

THE EMERALD ISLE;

OR,

THE CAVES OF CARRIG-CLEENA.

A New and Original Comic Opera
IN TWO ACTS.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

ARTHUR SULLIVAN

AND

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY

WILFRED BENDALL.

VOCAL SCORE, Complete

PIANOFORTE SOLO

PRICE 10/- CASH

CHAPPELL & CO. LTD.

8/- NET

CHAPPELL & CO., LTD.,

50, NEW BOND STREET, LONDON, W. 1.

NEW YORK — SYDNEY

All rights reserved under the International Copyright Act. Public Performance forbidden, and Right of Representation reserved. Application for the rights of performing the above Opera must be made to MESSRS. CHAPPELL & CO., LTD. The right of reproduction and performance on any mechanical instrument is strictly reserved.

COPYRIGHT, MCMII., BY CHAPPELL & CO.
ALL RIGHTS RESERVED

PUBLISHERS' NOTE.

The numbers of the Opera composed by Sir Arthur Sullivan, with the exception of Nos. 1 and 2, which were completed by him, have been orchestrated and harmonized by Mr. Edward German.

First Produced at the Savoy Theatre on Saturday, April 27th, 1901, under the management of Mrs. D'Oyly Carte.

THE EMERALD ISLE;

OR,
THE CAVES OF CARRIG-CLEENA.

Characters.

THE EARL OF NEWTOWN, K.P. (<i>Lord Lieutenant of Ireland</i>)	...	...	...	...	...	...	...	...	Mr. JONES HEWSON
DR. FIDDLE, D.D. (<i>his Private Chaplain</i>)	...	...	...	...	...	...	...	...	...Mr. R. ROUS
TERENCE O'BRIAN (<i>a young Rebel</i>)	...	...	...	...	...	...	...	...	Mr. ROBERT EVETT
PROFESSOR BUNN (<i>Shakespearian Reciter, Character Impersonator, &c.</i>)	...	...	...	...	...	...	...	...	Mr. WALTER PASSMORE
PAT MURPHY (<i>a Fiddler</i>)	...	...	...	...	...	...	...	...	Mr. HENRY A. LYTTON
BLACK DAN	}	<i>(Irish Peasants)</i>	{	Mr. W. H. LEON
MICKIE O'HARA										Mr. C. EARLDON
SERGEANT PINCHER	}	<i>(H.M. 11th Regiment of Foot)</i>	{	Mr. R. CROMPTON
PRIVATE PERRY										Mr. P. PINDER
THE COUNTESS OF NEWTOWN	...	...	...	...	...	...	...	...	Miss ROSINA BRANDRAM
LADY ROSIE PIPPIN (<i>her Daughter</i>)	...	...	...	...	...	...	...	...	Miss ISABEL JAY
MOLLY O'GRADY (<i>a Peasant Girl</i>)	...	...	...	...	...	...	...	...	Miss LOUIE POUNDS
SUSAN (<i>Lady Rosie's Maid</i>)	...	...	...	...	...	...	...	...	Miss BLANCHE GASTON-MURRAY
NORA	}	<i>(Peasant Girls)</i>	{	Miss LULU EVANS
KATHLEEN										Miss AGNES FRASER

Irish Peasants and Soldiers of 11th Regiment of Foot.

ACT I.—OUTSIDE THE LORD LIEUTENANT'S COUNTRY RESIDENCE }
ACT II.—THE CAVES OF CARRIG-CLEENA ... } W. HARFORD.

PERIOD.—ABOUT A HUNDRED YEARS AGO.

Produced under the Personal Direction of the Author, and under the Stage Direction of Mr. R. BARKER

Musical Director ... Mr. FRANCOIS CELLIER.

The Costumes designed by Mr. PERCY ANDERSON.

Stage Manager ... Mr. W. H. SEYMOUR.

The Dances arranged by Mr. J. D'AUBAN. Dresses by Miss FISHER, Mme. AUGUSTE, Mme. LEON, and Mr. B. J. SIMMONS. Stage Machinist, Mr. P. WHITE. Electrician, Mr. LYONS.

Acting Manager ... Mr. J. W. BECKWITH

THE EMERALD ISLE;

OR,

THE CAVES OF CARRIG-CLEENA.

CONTENTS.

