

Sullivan

I am the very model of a modern
Major-General
from The Pirates of Penzance

Allegro vivace

ff

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a key signature of two flats and a common time signature. The melody is marked *ff* and includes fingerings 3 4, 3 1 2 1, and 3 4. The bass line provides a steady accompaniment. The second system continues the melody with fingerings 3 1 2 1, 2, and 3 1 2 1, and the bass line continues with chords and single notes.

§

Major-General

1. I am the ver-y mod-el of a mod-ern Ma-jor-Gen-er-al; I've
2. I know our myth-ic his-to-ry, King Ar-thur's and Sir Car-a-doc's; I

pp

The piano accompaniment for the first vocal line is in grand staff notation. The treble clef part consists of a series of chords, marked *pp*. The bass line consists of a simple eighth-note accompaniment.

in - ma - tion veg - e - ta - ble, an - i - mal, and min - er - al: I
an - swer hard a - cros-tics; I've a pret - ty taste for par - a - dox; I

The piano accompaniment for the second vocal line is in grand staff notation. The treble clef part consists of a series of chords. The bass line consists of a simple eighth-note accompaniment.

know the kings of Eng-land, and I quote the fights his-tor-i-cal, From
quote, in el-e-gi-acs, all the crimes of He-li-o-gab-a-lus; In

Mar-a-thon to Wa-ter-loo, in or-der cat-e-gor-i-cal; I'm
con-ics I can floor pe-cu-li-ar-i-ties pa-rab-o-lous; I can

ver-y well ac-quaint-ed, too, with mat-ters math-e-mat-i-cal, I
tell un-doubt-ed Ra-pha-els from Ger-ard Dows and Zof-fa-nies I

un-der-stand e-quations, both the sim-ple and quad-rat-i-cal, A-
know the croak-ing cho-rus from the *Frogs* of Ar-is-to-ph-a-nes! Then

bout bi-no-mial the-o-rem I'm teem-ing with a lot o' news,
I can hum a fugue of which I've heard the mu-sic's din a-fore,

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse.
And whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-fore!*

Chorus

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With
And whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

With man-y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With
And whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man - y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With
whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man - y cheer-ful facts a - bout the square of the hy - pot - e - nuse, With
whis-tle all the airs from that in - fer - nal non-sense, *Pin - a - fore, And*

man-y cheer-ful facts a - bout the square of the hy - pot - e - pot - e - nuse.
whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-pin-a - fore.*

man-y cheer-ful facts a - bout the square of the hy - pot - e - pot - e - nuse.
whis-tle all the airs from that in - fer - nal non-sense, *Pin-a-pin-a - fore.*

Musical notation for the final part of the chorus. The vocal line features a triplet of eighth notes (2, 3, 1) followed by a quarter note (2) and another triplet of eighth notes (3, 2, 3). The piano accompaniment includes a fermata over a chord. The key signature is B-flat major and the time signature is 4/4.

Major

I'm very good at in - te - gral and dif - fer - en - tial cal - cu - lus; I
Then I can write a wash - ing bill in Bab - y - lon - ic cu - nei - form, And

1 3 1 4
2 3 1 4 1

pp

know the sci - en - tif - ic names of be - ings an - i - mal - cu - lous: } In
tell you ev - 'ry de - tail of Ca - rac - ta - cus - 's u - ni - form: }

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

am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al. In
In

Chorus

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

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

f

is the ver - y mod-el of a mod-ern Ma - jor - Gen - er - al.

is the ver - y mod-el of a mod-ern Ma - jor - Gen - er - al.

Slower

3. In fact, when I know what is meant by

pp

"mam-e - lon" and "rav - e - lin", When I can tell at sight a Mau-ser

ri - fle from a jav - e - lin, When such af - fairs as sor - ties and sur -

pris - es I'm more wa - ry at, And when I know pre - cise - ly what is

meant by "com - mis - sa - ri - at", When I have learnt what prog - ress has been

made in mod - ern gun - ner - y, When I know more of tac - tics than a

nov - ice in a nun - ner - y - In short, when I've a smat - ter - ing of.

(Bothered for a rhyme-- struck with an idea)

Vivace

el - e - men - tal strat - e - gy -

You'll say a bet - ter Ma - jor - Gen - er -

Chorus

al has nev - er sat a gee -

You'll say a bet - ter Ma - jor - Gen - er -

You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

al has nev - er sat a gee, You'll say a bet - ter Ma - jor - Gen - er -

Major

al has nev-er sat a, sat a gee. 4. For my

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line consists of a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line: G3, A3, B-flat3, C4, B-flat3, A3, G3.

al has nev-er sat a, sat a gee.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic flourish with fingerings: 2, 3, 1, 2, 3, 1, 3, 1, 4. The piano accompaniment includes a dynamic marking of *fz* (forzando) and fingerings: 3, 2, 3, 1, 2, 3, 1, 4, 1.

mil - i - ta - ry know-ledge, tho' I'm pluck-y and ad - ven - tur - y, Has

The third system features a vocal line with a steady eighth-note melody: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note bass line: G3, A3, B-flat3, C4, B-flat3, A3, G3, F3, E3, D3. A dynamic marking of *pp* (pianissimo) is present.

on - ly been brought down to the be - gin-ning of the cen-tu - ry; But

The fourth system continues the vocal line and piano accompaniment. The vocal line melody is: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4. The piano accompaniment bass line is: G3, A3, B-flat3, C4, B-flat3, A3, G3, F3, E3, D3.

still, in mat-ters veg - e - ta - ble, an - i - mal, and min - er - al, I

The fifth system features the final vocal line and piano accompaniment. The vocal line melody is: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4. The piano accompaniment bass line is: G3, A3, B-flat3, C4, B-flat3, A3, G3, F3, E3, D3.

am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al. **Chorus**
 But
 But

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al." followed by a bracketed section labeled "Chorus" containing the word "But". The middle staff is the bass line in bass clef, with a "But" written below it. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support with chords and moving lines.

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

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "still, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, He". The middle staff is the bass line in bass clef, with the same lyrics. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support with chords and moving lines.

is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.
 is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "is the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.". The middle staff is the bass line in bass clef, with the same lyrics. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

The fourth system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. It features a complex rhythmic pattern with triplets and sixteenth notes, indicated by the numbers 3, 4, 3, 1, 2, 1, 3, 4, 1, 3, 2 above the notes. The right hand has a melodic line with these rhythmic figures, while the left hand provides a steady accompaniment.