SAM] Ah, well...

Same tempo

A

poco rall

C7 Sam B \flat B dim F/C

It jumped out of the fry - ing pan in - to the

mp *mf* *poco rall*

B dim F/C C7 F C7 F

fire, go - ing "Ribb - ic! Ribb - ic! Ribb - ic!"

f *ff*

17 ADMIRABLE ADMIRAL

Cue: [PRINCESS] ...First Lord of the Admiralty.

Moderato ♩ = 180

C F C/E G7/D C Admiral

I'm an

Piano *ff* *mf*

A C F G7 C

5 ad-mi-ra-ble Ad-mi-ral and as good an Ad-mi-ral as there can be. For this

Pno.

9 C Am7 G/D D7 G G7

9 ad-mi-ra-ble Ad-mi-ral has ne-ver e-ver been to sea! So

Pno.

C C/E F F/E \flat D D/F \sharp

13

I bring a fresh out - look to mat - ters ma - ri -

Pno.

G G7 C C7/E F F \sharp dim

16

time. That's why this ve - ry ad - mi - ra - ble Ad - mi - ral is

Pno.

19 C/G G7 C

19 way a - head of his time!

f *ff*

Pno.

18

THE GREAT MIKADO

Cue: [PRINCESS] The Mikado of Japan.

Moderato ♩ = 180

Piano

Chords: C, B♭, Gm, F, C, C

Dynamic: *ff* to *mf*

4/4 time signature. The piano introduction consists of six measures. The first measure has a fortissimo (*ff*) dynamic. The second measure has a B♭ chord. The third measure has a Gm chord. The fourth measure has an F chord. The fifth and sixth measures have C chords and a mezzo-forte (*mf*) dynamic.

A

Pno.

5 Mikado

I'm the great Mi - ka - do, all the way from far off Ja - pan.

Chords: C, F, G, C, G9+, C

5

4/4 time signature. The vocal line starts at measure 5 with the lyrics "I'm the great Mikado, all the way from far off Japan." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chords are C, F, G, C, G9+, and C.

Pno.

9 And this great Mi - ka - do is pleas'd to help all he can.

Chords: C, Am7, G/D, D7, G, G7

9

4/4 time signature. The vocal line starts at measure 9 with the lyrics "And this great Mikado is pleased to help all he can." The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand. Chords are C, Am7, G/D, D7, G, and G7.

13 C C7/E F F/E \flat D7 D7/F \sharp

13 I've a black belt at ka - ra - te, and I am so

Pno.

16 G C C7/E F F \sharp dim

16 mar - tial art - y! That's why the Mi -

Pno.

19 C/G G C

19 ka - do is your man!

Pno.

ff

19 THE SORCERER

Cue: [PRINCESS] Mr.Wells, Sorcerer.

Moderato ♩ = 180

Abdim G7 C

Piano

The piano introduction is in 4/4 time. The right hand starts with a whole note chord of Abdim, followed by G7 and C. The left hand plays a rhythmic pattern of eighth notes with accents. Dynamics include *ff* and *mf*.

A

C

F

G7

C

5 Sorcerer

5 I'm a sor-cer-er, my name is John Well-ing-ton Wells. You're

Pno.

The vocal line begins with a half note 'I'm' and continues with eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

9

Am7

G/D

D7

G

G7

9 scared, of courseyou are, by the po - wer of my spells. I could

Pno.

The vocal line continues with eighth notes. The piano accompaniment features a more active bass line in the left hand, including a melodic phrase at the end of the phrase.

C C/E F F/E \flat D D7

13

turn you in - to a li - zard, though I don't do that a

Pno.

G G7 C C7/E F F \sharp dim

16

lot. That's why this wi - zard sor - cer - er is ess -

Pno.

19 C/G G7 C F \sharp dim G7 C

19 en - tial to the plot!

Pno.

20 SPANISH GRANDEE

Cue: [PRINCESS] His Excellency, the Duke of Plaza-Toro!

Moderato ♩ = 180

Piano

The piano introduction consists of two measures in 6/4 time. The first measure has a C major chord and a triplet of eighth notes (G4, A4, B4) with dynamics *ff* and *mf*. The second measure has a D^b major chord and a triplet of eighth notes (F4, G4, A4) with dynamics *ff* and *ff*. The bass line provides harmonic support with chords in the left hand.

A

Pno.

The piano accompaniment for the first vocal line consists of two measures in 4/4 time. The first measure has a C major chord and a triplet of eighth notes (G4, A4, B4) with dynamics *mf*. The second measure has a C major chord and a triplet of eighth notes (G4, A4, B4) with dynamics *f* and *mf*. The vocal line starts with a rest followed by the lyrics: "Duke I'm a Spa - nish Grand - ee of".

Pno.

The piano accompaniment for the second vocal line consists of two measures in 4/4 time. The first measure has an F major chord and a triplet of eighth notes (G4, A4, B4) with dynamics *f* and *mf*. The second measure has a C major chord and a triplet of eighth notes (G4, A4, B4) with dynamics *f* and *mf*. The vocal line continues with the lyrics: "lin - e - age so fine. So bow down your knee, hav - ing".

11 G/D D7 G G7/B C C7/E F F/E \flat

first stood in line. With my no - ble pro - file and

Pno.

15 D D/F \sharp G C C7/E

a - ri - sto - cra - tic brow, no - one would dare op - pose the

Pno.

18 F F \sharp dim C/G G7 C D \flat B \flat C

doub - let and hose of a Span - ish Grand - ee, no how!

Pno.

21

EDUCATED MAJOR-GENERAL

Cue: [PRINCESS] Major-General Stanley!

Moderato ♩ = 180

C Cmaj7/G F#dim G C M/General

Piano

ff *p* *mf*

I'm an -

A

5 C F G7 C

Pno.