		PAGE
INTRODUCTION		I.
Act I.		
No.		
1	OPENING CHORUS AND DANCE	8
2	RECIT.	18
2a	AND SONG (<i>Terence</i>) WITH CHORUS	21
3	SONG (<i>Murphy</i>) WITH CHORUS	25
4	SONG (<i>Bunn</i>) WITH CHORUS... ..	30
5	TRIO (<i>Molly, Terence, and Murphy</i>)	37
6	QUARTET (<i>Rosie, Susan, Terence, and Bunn</i>)	42
7	ENTRANCE OF LORD LIEUTENANT, COUNTESS, AND CHAPLAIN	51
8	SONG (<i>Lord Lieutenant, with Rosie, Countess, and Chaplain</i>)	55
9	SONG (<i>Countess</i>)	62
10	SONG (<i>Rosie</i>)	65
11	QUINTET (<i>Rosie, Susan, Molly, Terence, and Bunn</i>)	71
12	ENTRANCE OF SOLDIERS	77
13	SONG (<i>Sergeant</i>) WITH CHORUS	89
	ENTRANCE OF BUNN	101
14	SONG (<i>Bunn</i>) WITH CHORUS... ..	102
15	FINALE	109
Act II.		
16	OPENING CHORUS	139
17	CHORUS AND DANCE OF PEASANTS	144
18	JIG	147
18a	CHORUS OF PEASANTS	153
19	SONG (<i>Terence</i>) WITH CHORUS	154
20	DUET (<i>Rosie and Terence</i>) WITH CHORUS	158
21	ENSEMBLE	166
22	SONG (<i>Bunn</i>)	177
23	CONCERTED PIECE AND DANCE	183
24	SCENA	197
25	SONG (<i>Murphy</i>)... ..	201
26	DUET (<i>Molly and Murphy</i>)	205
27	SONG (<i>Terence</i>) WITH CHORUS	210
28	FINALE	217

The Emerald Isle.

INTRODUCTION.

Edward German.

Allegro.

Piano.

p *f*

p *f* *p*

cres.

21266.

Copyright, MCMII, by Chappell & Co

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment. A dynamic marking of *f* (forte) is placed between the staves in the second measure.

The second system continues the piece with two staves. The upper staff features a melodic line with a long slur. The lower staff has a steady accompaniment. A *cres:* (crescendo) marking is located in the fourth measure of the upper staff.

The third system is marked *ff largamente* (fortissimo, broadly). It features two staves. The upper staff has a complex, dense texture with many notes and slurs. The lower staff has a simpler accompaniment. The *ff largamente* marking is centered between the staves.

The fourth system concludes the section with two staves. Both staves have melodic lines with various slurs and ties. The system ends with a double bar line and repeat dots.

Animato.

The *Animato* section consists of two staves in 6/8 time. The upper staff has a rhythmic melody with slurs, and the lower staff has a corresponding accompaniment. The tempo is indicated by the *Animato* marking.

Allegro giocoso.

The *Allegro giocoso* section consists of two staves in 6/8 time. The upper staff has a lively, rhythmic melody with slurs. The lower staff has a rhythmic accompaniment. The tempo is indicated by the *Allegro giocoso* marking.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking 'v' is present above the treble staff.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff includes a slur and a dynamic marking 'mf'. The bass staff has a dynamic marking 'Red.' and an asterisk below it.

Fourth system of musical notation. The bass staff contains multiple instances of 'Red.' and asterisks, indicating specific performance instructions.

Fifth system of musical notation. The treble staff has a dynamic marking 'ff'. The bass staff has an asterisk and 'Red.' with another asterisk below it.

Sixth system of musical notation, the final system on the page. It continues the melodic and harmonic development of the piece.

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

JIG.
Presto. ♩ = 184.

Red. *

Red. * Red. *

fp

First system of musical notation. Treble clef with a key signature of one sharp (F#). The melody is written with eighth and sixteenth notes, featuring a long slur across the first four measures. The bass line consists of quarter notes with a rhythmic pattern of eighth notes. A first ending bracket labeled '1.' spans the final two measures.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords with a rhythmic pattern of eighth notes. The system includes the instruction *ped. ** under the first two measures.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords with a rhythmic pattern of eighth notes. The system includes the instruction *ped.* at the end.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords with a rhythmic pattern of eighth notes. The system includes the instruction ** ped.* under the first two measures and *ped.* under the third measure.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords with a rhythmic pattern of eighth notes. The system includes the instruction *ped.* under the first measure and ** ped.* under the second, third, fourth, and fifth measures.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords with a rhythmic pattern of eighth notes. The system includes the instruction *ped.* under the first measure and ** ped.* under the second, third, and fourth measures.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef staff contains a harmonic accompaniment with chords and single notes. The system concludes with the instruction "Ped." followed by an asterisk.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a dynamic marking of *p* (piano) and includes the instruction "Ped." followed by an asterisk.

Third system of musical notation. The treble clef staff shows a more active melodic line with slurs and accents. The bass clef staff provides harmonic support with various chordal textures. The system ends with "Ped." followed by an asterisk.

Fourth system of musical notation. The treble clef staff features a prominent melodic line with slurs and accents, marked with a dynamic of *f* (forte). The bass clef staff includes the instruction "Ped." followed by an asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic development. The bass clef staff includes the instruction "Ped." followed by an asterisk.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dynamic marking *v* above the final measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the final measure. An asterisk *** is placed below the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the final measure. An asterisk *** is placed below the first measure of the bass staff.

