

PROGRAM NOTES

The operettas of lyricist Sir William Gilbert (1836-1911) and composer Sir Arthur Sullivan (1842-1900) still enjoy lasting popularity around the world today. This British team collaborated on thirteen operettas, including *Trial by Jury*, *The Pirates of Penzance*, *Patience*, *Ruddigore*, *The Mikado* and *The Gondoliers*.

H.M.S. Pinafore, subtitled “The Lass that Loved a Sailor,” opened on May 27, 1878. It was not an immediate hit at the box office, that is until Sullivan conducted a selection from *Pinafore* in one of the famous Queen’s Hall Promenade Concerts. The following day the show that was a near disaster became a smash hit. It ran for 700 performances.

This nautical comic opera is set on board the H.M.S. Pinafore, anchored in Portsmouth Harbor. The story is typical Gilbert & Sullivan: mistaken identities and unfulfilled loves. The story ends with a wonderful twist as Little Buttercup, a buxom peddler-woman, unfolds a dark secret. She confesses that many years ago she mistakenly mixed up two babies — one of whom is the lowly sailor Ralph and the other the Captain of the Pinafore. This error is corrected immediately, causing a sudden reversal in Ralph and the Captain’s social status. This actually allows them to comfortably wed the women of their choice and all ends well!

This choral salute, appropriate for any size choir, contains some of the highlights of the operetta. Because the songs were written for the stage, they are highly theatrical and lend themselves quite well to staging.

Gilbert & Sullivan created songs which have become part of our culture, crossing over boundaries of time and space to become loved by generations of listeners.

for Alfred R. Edyvean

H.M.S. PINAFORE: A Choral Salute

for S.A.T.B. voices and piano
with optional CD*

Arranged by
PHILIP KERN

Music by **ARTHUR SULLIVAN**
Lyrics by **W. S. GILBERT**

Maestoso (♩ = ca. 88)

SOPRANO

ALTO

TENOR

BASS

PIANO

Maestoso (♩ = ca. 88)

A Brit-ish +tar is a

A Brit-ish +tar is a

A Brit-ish +tar is a

A Brit-ish +tar is a

A Brit-ish +tar is a

+ tar — a sailor

* Also available for S.A.B., Level Three (16390).
SoundTrax CD available (17006).

4

soar - ing soul, as free as a moun - tain _ bird. _ His

soar - ing soul, as free as a moun - tain _ bird. _ His

soar - ing soul, as free as a moun - tain bird. His

soar - ing soul, as free as a moun - tain bird. His

7

en - er - get - ic fist should be read - y to re - sist a dic - ta - to - rial

en - er - get - ic fist should be read - y to re - sist a dic - ta - to - rial

en - er - get - ic fist should be read - y to re - sist a dic - ta - to - rial

en - er - get - ic fist should be read - y to re - sist a dic - ta - to - rial

10 *(f)* 11

word. His nose should pant and his lip should curl, his

mf

word. His — nose should pant and his lip — should curl, his

(f)

word. His nose should pant and his lip should curl, his

mf

word. His — nose should pant and his lip — should curl, his

13

cheeks should flame and his brow should furl, his

cheeks should flame and his brow should

cheeks should flame and his brow should furl, his

cheeks should flame and his brow should

15

bos - om should heave and his heart should glow, and his
 furl, — and his bos - om should heave and his heart should
 bos - om should heave and his heart should glow, and his
 furl, — and his bos - om should heave and his heart should

17

fist be ev - er read - y for a knock - down blow. — *rit.*
 glow and his fist for a knock - down blow. — *rit.*
 fist be ev - er read - y for a knock - down blow. — *rit.*
 glow and his fist for a knock - down blow. — *rit.*

Allegro con brio (♩ = ca. 92)

19 TENOR

mf

BASS

Allegro con brio (♩ = ca. 92)

(f) detached

23

sail the o - cean blue and our sau - cy ship's a beau - ty. We are

mf

27

so - ber men and true and at - ten - tive to our du - ty. When the

31

balls whis - tle free o'er the bright - blue sea, we stand - to our guns all ____

34

day. ____ When at an - chor we ride on the Ports - mouth tide, we've

37

38

plen - ty of time for play. A-hoy! A - hoy!

The balls - whis - tle

40

A-hoy! A - hoy! We stand to our
 free o'er the bright - blue - sea. We stand to our

43 *cresc.* 46

guns, to our guns all day. We sail the o - cean
 guns, to our guns all day. *cresc.*

47

blue and our sau - cy ship's a beau - ty. We are so - ber men and

51 54

true and at - ten - tive to our du - ty. Our sau - cy ship's a

55

beau - ty, we're at - ten - tive to our du - ty. We're

58 (♩ = ♩)

so - ber men and true, we sail the o - cean

62 Allegro vivace (♩ = ca. 120)

blue.