5 e-du-ca-ted Ma - jor Ge-ne-ral, with a high-ly de-ve-lop-ed mind. Such an

9 C C#dim G/D D7 G

Pno.

9 e-du-ca-ted Ma - jor Ge-ne-ral is ge-ne-rall-y hard to find! I've an

3

v

13 C C/E F F/E \flat D D7/F \sharp

13 al - ge - bra - ic e - qua - tion for ev - 'y mi - li - ta - ry oc -

Pno.

16 G C C7/E F F \sharp dim

16 ca - sion. Yes, you will need an e - du - ca - ted Ma - jor Ge - ne - ral to

Pno.

19 C/G G7 C

19 lead you from be - hind!

Pno.

THE ULTIMATE PATTER SONG

Cue: [PRINCESS] This must be some kind of record.

Moderato ♩ = 180

Piano

The piano introduction is in 4/4 time, marked *Moderato* with a tempo of 180 beats per minute. It features a C major chord and a melodic line in the right hand that alternates between fortissimo (*ff*) and mezzo-forte (*mf*) dynamics. The bass line consists of a simple rhythmic accompaniment.

4 **A** Admiral C

I'm an ad - mi - ra - ble Ad - mi - ral and as
Mikado

4 Im the Great Mi - ka - do,
4 Sorcerer

I'm a sor - cer - er, my
Duke

I'm a Span - ish Grand - ee of
M/General

I'm an e - du - ca - ted Ma - jor Gen - e - ral, with a

Pno.

The vocal part consists of five staves, each representing a different character: Admiral, Mikado, Sorcerer, Duke, and M/General. The lyrics are a series of puns and exaggerated titles. The piano accompaniment is in 4/4 time and provides a steady rhythmic accompaniment for the vocal lines. The key signature is C major.

Dm7

G7

C

Admiral

7

good an Ad-mi - ral as there can be. For this ad - mi - ra - ble

Mikado

all the way from far off Ja-pan. And this

Sorcerer

7

name is John Well-ing-ton Wells. You're scared, of

Duke

lin - e-age so fine. So bow down your

M/General

high - ly de - ve - loped mind. Such an e - du - ca - ted Ma - jor

Pno.

7

The piano accompaniment consists of two staves. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a simple bass line. The chords are Dm7, G7, and C, corresponding to the lyrics above. The melody in the right hand is a simple, rhythmic line that follows the vocal line.

10 **Admiral** Am7 G/D D7 G G7

Ad - mi - ral has ne - ver e - ver been to sea! So

Mikado

great Mi - ka - do is pleased to help all he can.

10 **Sorcerer**

course you are, by the po - wer of my spells. I can

Duke

knee, hav - ing first stood in line! With my

M/General

Gen - e - ral is gen - e - rall - y hard to find. I've an

10

Pno.

The piano accompaniment consists of two staves. The right hand (treble clef) plays chords corresponding to the lyrics: Am7, G/D, D7, G, G7. The left hand (bass clef) plays a simple bass line with quarter and eighth notes.

C C7/E F F/E \flat D D7

13 **Admiral**

I bring a fresh out - look to mat - ters ma_ ri -

Mikado

I've a black belt at ka - ra - te, and I am so

13 **Sorcerer**

turn you in - to a li - zard, though I don't do that a

Duke

no - ble pro - file, and a - ri - sto - crat - ic

M/General

al - ge - bra - ic e - qua - tion for ev - 'ry mi - li - ta - ry oc -

13

Pno.

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand staff contains chords for measures 13, 14, and 15, corresponding to the chords C, C7/E, F, F/E \flat , D, and D7 listed above. The left-hand staff contains a simple bass line with quarter notes and rests, providing harmonic support for the vocal lines.

G C C7 F F#dim

16 Admiral

time. That's why this ve - ry ad - mi - ra - ble Ad - mi - ral is

Mikado

mar - tial art - y, that's why the Mi -

16 Sorcerer

lot. That's why this wi - zard sor - cer - er is ess -

Duke

brow, no - one would dare op - pose the doub - let and hose of a

M/General

ca - sion. Yes, you will need an e - du - ca - ted Ma - jor Gen - e - ral to

16

Pno.

cresc.

23

ACT ONE FINALE

Cue: [DAISY]...and exalted place in Paragonia's history.

Quite slow - and rubato

A

B \flat C m /E F 7 E \flat 6/B \flat B \flat B \flat

Daisy & Island Women

Piano

mf p

They've an - swered the call, they're

B \flat dim F9/B \flat B \flat G m /E A7 D m F7/C

Pno.

4

rea-dy for the bat - tle, to give of their all to set this is - land free. And

B \flat D7/A G m C m /E \flat E dim B \flat /F F7

Pno.

7

should they fall, and be slaugh - tered just like cat - tle, they'll be fa - mous in our his - to -

rall

E \flat 6/B \flat B \flat

B *Allegro marciale* ♩ = 120

The Seven

B \flat

ry! We're a match for a - ny -

Pno.

10

f *mf*

F7

F7/C

Island men

A - ny - one! Or a gun!

The Seven

one, with a cut-lass or a gun. Though we much dis-like a

Pno.

14

B \flat

Island men

E \flat /B \flat

The Seven Spoil their fun!

mar-linspike, we'll try not to let it spoil our fun. When the pi-rates try to

Pno.

18

B \flat **Island men** E \flat /B \flat B \flat

The Seven Land a-shore. Bar-gained for.

land a-shore, they'll get much more than they bar-gained for. For we'll

22

Pno.

F7 B \flat F7 B \flat Gm7 F/C C7

The Seven

put up a fight, and we'll give them a fright, and they won't come back for

25

Pno.