Third system of musical notation. The treble clef staff features a series of chords with a dynamic marking *ff* and the instruction *Prestissimo.* above the first measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure. An asterisk *** is placed below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the entire system. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking *v* above the first measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure.

Nº 1.

CHORUS and DANCE.

Arthur Sullivan.

Allegro vivace ma non troppo.

Piano.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro vivace ma non troppo'. The score begins with a piano dynamic and a forte (f) marking. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several performance markings, including accents (>), slurs, and dynamic changes to 'Red.' (likely a typo for 'rit.') and '(curtain)'. The score concludes with a final cadence marked with an asterisk and 'Red.'.

TUTTI.

SOP. Have ye heard the brave news that is go - in' a - round?

BASSES ONLY.

Do ye mane that blind Mur - phy's owd

TENORS ONLY.

BAS. pig has been found? Sure, it's

TEN. bet - ter than that wha ye mane, I'll be bound, -

BASSES ONLY.

Are ye spak in' of Terence O' Brian at all?

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Are ye spak in' of Terence O' Brian at all?". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music consists of four measures.

tr

And. *

This system continues the musical score. The vocal line features a trill (*tr*) in the second measure. The piano accompaniment continues with four measures. The system concludes with the instruction *And.* and an asterisk (*).

And. * *And.*

This system continues the musical score with four measures. The piano accompaniment features dynamic markings and articulation. The system concludes with the instruction *And.* and an asterisk (*).

SOP. & ALTI.

And it's

tr *tr*

* *

This system is for Soprano and Alto voices. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "And it's". The piano accompaniment is written in a grand staff with the same key signature and time signature. The system concludes with two asterisks (**).

SOP. & ALT.

Ter - ence has sent us a warn - in', to say He is se - cret - ly com - in' a -

SOP. & ALT.

ALL MEN.

- mong us to - day! And the Sax - ons may send us to

MEN.

Bo - ta - ny Bay, But it's Ire - land that's rea - dy to an - swer his call!

CHO. For it's Ter - ence, they tell, has an el - e - gant style, And there's

For it's Ter - ence, they tell has an el - e - gant style, And there's

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "For it's Ter - ence, they tell, has an el - e - gant style, And there's". The piano accompaniment is written in a bass clef with the same key signature and time signature. It includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks indicating specific musical features.

CHO. not a col - leen but would die for his smile; He's the red - hot - test re - bel in

not a col - leen but would die for his smile; He's the red - hot - test re - bel in

The second system of music continues the vocal line and piano accompaniment. The lyrics are "not a col - leen but would die for his smile; He's the red - hot - test re - bel in". The piano accompaniment includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks.

CHO. all of this Isle. And that's why we're hold - in' this op - en - air ball!

all of this Isle. And that's why we're hold - in' this op - en - air ball!

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "all of this Isle. And that's why we're hold - in' this op - en - air ball!". The piano accompaniment includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks.

Girls and Men take partners, and Dance.

First system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' (pedal) and asterisks (*) below the bass staff.

Second system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' and asterisks (*) below the bass staff.

Third system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'f' (forte) and 'Ped.' with asterisks (*) below the bass staff.

Fourth system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' and an asterisk (*) below the bass staff.

CHORUS. (GIRLS.)

Chorus section for girls. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Now be ai - sy wid tai - sin' And squa - zin' And sa - zin' My waist wid your". The piano accompaniment consists of chords and eighth notes.

arm, like a bundle o' hay! It's me-self that is dress'd In my best, And dis-

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment uses a simple harmonic pattern with chords and single notes.

- tress'd To be tum- bled and press'd in that im- pu- dent way!

The second system continues the vocal line and piano accompaniment. The vocal line ends with a melisma on the word 'way!'. The piano accompaniment provides a steady rhythmic accompaniment.

(MEN.)
Now be ai- sy wid tai- sin', Is squa- zin' dis- pla- zin? It's wast- ed the

The third system is for men and features a vocal line in the bass clef and piano accompaniment in the grand staff. The key signature remains one sharp. The vocal line is a simple eighth-note melody.

arm is that's emp- ty to- day! It's me-self that is dress'd In my best, And dis-

The fourth system continues the men's vocal line and piano accompaniment. The vocal line ends with a melisma on the word 'dis-'. The piano accompaniment continues with the same harmonic pattern.

Unis.

... tress'd To be hum - bled and press'd to keep out of your way! Will I

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bid ye good - day? Now be ai - sy wid tai - sin! Is squa - zin' so

The second system continues the musical piece. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

pla - zin? Sure now, my hat I'll be rai - sin', And walk in' a -

The third system shows the vocal line with a more active melodic line. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Now be ai - sy wid tai - sin! ma -
way! A - - - coush - la ma -

The fourth system concludes the page. The vocal line ends with a long note on 'ma - way!'. The piano accompaniment features a final chord and a sustained bass line. The system includes a fermata over the final notes of the piano part.

