

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.B. voices and piano
with optional cassette*

Arranged by
PHILIP KERN

Music by ARTHUR SULLIVAN
Lyrics by W. S. GILBERT

Maestoso (♩ = ca. 88)

SOPRANO

ALTO

BARITONE

PIANO

A Brit-ish +tar is a

A Brit-ish +tar is a

A Brit-ish +tar is a

Maestoso (♩ = ca. 88)

+ tar — a sailor

* Also available for S.A.T.B., Level Five (16389)
SoundTrax Cassette 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

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

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

Detailed description: This block contains the musical notation for measures 10 and 11. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 10 starts with a dynamic marking of *(f)* and a rehearsal mark 11. The lyrics for measure 10 are "word. His nose should pant and his lip should curl, his". Measure 11 starts with a dynamic marking of *mf*. The lyrics for measure 11 are "word. His nose should pant and his lip should curl, his". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

Detailed description: This block contains the musical notation for measures 13 and 14. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 13 starts with the lyrics "cheeks should flame and his brow should furl, his". Measure 14 starts with the lyrics "cheeks should flame and his brow should". The piano accompaniment continues with harmonic support for the vocal lines.

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

17

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

Allegro con brio (♩ = ca. 92)

19 SOPRANO & ALTO

BARITONE

mf

We _

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the bass clef and contains the lyrics: "free A-hoy! A - hoy! o'er the bright - blue - sea. We stand to our". The piano accompaniment is in the grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

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

The piano accompaniment for the first system, showing the grand staff with treble and bass clefs. It provides harmonic support for the vocal line with a consistent bass line and chordal accompaniment in the right hand.

43

The second system of music includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "guns, to our guns all day. We sail the o - cean". It includes dynamic markings such as *cresc.* and *f*. A measure number "46" is enclosed in a box above the vocal line.

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

The piano accompaniment for the second system, showing the grand staff. It continues the harmonic support with dynamic markings like *cresc.* and *f*.

47

The third system of music features a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "blue and our sau - cy ship's a beau - ty. We are so - ber men and".

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

The piano accompaniment for the third system, showing the grand staff. It provides the final harmonic support for the vocal line.

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)

Piano introduction for measures 62-65. The music is in 2/4 time with a key signature of two flats. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

blue.

Allegro vivace (♩ = ca. 120)

Piano accompaniment for measures 62-65. The right hand continues the melodic line, and the left hand features a steady eighth-note accompaniment. The word "detached" is written above the first few notes of the right hand.

66 SOPRANO

ALTO

Nev - er

mf

Vocal and piano accompaniment for measures 66-69. The vocal parts (Soprano and Alto) enter with the lyrics "Nev - er". The piano accompaniment continues with the same rhythmic pattern as in the previous section.

70

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

Vocal and piano accompaniment for measures 70-73. The vocal parts continue with the lyrics "mind the why and where-fore, love can lev - el ranks and there-fore though His". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

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

Opt. solo 93

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

94

Opt. solo

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

tutti

Ring the mer - ry bells on board-ship,
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)

BARITONE

mf

I am the cap-tain of the

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.

136

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

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

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

Detailed description: This system contains measures 150 and 151. Measure 150 features a vocal line with a fermata over the word 'sea!' and a piano accompaniment. Measure 151 begins with a dynamic marking of *f* and the instruction *S. div.* (Sostenuto diviso), showing the vocal line continuing with the lyrics 'Then give three cheers and one cheer more for the' and the piano accompaniment.

Detailed description: This system shows the piano accompaniment for measures 150 and 151. It features a treble and bass clef with chords and a melodic line in the bass. A dynamic marking of *f* is present in measure 151.

153

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

Detailed description: This system contains measures 153 and 154. Measure 153 has the vocal line with lyrics 'hard - y cap-tain of the Pin - a - fore!' and piano accompaniment. Measure 154 continues with 'Then give three cheers and'.

Detailed description: This system shows the piano accompaniment for measures 153 and 154, including treble and bass clefs with chords and a bass line.

156 (♩ = ♩)

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

Detailed description: This system contains measures 156 and 157. Measure 156 has the vocal line with lyrics 'one cheer more for _____ the cap-tain of the Pin - a - fore!' and piano accompaniment. Measure 157 continues the accompaniment. A tempo marking '(♩ = ♩)' is shown at the end of the system.

Detailed description: This system shows the piano accompaniment for measures 156 and 157, including treble and bass clefs with chords and a bass line. A tempo marking '(♩ = ♩)' is shown at the end of the system.

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-getic 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 - nee - ing frown or the tang of a ty - rant tongue. *mf*

His

180

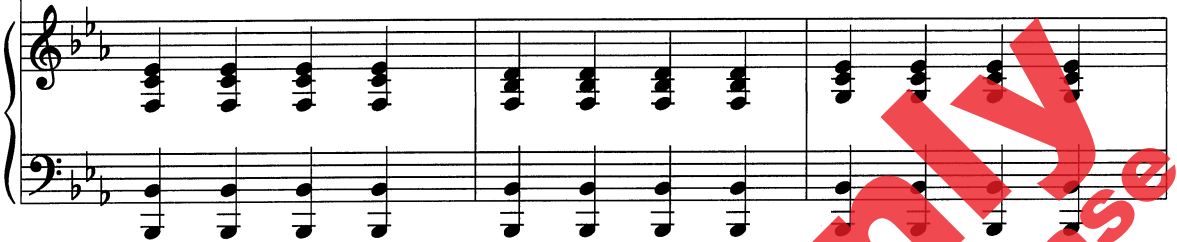


180

181

182

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



180

181

182

183



183

184

185

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



183

184

185

186



186

187

188

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



186

187

188

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-ude 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)

eyes — should — flash.

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.

ff

cus - tom - ar - y at -

222

ti - tudel

225

8va 7

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