F F Gm7 G \sharp dim F/A

The Seven

Island men

Islanders

[Can shout, not sing]

Island men

more! Give three cheers! Hur-rah! Hur - rah! Hur-rah! And

28

Pno.



F

F7/C

B^b

Island men

The Seven

keep on cheer-ing till your throats are sore! *p* On si - lent feet we'll

31 *p* *ff*

F7

B^bdim B^b

A

Dm F7/C

send those pi-rates pack-ing. No creak-ing shoe to give the game a-way. A

34 *p* *ff* *p*

B^b

D7/A D

E^b6

Edim

B^b/F

F

F7

The Seven

sneak at - tack will take them all a-back, we'll have de - cis-ive-ly won the

37 *ff* *p* *f*

D

B \flat
The Seven Island men

B \flat
Daisy & Island Women

day! Hur-ray! Hur-ray! Rea - dy to pay the price, what a sa - cri - fice

40

Pno.

mf

Daisy & Island Women **F7/C**

from this mag - ni - fi - cent Se - ven! Rea - dy to pay their dues,

43

Pno.

Daisy & Island Women **B \flat**

for if they should lose, they'll be on their way to Hea - ven! They'll be

46

Pno.

E \flat /B \flat

B \flat

E \flat /B \flat

Daisy & Island Women

in our hearts for e - ver. They're so reck - less, they're so

49

B \flat

F7

B \flat

F7

B \flat

Gm7

Daisy & Island Women

brave. So ev - 'ry - one pray that ev - 'ry Sun - day we won't

52

F/C

C7

F

Daisy & Island Women

The Seven

have to put flow-ers on their grave! We did-n't know this mis-sion was so

55

The Seven

le - tal, or that with dan - ger it would be so fraught. We

58

Pno.

sf *pp* *f*

F dim F B^bdim/F F dim/F C7/F

The Seven

thought it would be ea - sy, but now we're feel - ing quea - sy, on con - fi - dence we're sud - den - ly

61

Pno.

F F/E^b B^b/D F7/C F E B^b

Daisy & Island Women

Rea - dy to pay the price,

64

f

3 3 3

Pno.

The Seven

short! But we're a match for a - ny -

Daisy & Island Women

F7

67

what a sa - cri - fice from this mag - ni - fi - cent Se - ven!

Island men

The Seven A - ny - one! Or a gun!

one, with a cut - lass or a gun. Though we

67

Pno.

Detailed description: This block contains the musical notation for the first system. It features four staves. The top staff is the vocal line for 'Daisy & Island Women', starting at measure 67. The second staff is the bass line for 'Island men'. The third staff is the vocal line for 'The Seven', starting at measure 67. The bottom two staves are the piano accompaniment, labeled 'Pno.', with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

Daisy & Island Women

F7/C

70

Rea - dy to pay their dues, for if they should lose, they'll be on their way to

Island men

The Seven

much dis - like a mar - lin spike, we'll try not to let it spoil our

70

Pno.

Detailed description: This block contains the musical notation for the second system. It features four staves. The top staff is the vocal line for 'Daisy & Island Women', starting at measure 70. The second staff is the bass line for 'Island men'. The third staff is the vocal line for 'The Seven', starting at measure 70. The bottom two staves are the piano accompaniment, labeled 'Pno.', with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

B \flat

E \flat /B \flat

B \flat

73 Daisy & Island Women

Hea - ven! They'll be in our hearts for e - ver. They're so

Island men

Spoil their fun!
The Seven

Land a-shore.

fun. When the pi - rates try to land a - shore, they'll get

73

Pno.

E \flat /B \flat

B \flat

F7

B \flat

76 Daisy & Island Women

reck - less, they're so brave. So ev - 'ry - one pray that ev - 'ry

Island men

The Seven

Bar-gained for.

much more than they bar-gained for. For we'll put up a fight, and we'll

76

Pno.

F7 B♭ Gm7 F/C C7 F

Daisy & Island Women

79

Sun - day we won't have to put flow-ers on their grave! They've
 Island men *pp*

The Seven

Come back for more!

give them a fright, and they won't come back for more! *pp* On

79

pp

F

B♭ F7 B♭dim B♭

Daisy & Island Women

82

an-swered the call, they're rea - dy for the bat-tle, to give of their all to
 Island men >

The Seven

Hur-rah!

Hur-rah!

si - lent feet we'll send those pi-rates pack-ing. No creak-ing shoe to

82

ff *pp* *ff*

A Dm F7/C B \flat D7/A D E \flat 6 E dim

Daisy & Island Women

85

set this is - land free. And should they fall, and be slaugh-tered just like cat-tle,they'll be

Island men

The Seven

Hur-rah!

give the game a - way. A sneak at - tack will take them all a-back,we'll have de-

85

Pno.

pp

ff

pp

B \flat /F

F F7

B \flat

B \flat

F7

B \flat

F7

88

Daisy & Island Women

Throughout small notes optional harmony

fa-mous in our his - to - ry!

A-gain we say that they'll be

Island men

The Seven

Hur-rah!

Hur-ray! Hur-ray!

cis-ive-ly won the day!

We'll win the day!

88

Pno.

f

ff

fp

G

B \flat B \flat /F F7 B \flat B \flat /F F7

91 **Daisy & Island Women**

fa - mous in his - to - ry! Not be-tray our
Island men

The Seven

We'll not be - tray your trust.

Pno.

B \flat B \flat /F F7 B \flat F7 B \flat F7

94 **Daisy & Island Women**

trust! They pro-mised, so they must
Island men

The Seven

We pro-mised, so we must makethose pi-rates bite the

Pno.

B \flat C7 F7

97 **Daisy & Island Women** ³

f Then it's good - bye to the Pi - na - fore

Island men ³

f

The Seven

dust. Pi - na - fore

97

Pno. *f* *cresc*

B \flat B \flat /A B \flat /A \flat C7/G F7 B \flat

100 **Daisy & Island Women**

Pi - rates!
Island men

The Seven

Pi - rates!