- vour neen, If your hat you'll be rai - sin' And walk in' a -
 - vour neen, A - coush - la ma - crae!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A trill (tr) and forte (f) dynamic markings are present in the piano part.

- way. Now, sure it's me - self will not stand in your way! A -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'way!'. The piano accompaniment features a long, sustained chord in the right hand. A forte (f) dynamic marking is visible.

If your hat you'll be
 - coush - la ma - vour neen, A - coush - la ma - crae!

The third system shows the vocal line and piano accompaniment. The piano part includes a section marked 'Ped.' (pedal) with a fermata and an asterisk (*). The key signature changes to two sharps (F# and C#).

rai - sin' and walk in' a - way, See, now sure it's me - self will not stand in your

The fourth system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords in the right hand and a moving line in the left hand.

way! If your hat you'll be rai - sin' And

O A - coush - la ma - vour - neen, A -

f *f* *Ad.*

walk in' a way, If your hat you'll be rai - sin' and walk in' a -

- coush - la ma - crae! A - coush - la ma -

*

way, See, now sure it's me - self will not stand in your way, will not stand in your

- vour - neen! A - coush - la ma -

way!

- crae!

Ad. * *Ad.*

No. 2.

RECIT. and SONG- (Terence) with CHORUS.

Arthur Sullivan.

Allegro vivace.

TERENCE. NORA.

My friends! A Sax . on

Terence. Piano.

TERENCE.

NORA. stran . ger! No, Ma - your . neen! I am an I - rish . man,

TER.

and love my coun - try, Though, to my shame, I

TER.

speak with En - glish ac - cent! For as a ba - by I was

TER. brought — to En - gland, Brought up and ed - u - ca - ted

TER. there, — at E - ton And Ox - ford U - ni - ver - si - ty.

TER. But late - ly Have I come back to

TER. Er - in; on - ly late - ly Has that An - dro - me - da learnt to re -

TER. *regard me As her Per - seus!* GIRLS. *(CHORUS.) You are? Ter - ence O'*
 MEN. *You are?*

*red. * red. * red. * red.*

TER. *Bri - an! Re - bel or Pa - tri - ot— Which will you call me?* GIRLS. *(CHORUS.) Hoo -*
 MEN. *Hoo -*

red.

CHO. *-roo for you, Here's to you, Ter - ence dar - lin! Ter - ence dar - lin! Ter - ence dar - lin!*

No 2a

SONG:- (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

Piano introduction musical score in 6/8 time, featuring treble and bass staves with chords and melodic lines.

TERENCE.

1. I'm de - scend - ed from Bri - an Bo - ru, My
 Bri - an Bo - ru were a - bout. - The

GIRLS.

1. Hoo - roo!
 2. We'd shout!

MEN.

1. Hoo - roo!
 2. We'd shout!

CHO.

Piano accompaniment for the first vocal section, showing chords and bass lines.

TER.

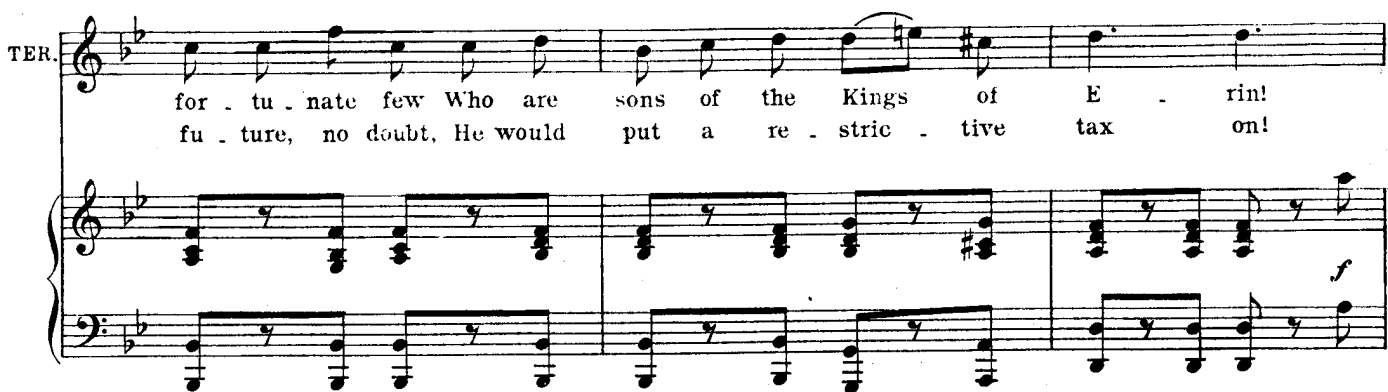
blood is the el - e - gant hue, That col - ours the veins of the
 Sax - on in - va - der he'd flout, - And such im - por - ta - tions in

True blue!
 Rout out!