Musical notation for measures 62-65. The vocal line (treble clef) has a whole note rest followed by a half note G4. The piano accompaniment (bass clef) has a half note G2, a half note G3, and a whole note G4. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Allegro vivace (♩ = ca. 120)

detached

Musical notation for measures 66-69. The vocal line (treble clef) has a half note G4, a half note A4, a half note B4, and a half note C5. The piano accompaniment (bass clef) has a half note G2, a half note G3, and a whole note G4. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

66 SOPRANO

ALTO

Nev - er

Vocal notation for measures 66-69. The Soprano line (treble clef) has a half note G4, a half note A4, a half note B4, and a half note C5. The Alto line (treble clef) has a half note G4, a half note A4, a half note B4, and a half note C5. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

70

mind the way and where-fore, love can lev - el ranks and there-fore though His

Musical notation for measures 70-73. The vocal lines (treble clef) have a half note G4, a half note A4, a half note B4, and a half note C5. The piano accompaniment (bass clef) has a half note G2, a half note G3, and a whole note G4. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

74

Lord-ship's sta-tion's might - y, though stu - pen-dous be his brain, though her

78

tastes are mean and flight - y and her for - tune poor _____ and

82

84

plain . . . Ring the mer - ry bells on board-ship,

86

rend the air with war-bling wild, for the un - ion of his Lord-ship

90

with a hum - ble cap - tain's child. For a hum - ble cap-tain's

Opt. solo 93

94

daugh-ter, And a Lord who rules the

Opt. solo

For a gal - lant cap-tain's daugh-ter.

98

wa - ter,
Opt. solo

And a tar who plows the wa - ter.

102

tutti

Ring the mer - ry bells on board-ship,

tutti

Let the air with joy be lad - en,

106

For her un - ion with his Lord-ship,

For the un - ion of a maid-en,

110 *f*

Rend with songs the air a - bove, For the man who owns her love,

114

Rend with songs the air — a — bove for the man who

Moderato (♩ = ca. 92)

118

owns her love! _____

Moderato (♩ = ca. 92)

122

124

T.B., unis. *mf*

I am the cap-tain of the

mf

125

S.A., unis. *mf*

And a right - good - cap - tain, too!

Pin - a - fore. -

You're

128

ver - y, ver - y good, and be it un - der - stood, I com - mand a - right good

131

We're ver-y, ver-y good, and, be it un-der-stood, he com-

crew.

134

mands a — right good crew.

Though re lat-ed to a *peer, I can

136

137

hand, reef and steer, or ship a +sel - va - gee; I am

* peer — a member of British nobility.

+ selvagee — in nautical terms, a length of rope yarns used as a strap.

140

nev - er known to quail at the fu - ry of a gale and I'm

142

mf 144

unis. What, nev-er? What,
nev-er, nev-er sick at sea. No, nev-er!

146

nev-er? He's hard-ly ev-er sick at
Well, hard - ly ev- er!

150 151 *f* *S. div.*

sea! Then give three cheers and one cheer more for the

f

This system contains two systems of music. The first system is for the vocal line, starting at measure 150 and ending at measure 151. The second system is for the piano accompaniment, also starting at measure 150 and ending at measure 151. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal line has lyrics: "sea! Then give three cheers and one cheer more for the". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in both systems. A box around the number 151 indicates the start of a new section, with the instruction *S. div.* (Sostenuto diviso).

153

hard - y cap-tain of the Pin - a - fore! Then give three cheers and

This system contains two systems of music. The first system is for the vocal line, starting at measure 153 and ending at measure 154. The second system is for the piano accompaniment, also starting at measure 153 and ending at measure 154. The key signature has three flats. The vocal line has lyrics: "hard - y cap-tain of the Pin - a - fore! Then give three cheers and". The piano accompaniment continues with a steady bass line and chords in the right hand.

156 (♩ = ♩)

one cheer more for _____ the cap-tain of the Pin - a - fore!

(♩ = ♩)

This system contains two systems of music. The first system is for the vocal line, starting at measure 156 and ending at measure 157. The second system is for the piano accompaniment, also starting at measure 156 and ending at measure 157. The key signature has three flats. The vocal line has lyrics: "one cheer more for _____ the cap-tain of the Pin - a - fore!". The piano accompaniment continues with a steady bass line and chords in the right hand. A tempo marking $(\text{♩} = \text{♩})$ is present in both systems.

160 Allegro moderato (♩ = ca. 96)

mf unis.

For a

Allegro moderato (♩ = ca. 96)

staccato

164

Brit-ish tar is a soar-ing_ soul, as free as a moun-tain bird. _ His _

mf

168

en-er-get-ic fist should be read-y to re-sist a dic-ta-to-rial

171 172

word. — His — eyes should flash with an in - born - fire, his

174

brow with scorn be wrung. — He nev - er should bow down to the

177

dom - i - neer - ing frown or the tang of a ty - rant tongue. *mf unis.*

His

180

nose should pant and his lip should curl, his cheeks should flame and his

183

brow should furl. His bos-om should heave and his heart should glow and his

186

fist be ev - er read - y for a knock-down blow.

cresc.

189

f

190

His foot should stamp and his throat should growl, his

192

hair should twirl and his face should scowl. His eyes should flash and his

195

unis.

breast pro - trude and this should be his cus - tom - ar - y at - ti - tude. His

198

eyes — should flash, his breast — pro - trude, his

202

S. div.

eyes — should flash, yes — his

Presto (♩ = ca. 120)

205

eyes — should flash. His

Presto (♩ = ca. 120)

209

foot should stamp and his throat, his throat should growl. His

213

hair should twirl and his face should scowl. His eyes should flash, his

cresc. poco a poco

216

breast pro - trude and this should be his cus - tom - ar - y

219

ff

S. div.

cus - tom - ar - y at

ff

222

ti - tude!

225

8va

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com