100

Pno. *ff* *fp* *ff*

24

INTRODUCTION and
LAND HO!*Allegro giocoso* ♩ = 120

Piano

Chords: C, Dm7, G7

Dynamics: *mf*, *f*

Pno.

Chords: C, E^b dim, G/D, D

Dynamics: *mf*, *f*, *ff*

Pno.

Chords: G, A^b/G^b , D^b/F , A/G

Dynamics: *p*, *mf*, *p*

Pno.

Chords: D/F#, B/A, E/G#, A, C

Dynamics: *mf*, *p*, *mf*, *ff*

Pno.

Chords: A dim, C/G, E^b

Dynamics: *mf*, *p*

Piano accompaniment for measures 21-24. The score is in E-flat major. Measure 21 starts with a treble clef and a 3/4 time signature. Chords are indicated above the staff: Cdim (measures 21-22) and E \flat /B \flat (measures 23-24). The dynamic marking *mf* is present in measure 24. The bass line features a steady eighth-note accompaniment.

Piano accompaniment for measures 25-28. Measure 25 is marked with a box containing the letter 'B'. The tempo marking is *Meno mosso* with a quarter note equal to 110 (♩ = 110). The dynamic marking is *p*. Chords are indicated above the staff: F7/B \flat (measures 25-26), E \flat (measures 27-28), and Ab/E \flat (measures 29-30). The tempo marking *rall* is present in measure 26. The bass line continues with eighth-note accompaniment.

Pirates Lower [small] notes optional harmony

Vocal line and piano accompaniment for measures 29-32. The vocal line begins with the lyrics: "The day - light dawns u - pon a scene that is bright as bright can". The piano accompaniment features a treble clef and a bass line with eighth-note accompaniment. Chords are indicated above the staff: E \flat , Ab/E \flat , E \flat dim, E \flat , and Ab/E \flat .

Vocal line and piano accompaniment for measures 33-36. The vocal line continues with the lyrics: "be. In sight of land we've ne - ver been in our three months at". The piano accompaniment features a treble clef and a bass line with eighth-note accompaniment. Chords are indicated above the staff: E \flat , Ab/E \flat , E \flat dim, E \flat , and Ab/E \flat .

B

37 $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

37 sea. But now our jour - ney's near - ly at an end, for on the ho -

Pno. *mp*

41 $E\flat dim$ $E\flat$ $E dim$ $B\flat/F$ $C7/F$ $F7$

41 ri - zon sits the pre - tti - est sight you e - ver set your

Pno. *mf*

45 $B\flat$ $C dim/B\flat$ $B\flat$ $C dim/B\flat$

45 eyes on! Land ho! Land

Pno. *f* *ff*

49 $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $F7/B\flat$ $B\flat$ $E\flat$ $A\flat/E\flat$

49 ho! It's in - to har - bour soon we'll go!

Pno. *mf* *ff*

53 E^bdim Ef G7 G7-9 G7 **D** Cm

p And yet we con-fess that

Pno.

57 Cdim Ddim/C Cm Cm/B^b Queen

some-thing is a-miss. Can't put our fin-ger on ex - act-ly what it is. *f* I

Pno.

60 Adim Gm/B^b B7

share your thoughts, I feel the same as you do. I fear some-one has put on us a

Pno.

63 Pirates Queen Pirates Queen Pirates Queen

[spoken] [spoken] [spoken] [spoken][spoken] *rall*

hoo-doo! Whodo? I do! You do? I do! We all do! It e-ven could be voo-doo!

Pno.

E

67 **B \flat** **A \flat m** **E \flat m/G \flat**

But be gone! shock - ing thought, and

Pno. *f* *mf*

71 **Fm7-5** **B \flat 7** **E \flat m** **A \flat m** **E \flat m** **E \flat m/C**

dark des - pair. We'll soon dock in port, and have a

Pno.

75 **F7** **B \flat** **Pirates** **F7**

great time there! We'll have a great time

Pno. *f*

79 **B \flat 7** **+ Queen** **F** **E \flat** **A \flat /E \flat** **E \flat dim** **E \flat**

there! The day - light dawns u - pon a scene that is

Pno. *mp*

E \flat A \flat /E \flat E \flat dim E \flat

83

bright as bright can be. In sight of land we've ne - ver been_ in

Pno.

87

our three months at sea. But now our jour - ney's near - ly at an

Pno.

mf

91

end, for on the ho - ri - zon sits the pre - tti - est sight you e - ver

Pno.

95

set your eyes on! Land ho!

Pno.

f *ff*

99 Cdim/B \flat B \flat E \flat /B \flat A \flat /B \flat F7/B \flat B \flat

Land ho! It's in - to har - bour soon we'll

Pno.

103 E \flat A \flat /E \flat E \flat F \sharp dim E \flat /G A \flat 6 B \flat 7 E \flat

go!

Pno.

fff

25

PRETTY LADIES

Cue: [SAM]...and therein lies the root of your trouble.

Andante espressivo ♩ = 65

A

F B \flat /F C7/F F F B \flat /F C7 Sam F F/A

O, pre-tty la-dies, will you lis-ten to my

B \flat Gm7C7 F/A G7/B Gm7/C Gm7 C7

words? O, pre-tty la-dies, look deep in-to your soul. What do you

F F7 F7/A B \flat Bdim

find there? A place that's bare and emp-ty? Each heart needs

9 F/C C7 F C7 F F7

love to make the per - son whole. For e - v'ry

Pno.