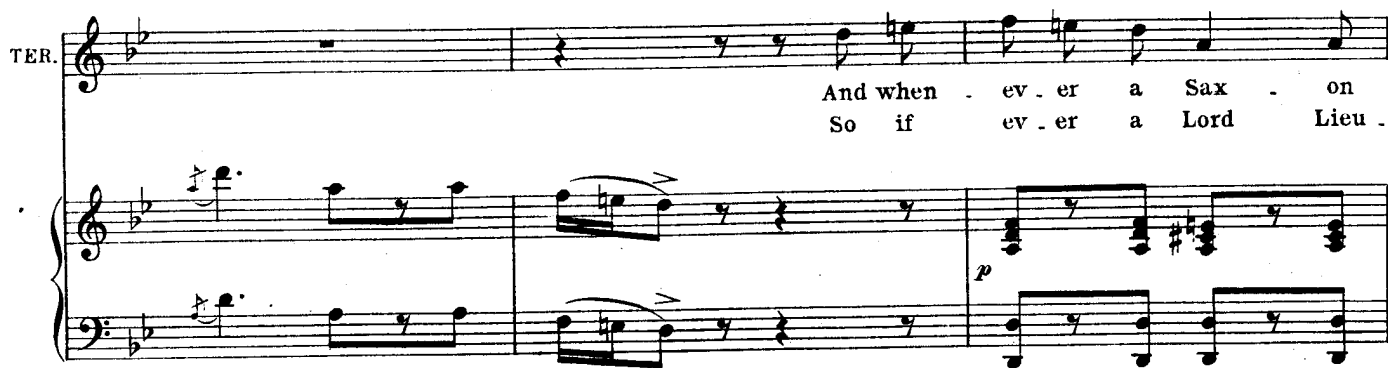
True blue!
 Rout out!

CHO.

Piano accompaniment for the second vocal section, showing chords and bass lines.

TER. 

for - tu - nate few Who are sons of the Kings of E - rin!
 fu - ture, no doubt, He would put a re - stric - tive tax on!

TER. 

And when - ev - er a Sax - on
 So if ev - er a Lord Lieu -

TER. 

Vice - roy comes To Ire - land's shore, With can - non's roar, And
 - ten - ant comes To Ire - land's shore, With can - non's roar, And

TER. 

fifes and drums And flags ga - lore! Who'll join in the
 fifes and drums And flags ga - lore! Who'll help to get

TER. Sax on cheer in? Ah:
rid of the Sax on? Ah:

Who? who?
Who? who?

Who? who?
Who? who?

TER. Not I, for one, The wor - thy son of Bri - an Bo - ru.
Well, I, for one, The wor - thy son of Bri - an Bo - ru.

CHO. Hoo -
Hoo -

Hoo -
Hoo -

colla voce *p* *f*

TER. But as he would have done, My fa - ther's son - will
For as he would have done, His fa - ther's son - will

CHO. - roo! for you!
- roo! for you!

- roo! for you!
- roo! for you!

No 3.

SONG:- (Murphy) with CHORUS.

Arthur Sullivan.

Allegro con brio.

Piano.

The piano introduction consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

MURPHY.

- 1. Of
- 2. Now

This section contains the first two verses of the song. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part includes a *p* (piano) dynamic marking. The vocal line is marked with a repeat sign and a first ending bracket.

MUR.

Vice-roys tho' we've had A rather large as-sort-ment, There's
 ev'-ry Ir-ish boy, And all Col-leens (or lass-es) Pro-

The piano accompaniment for the first two verses, featuring a *p* (piano) dynamic marking. The music is in a 2/4 time signature and consists of chords and moving lines in both the treble and bass staves.

MUR.

nev-er been One half as keen As this one on De-port-ment, It
 -fess-ors teach The Sax-on speech At e-lo-cu-tion class-es! And

The piano accompaniment for the second two verses, continuing the harmonic support for the vocal lines.

MUR.

is the rul - ing fad That marks his con - sti - tu - tion! De -
 all who don't em - ploy The pur - est En - glish ac - cent, Are

MUR.

- port - ment, and, you un - der - stand, The art of E - lo - cu - tion! And
 as a rule To in - fant school In - con - ti - nent - ly back sent! And

MUR.

will a man stand tame - ly - by While Ir - ish jigs are put down, Be -
 will a man be meek and - dumb, And see the Ir - ish na - tion Ad -

MUR.

- cause a Vice - roy thinks it low To kick your heels up so, and so?
 - vance by ra - pid leaps and hops To be a race of Sax - on fops?

MUR.