B 11 E \flat /B \flat F9 B \flat E \flat /F F7

man needs a wo - man, and the re -

Pno. *mf*

13 E \flat /B \flat B \flat /F C7sus C7

verse is just as true. So, pre - tty

Pno. *p*

15 F F/A F7/A B \flat Bdim

la - dies, don't think love's passed you by, it could yet

Pno. *cresc.*

17 F/C Gm/C C7 F Bdim

hap - pen, pre - tty la - dies, to you. It could yet

Pno.

19 F/C Gm/C // F B \flat /F C7/F F

hap - pen, pre - tty la - dies, to you.

Pno.

21 G9/F B \flat m6/F C7-9/F F

To you.

Pno.

26 Reprise: PINAFORE PIRATES

Cue: [PIRATES] Aye!

$\bullet = 120$

C E7/B Am C/E D7 G7 C Queen + Pirates

Piano

Plough - ing

A

C Dm7 G7 C

Pno.

5 through the foam - ing wa - ters, sail - ing the deep blue sea, all of

9 C E♭dim Em7 G+/E♭ G/D D7 G

Pno.

9 us are well - bred daugh - ters, rea - dy for lar - ce - ny! There's

mf

B

13 F G/F C/E Am7 D7 G

ma-ny a ship we've plun-dered, for thun-d'ring good are we! We're the

13

Pno.

17 C E7/B Am C/E D7 G7

pick of the bunch and we pack a punch with our Pi - na-fore Pi - ra -

17

Pno.

20 C C E7/B Am C/E D7

cy! With our Pi - na-fore

20

Pno.

24 G7 C

Pi - ra - cy!

24

Pno.

27

PROTOCOL

Cue: [DUKE] It's strictly against protocol!

Tempo di Marcia ♩ = 115

B♭

B♭dim

F7

B♭

The Seven

Piano

When you're

A

E♭

A♭

E♭

B♭7

E♭

E♭

A♭

E♭

B♭7

E♭

Pno.

5 on the so-cial la_ dder, take it one step at a time, For with

A♭

E♭

E dim

B♭/F

F7

B♭

Pno.

9 pro - to-col, yes, with pro - to-col, you will find that you soon begin to climb. You must

B

A \flat m E \flat m A \flat m A \flat m/F

13 start off on the bot-tom rung, with a Knight-hood, or the Or-der of the

Pno.

B \flat B \flat /A \flat E \flat /G A \flat sus A \flat E \flat /B \flat C7

16 Bath. But with pro - to - col to help you, there's no

Pno.

Fm7 A \flat /B \flat B \flat 7 E \flat Islanders

19 lim - it to your up - ward path! *pp* Pro - to -

Pno.

cresc
21 col! Pro - to - col! Pro - to - col! *f* Pro - to -

Pno.

C

E \flat A \flat E \flat B \flat 7 E \flat E \flat A \flat E \flat B \flat 7

24 The Seven

f When you're with the low - er or - ders, show them your no - bi - li -

Islanders

col! *mp* Pro - to - col! Pro-to-col! Pro - to - col! Pro-to-

Pno. *f* *mp* *f* *p*

28 The Seven

E \flat A \flat E \flat B \flat 7 E \flat E dim

ty. For with pro - to - col, yes, with pro - to - col, you will

Islanders

col! Pro - to - col! Pro - to - col! Pro - to -

Pno. 3 3

B \flat /F F7 B \flat B \flat 7

31 The Seven

find they will al-ways bend their knee.

Lower [small] notes optional harmony

Islanders

col! Pro - to - col! We bend our knee, we bend our knee, we

Pno. 31 *mp* *cresc*

D *Maestoso* ♩ = 105

B \flat F7/B \flat B \flat B \flat 7/F E \flat A \flat E \flat B \flat 7

35

The Seven

ff When you've learnt the peck - ing Islanders
 bend our knee. *f* It's pro - to - col

Piano accompaniment for measures 35-37, featuring triplets and dynamic markings *f* and *ff*.

E \flat E \flat A \flat E \flat B \flat 7 E \flat

38

The Seven

or - der, made a stu - dy of De - brett. With
 Islanders
 to bend our knee. It's pro - to - col to bend our knee.

Piano accompaniment for measures 38-40, featuring triplets and dynamic markings *f* and *ff*.

E \flat /G A \flat _{sus} A \flat E \flat /B \flat C7 Fm7 A \flat /B \flat B \flat 7

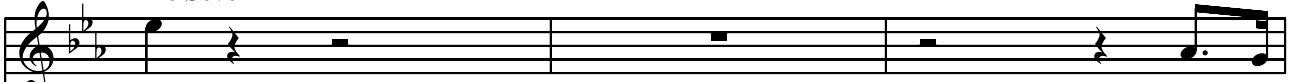
The Seven

pro - to - col to help you, there's a chance that you may get there

Piano accompaniment for measures 41-43, featuring chords and dynamic markings.

E \flat E \flat /G A \flat sus A \flat E \flat /B \flat C7

44 The Seven



yet! Islanders there's a



Yes, with pro - to - col to help us, there's a

Pno.

44

f

Fm7 A \flat /B \flat B \flat 7 E \flat A \flat /E \flat E \flat A \flat 6/E \flat E \flat

47 The Seven



chance that you might get there yet! Pro - to - col!



chance that we might get there yet! Pro - to - col!

Pno.

47

ff

28 DAMSELS IN DISTRESS

Cue: [DAISY] Here they come now.

Allegretto grazioso ♩ = 95

Piano

mp

G D7/A

Pno.

G D7/A G Pirates

O,

p

A

G D7 G

5 hear our plea, take pi - ty on these la - dies that you see be - fore you. U -

Pno.

Bm/F#

F#7

Bm

Seven

Pirates

7

pon the seas re - luc - tant - ly we plied our pi - rate trade. Trade! Yet

Pno.

9

in our heart we long to be ac - cept - ed by so - ci - e - ty, but

Pno.

11

we were forced to do it, ev - 'ry fair young maid! Such

Pno.

C#dim G/D C/D D7 G

mf *f*

The Seven

13

te - rri - ble dis - clo - sures! It sure - ly does be - hove us to

Pno.

B Ab/F# G Ab/F# G

mp

Islanders & Daisy

15 look with cle - men - cy u - pon this es - ca - pade. It

Pno.

Pirates

17 could be just a trick, and we will be be - trayed. For

Pno.

19 shame! For shame! We free - ly take the

Pno.

D/F# Fdim Cm/Eb Eb7

21 blame. We did - n't mean to do it, and now

Pno.

D G

D7 G

23 heart - i - ly we rue it, as humb - ly and re - pent - ant - ly we

Pno.

Bm/F# F#7 Bm G7

25 now con - fess. So if you can for - give us, we can

Pno.

C A C#dim G/D Am7/D

27 live as well - bred gen - tle - folk, and not as Dam - sels in Dis -

Pno.

G

D G

Islanders & The Seven

29

They did - n't mean to do it, and now

Pirates

tress!

We did - n't mean to do it, and now

Pno.

29

D7

G

31

Islanders & The Seven

heart - i - ly they rue it, as humb - ly and re - pent - ant - ly they

Pirates

heart - i - ly we rue it, as humb - ly and re - pent - ant - ly we

Pno.

31

Bm/F# F#7 Bm

G7

33

Islanders & The Seven

now con - fess. So if we can for - give them, they can

Pirates

now con - fess. So if you can for - give us, we can

Pno.

33

C A G/D C/D D7

35 Islanders & The Seven

live as well - bred gen - tle folk, and not as Dam - sels in Dis -

Pirates

live as well - bred gen - tle - folk, and not as Dam - sels in Dis -

Pno.

37 Islanders & The Seven

ress! They are Dam - sels in Dis -

Pirates

ress! Our tears will ru - in our best dress!

Pno.

fp *mf*

G C#dim D

E

40 Islanders & The Seven

ress! Tru - ly Dam - sels in Dis - tress!

Pirates

Mas - ca - ra makes our eyes a mess! Can you for -

Pno.

f *mf* *f*

G C#dim D G

43 D7 G Islanders & The Seven D7

Pirates

Can we for - give these Dam-sels in Dis -

give us? Say the an-swer's "Yes"

Pno.

46 G D7 G D7 G C G/D D7 G D7 G D7 G C

Islanders & The Seven

tress? The an-swer's "Yes" The Pirates

The

Pno.

mf *ff* *mf* *ff*

50 G/D D7 G Am7 D7 G

Islanders & The Seven

an - - - swer's "Yes!"

Pirates

an - - - swer's "Yes!"

Pno.

29

POOR STATIC ONE

Cue: [PIRATES] Ah! [2nd time]

Andantino ♩ = 180

Piano

mp

F

A

Daisy

Poor sta - tic one. Though you would love to

5

Pno.

C7 F Dm

stray, — steps you can't take, or move-ments make,

11

Pno.

B

C/G G7 C G7 C7 F

17 poor sta tic one! *rall* Poor sta - tic

Pno. *mf* *mp*

23 one. though you can't make a-ny mo-tion, your

Pno. C7

29 li - mi - ted range will ne-ver change my true love and my de -

Pno. F Dm Bdim F/C C7 *mf*

C7/F F F7 C B \flat

vo-tion. Ha— ppy days— are bound to come,

35

Pno.

F C7

when_ your chains are at last un done. Then you and I_ can

41

Pno.

Bdim F/C F Bdim

be as one, poor_ sta - tic one!

47

Pno.

F/C C7 F

53

Pno.

59 **D** Daisy
 Poor — sta — tic one.

Female voices [NB All alto, tenor, bass harmonies optional]

Poor sta - tic one. Though you would love to

Male voices

59 Pno. *mf*

C7 F Dm

65 Daisy
 Though you would love to stray, — poor

Female voices

stray, — steps you can't take, or move-ments make,

Male voices

65 Pno.

C/G G7 C G7 C7

71

Daisy

rall

a tempo

sta - - - tic one. _____

Female voices

poor _____ sta _____ tic one! _____ Poor sta - tic

Male voices

Pno.

71

rall

a tempo

f

p

mf

77

Daisy

C7

Poor _____ sta _____ tic one. _____ Though you can't make a

Female voices

one. _____ though you can't make a - ny mo - tion, _____ your

Male voices

Pno.

77

83 **Daisy** F Dm Bdim F/C C7

mo - tion, My true love and _____
Female voices

li - mi - ted range will ne - ver change my true__ love and my de -
Male voices

83

Pno.

E

89 **Daisy** C7/F F F7 B \flat

my de - vo - tion. Ah_____ ah_____ ah, ah, ah__ ah.

Female voices

vo - tion.

Male voices

89

Pno.

Ha__ ppy days__ are bound to come,

95

Daisy

Ah_____ ah_____ ah, ah, ah_ ah. Ah_____ ah_____

Female voices

Male voices

Then you and I_ can

when_ your chains are at last un done.

Pno.

95

B dim

F/C

C7

F

Daisy

ad lib

a tempo

101

ah, ah, ah. Poor_____ sta_____ tic one!

Female voices

be as one,

Male voices

Pno.

101

colla voce

a tempo

Bdim F/C C7 F

107

Daisy

Musical staff for the character Daisy, starting at measure 107. The staff is in a treble clef with a key signature of one flat. It contains a melodic line with a slur over measures 108-110.

Female voices

Ah

Musical staff for Female voices, starting at measure 107. The staff is in a treble clef with a key signature of one flat. It contains a vocal line with a long note in measure 108 and a slur over measures 109-110.

Poor sta - - - tic one!