Ire - land, kick your heels up - high, To - show you've put your
Ire - land! that's what you'll be - come, Wid - all this - ed - u -

MUR.

foot down!
- ca - tion!

CHORUS.

GIRLS.

MEN.

Ire - land, kick your heels up high, to - show you've put your
Ire - land, that's what we'll be - come wid - all this - ed - u -
Ire - land, kick your heels up high, to - show you've put your
Ire - land, that's what we'll be - come wid - all this - ed - u -

CHO.

1.

2.

MURPHY.

foot down! - ca - tion! And will a man stand
foot down! - ca - tion!

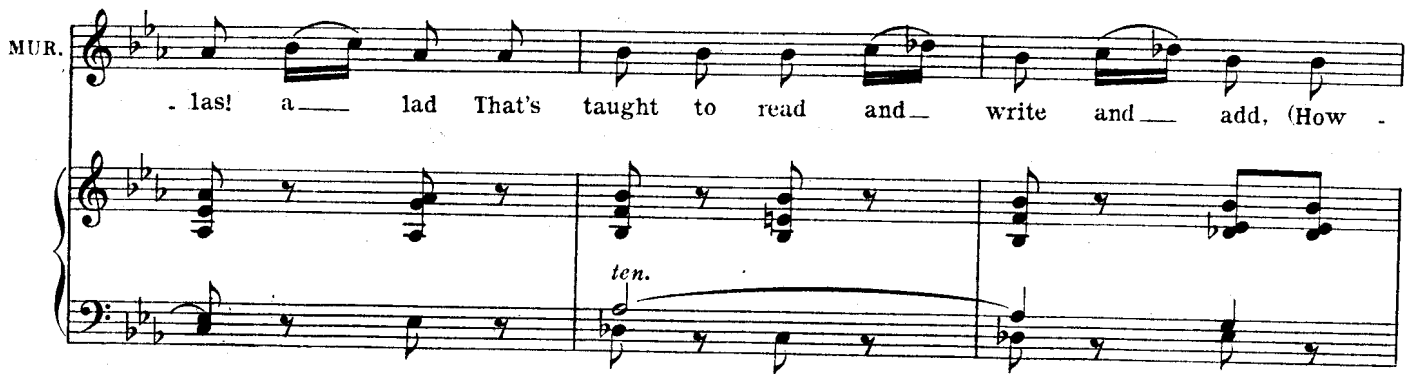
MUR.

tame - ly - by And be of brogue be - rept now, Be - cause a Lord Lieu -

MUR. *ten.*
- ten - ant's fad Has made him ed - u - ca - tion mad, And ev - 'ry boy's, a



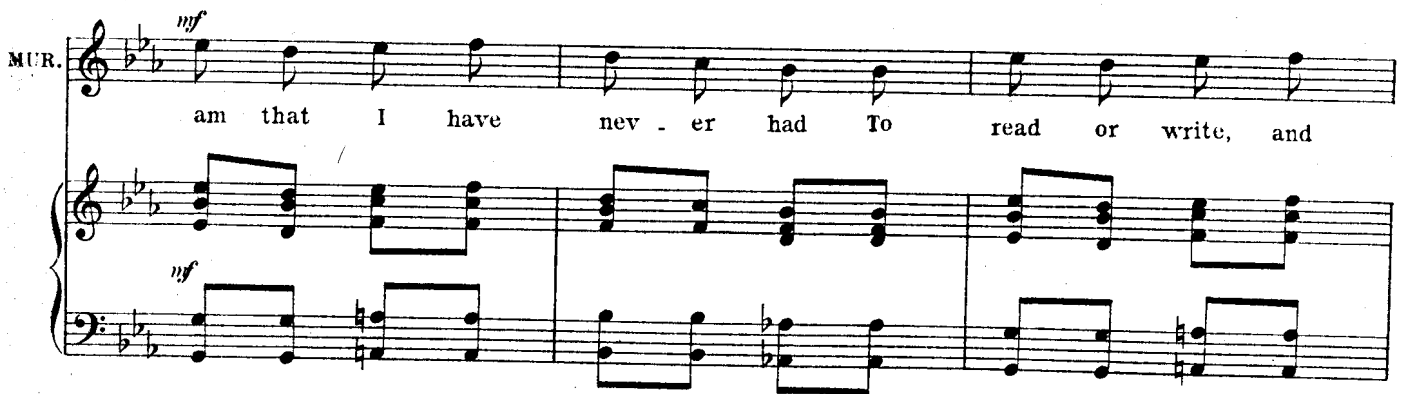
MUR. *ten.*
- las! a lad That's taught to read and write and add, (How



MUR. *cres.*
- ev - er poor - ly - born or - clad,) But be - in' blind my - self, it's - glad I



MUR. *mf*
am that I have nev - er had To read or write, and



MUR. *now, be - dad, It's on - ly one thing I can add - Ire - land, hold your*

MUR. *Rights, - and - why? Your - Rights are - all that's left now!*

GIRLS.
CHOR. *Ire - land, hold your Rights, and - why? Your Rights are - all that's left now!*

MEN.
Ire - land, hold your Rights, and why? Your Rights are all that's left now!