Male voices

Musical staff for Male voices, starting at measure 107. The staff is in a bass clef with a key signature of one flat. It contains a vocal line with a long note in measure 108 and a slur over measures 109-110.

107

Pno.

Piano accompaniment staff, starting at measure 107. The staff is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes dynamic markings: *f* at the beginning, *sfz* in measure 108, and *ff* in measure 109. There are also accents (>) over notes in measures 109 and 110. A hairpin symbol indicates a crescendo from measure 108 to 109.

30 LOVE'S YOUNG DREAM

Cue: [A PIRATE] They make a lovely couple.

Andantino ♩ = 110

A

E♭/B♭ B♭7 E♭ Christopher A♭/E♭ B♭7/E♭ E♭

Piano

mp

Now at last I'm free to show you

B♭7 E♭ A♭/E♭

[Alto, tenor, bass optional harmony]

Islanders + Seven Pirates Islanders + Seven Pirates

5

Love's young dream, Ah! love's young dream. Ah!

Christopher

5 all the lov-ing that I

Pno.

8 $B\flat 7/E\flat$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

Islanders + Seven Pirates Islanders + Seven Pirates

Love's young dream, Ah! love's young dream. Ah!

8 owe you.

Pno.

11 **B** $B\flat 7$ $E\flat$ $B\flat 7$

Daisy

Now we can be to - geth - er for ev - er and a

11 Christopher [harmony optional]

mf

Pno.

14 $E\flat$ $G 7$ $C m$ $D 7$ $G m$

day. No - one to stand be - tween us, to

14

Pno.

Ab6 F7/Bb7 Eb Ab/Eb Bb7/Eb Eb

17

poco rall

C *a tempo*

take our love a - way. Now our brok-en hearts are mend - ing.

Pno.

17

poco rall

a tempo

mp

Bb7 G7/B Cm F7/A Eb/Bb Bbdim

21

Islanders + Seven

Daisy

poco rall

Love's young dream, love's young dream. This could be a hap-py end-ing.

Christopher

Pno.

21

poco rall

f

Fm7/Bb Bb7 Eb Eb/Bb Bb7 Eb

25

Islanders + Seven

Pirates

Love's young, love's young dream.

Ah!

Pno.

25

a tempo

mp

pp

mp

pp

31 THE BRITISH POLICEMAN

Cue: [M-GENERAL]...the flower of British manhood!

Slightly plodding March

♩ = 115

G7

Piano

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords, starting with a piano (*p*) dynamic and gradually increasing to a crescendo (*cresc*). The left hand plays a rhythmic accompaniment of eighth notes. Vertical dots indicate the alignment of notes between the two staves.

A dim

G

Policemen

A C

Pno.

The piano accompaniment for the first vocal line. The right hand plays chords and the left hand plays a rhythmic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music is in 4/4 time.

The Bri - tish Police-man is the

The Rest

Policemen

G7

The Rest

Policemen

Pno.

The piano accompaniment for the second vocal line. The right hand plays chords and the left hand plays a rhythmic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music is in 4/4 time.

best He's the best! when it comes to the fi - nal test. To the test! For our con-

C C#dim G/D D7

sta-bu-la-ry tread in - vokes a sense of dread in e - v'ry cri - mi-nal

G G7 C C/Bb F/A Ab7 C/G F C/E A

breast. And the rea - son is e - le - men - ta - ry, as has been

D D/C G/B D7/A G G/F C/E G7/D C A7/E

proved in ma - ny a do - cu - men - ta - ry. For full of Bri - tish pride is the

F F#dim C/G G7sus G7 C M-General

19 heart that beats in-side ev - 'ry police-man's bul-let-proof vest! For he

Pno. *f* *mf*

B C7/E F C7/E

All, except Policemen

22 is an En - glish bob-by! Yes, he is an En - glish

Pno. *f*

F M-General D7/F# G All, except Policemen

25 bob-by! And Dam-sels in Dis-tress is his hob-by! Well, they're

Pno. *mf* *sf* *mf*

G7

28

Dam - sels in Dis-tress, and they're rea - dy to re-form. Ev - 'ry

Pno.

A dim

G

Pirates **C** C

The Rest less Policemen

30

la - dy loves a man in u - ni - form! Ar - rest us, please! Ar -

Pno.

f

mp

Pirates

The Rest **G7**

Pirates

33

rest them, please. O, hear our pleas! O, hear their pleas. Will you

Pno.

C C#dim G/D D7

36 take us in - to your cus - to - dy? Do we have to get down u - pon our

Pno.

G G7 C C/Bb F C6/E A7-5

39 knees? For in love we must sure - ly head - long fall, when you

Pno.

D D/C G/B D7/A G7 C C+/E

[Spoken, with knees-bend]

42 husk - i - ly ut - ter "Eve-nin', all!" There's no need for the cuffs, we'll

Pno.

F F#dim C/G G7 Policemen

go with-out a fuss, if you'll please fall in love with us! These in -

45

Pno.

f *mf*

D G7

ten - tions are well-meant, and if tru - ly you re-pent, we will

48

Pno.

cresc

A dim G G/F C/E Ebdim

rall

[Altos, tenors, basses optional harmony]

Female voices

Policemen

Like the per - fect En - glish

Male voices

treat you like the per - fect En - glish gent!

50

Pno.

f *p*

rall

C C#dim G/D D7 G G7

59 The Rest

Musical staff with notes and rests.

vill - ain who is in his vi - ci - ni - ty.

Pirates

Musical staff with notes.

cus - to - dy? Do we have to get down u - pon our knees? For in

Policemen

Musical staff with notes.

vokes a sense of dread in e - v'ry cri - mi - nal breast. And the

Piano accompaniment for measures 59-61, including treble and bass staves.

C C/Bb F/A Ab7 C/G F C/E A D D/C G/B D7/A

62 The Rest

Musical staff with notes and rests.

Strong and bold, and not so ve - ry

Pirates

Musical staff with notes.

love we must sure - ly head - long fall, when you husk - i - ly ut - ter

Policemen

Musical staff with notes and a triplet.

rea - son is e - le - men - ta - ry, as has been proved in ma - ny a do - cu -

Piano accompaniment for measures 62-64, including treble and bass staves with dynamics *f* and *mp*.

G G/F C/E G7/D C A7/E F F#dim

65 The Rest

old. Hail! Bri - tish Police - man! You're worthy your
Pirates
 [Spoken, with knees-bend]

"Eve-nin', all!" There's no need for the cuffs, we'll go with-out a fuss, if you'll
Policemen

men - ta - ry. For full of Bri-tish pride is the heart that beats in-side ev - 'ry

65

Pno.

mf

C/G G7sus G7 C

68 The Rest

weight in gold!

Pirates

please fall in love with us!

Policemen

police - man's bul - let - proof

68

Pno.

f *ff*

Finale:

32

"PROTOCOL PIRACY"

Cue: [ALL] Hurrah!

Allegro giocoso ♩ = 120

C Cdim C C#dim D7 G7 C The 7 + Sam

As we

Piano

f

Detailed description: This system shows the beginning of the piece. It features a piano accompaniment in 6/8 time with a tempo of 120. The piano part starts with a series of chords: C, Cdim, C, C#dim, D7, G7, and C. The vocal line enters with the lyrics 'As we'.

A C Dm7 G7 C G

5 plough our pi - rate prow all o - ver the deep blue sea, ev - 'ry

Pno.

mf

Detailed description: This system continues the piano accompaniment and vocal line. The piano part is marked *mf*. The vocal line continues with the lyrics 'plough our pi - rate prow all o - ver the deep blue sea, ev - 'ry'. A section marker 'A' is present at the start of the system.

C Ebdim Em7 Eb7 G/D D7 G

9 capt - tive's sure to bow to our a - ri - sto - cra - cy! No

Pno.

Detailed description: This system continues the piano accompaniment and vocal line. The piano part is marked *mf*. The vocal line continues with the lyrics 'capt - tive's sure to bow to our a - ri - sto - cra - cy! No'. A section marker '9' is present at the start of the system.

F C/E Am7 D G G7

13 need for sword or can - non, we plan on pe - di - gree to sud -

Pno.

C E7/B Am C/E D7 G7 C The Rest

17 due ev - 'ry crew that we make heave to with our Pro - to - col Pi - ra - cy! To sub -

Pno.

C E7/B Am C/E D7 G7 C

21 due ev - 'ry crew that they make heave to with their Pro - t - col Pi - ra - cy!

Pno.

25 **Policemen** Dear

pesante *mf*

Pno.

B

G7

Pirates

29 la - dies say you will con - sent to be our bride. We

C dim/G

G

33 will, we will, we will! Our joy — we can - not

C *Poco meno mosso* ♩ = 110

37 Fm7/Bb F7

Daisy

E^b

A^b/E^b

B^b/E^b

E^b

rall Christopher Now our bro-ken hearts are men - ding.
hide. —

B \flat 7 G7/B Cm F7/A E \flat /B \flat

The Rest

[Alto, tenor & bass optional harmony]

Daisy

poco rall

41

Love's young dream, love's young dream. This could be a hap - py Christopher

Pno.

B \flat dim F m7/B \flat B \flat 7 E \flat

The Rest

44

en - ding. Love's young, love's young dream/

Pno.

E \flat G7/D All except **D** C

The 7 + Sam

Tempo 1mo

But how will you keep your-selves

47

cresc *mf*

Pno.

G/B B^bdim F/A The 7 + Sam

50 cheer - ful in the teeth of the fierc - est hur - ri-cane? We'll

Pno.

Fm6/A^b C/G D/G G7

53 all sing our-selves an ear - ful of songs by Gil - bert and

Pno.

C *Slow* The Rest D/G G7 C *a tempo*

56 Sul - li-van! Of songs by Gil - bert and Sul - li-van! But

Pno.

E E^bdim Fm/D G7-5/D^b The 7 + Sam The Rest

59 now it's time to say good-bye. We re - ci-pro-cate with re - gret. Good-

Pno.

Fm6

F#dim

The 7 + Sam

The Rest

The 7 + Sam

Nanette [spoken]

63 bye. Good-bye. Good - bye. Good - bye. The trou-ble with the sea is that it's

Pno. G *f* G7 G9

66 wet!

Pno. *p* *cresc*

Dm7/G

G7

C

Dm7

G7

70

The 7, Sam & Nanette

F

La, la, la, la, la, la, la, la, la, la, la, la,

The Rest

70 This is good - bye, fare -

Pno. *f*

C Ebdim Em7 Eb7 G/D D7 G

74 The 7, Sam & Nanette

la. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La,
 The Rest
 well. We've had lots of fun and laugh - ter.

Pno.

F C/E Am7 D G

79 The 7, Sam & Nanette

la, la, la, la, la, la. La, la, la, la, la, la. La, la,
 The Rest
 Ev - 'ry - thing's turned out right in the end, and ev - 'ry -

Pno.

C E7/B Am C/E D7 G7 C

83 The 7, Sam & Nanette

la, la, la, la, la, la, la, la, la, la, la, la, la, la.
 The Rest
 one will live hap - pi - ly e - ver af - ter!

Pno.

G Dm7/G

All

Hap - pi - ly. Hap - pi - ly.

87

Pno. *mp* *mf*

C dim/G

Hap - pi - ly

92

Pno. *f* *8va*

97

G

C

af - - - ter!

e - ver

97 *8va* *ff*

Pno.

103

p *fff*

Pno.

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