Nº 4.

SONG. (Bunn) with Chorus.

Allegro vivace.

Arthur Sullivan.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign and includes dynamic markings such as *f* and *ped.* (pedal). There are asterisks (*) under the bass staff indicating specific rhythmic patterns.

Continuation of the piano accompaniment, showing two staves with various musical notations including slurs, accents, and dynamic markings like *p*.

BUNN.

BUN.

1. If you wish to ap-pear as an I-rish type, (Pre-
 2. For the in-no-cent joys of a ball or wake You

Musical notation for the first part of the song, including the vocal line (BUN.) with lyrics and the piano accompaniment.

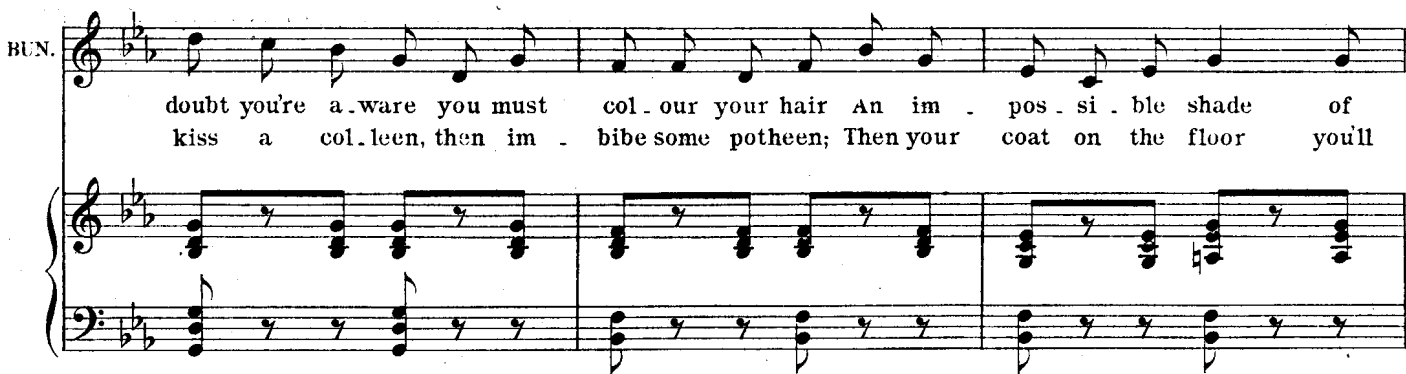
BUN.

-sum-ing, that is, you are not one!) You'll— stick the stem of a
 pro-ba-bly fos-ter a pas-sion, And for all— such things I can

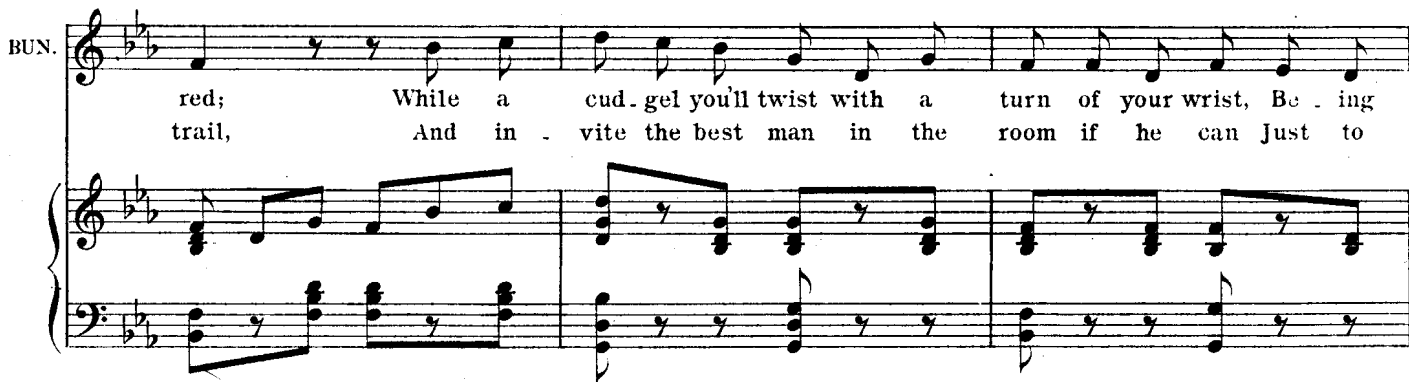
Musical notation for the second part of the song, including the vocal line (BUN.) with lyrics and the piano accompaniment.

BUN. 

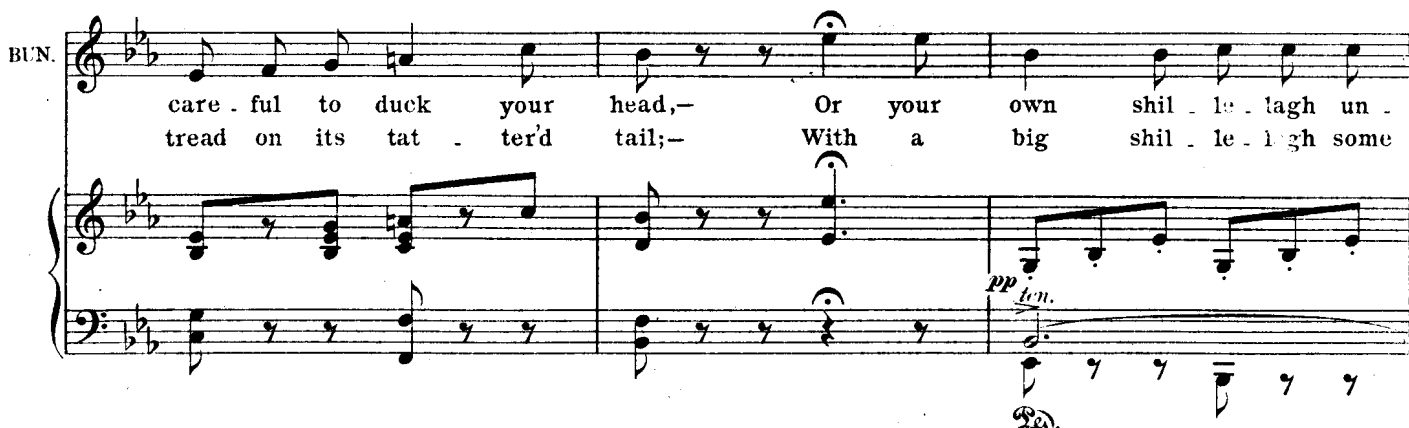
stum - py pipe In your hat - band, if you've got one. Then no
un - der - take To teach the la - test fash - ion. First you

BUN. 

doubt you're a - ware you must col - our your hair An im - pos - si - ble shade of
kiss a col - leen, then im - bibe some potheen; Then your coat on the floor you'll

BUN. 

red; While a cud - gel you'll twist with a turn of your wrist, Be - ing
trail, And in - vite the best man in the room if he can just to

BUN. 

care - ful to duck your head, - Or your own shil - le - lugh un -
tread on its tat - ter'd tail; - With a big shil - le - lugh some

pp ten.
Ed.

BUN.

- hap - pi - ly may ac - ci - dent - al - ly knock you
 truc - u - lent neigh - bour Will prob - ab - ly knock you

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D372, E372, F372, G372, A

BUN. that, — And shout "Whir - roo," be - dad, you'll do! you're the
all, It's used you'll get to the strict e - ti - quette of a

BUN. pop - u - lar type of Pat! Or your own shil - le - lagh un -
typ - i - cal I - rish ball! With a big shil - le - lagh some

CHORUS.

GIRLS.

MEN.

Or your own shil - le - lagh un
With a big shil - le - lagh some

CHO. - hap - pi - ly may ac - ci - dent - al - ly knock you,
truc - u - lent neigh - bour will prob - ab - ly knock you

CHO. down, With a fright - ful whack on the com - i - cal back of your
down, With a fear - ful whack on the typ - i - cal back of your

CHO. typ - i - cal I - rish crown, If you man - age in - stead of the
com - i - cal I - rish crown, At a ball or a wake it's your -

CHO. back of your head to be - la - bour the floor like
self that - 'll take lit - tle no - tice of that at

CHO. that, - And shout "Wair - roo," be - dad, you'll do! you're the
all! It's used you'll get to the strict e - ti - quette of a

CHO. 1. pop - u - lar type of Pat!
typ - i - cal I - rish ball!

Segue Dance.

Allegro molto.
DANCE.

First system of musical notation, featuring a treble and bass clef. The music is in 6/8 time and B-flat major. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth-note chords and melodic lines. The bass staff provides a steady accompaniment with eighth-note chords.

Second system of musical notation. The treble staff continues with eighth-note patterns, including accents (>) over several notes. The bass staff maintains the accompaniment with eighth-note chords.

Third system of musical notation. The treble staff features a melodic line with eighth notes and accents (>). The bass staff continues with the accompaniment.

Fourth system of musical notation. The treble staff includes a trill (*tr.*) over a note. The bass staff has a forte (*f*) dynamic marking. The system concludes with a repeat sign.

Fifth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff features a melodic line with eighth notes and rests.

Sixth system of musical notation. The treble staff has accents (>) over several notes. The bass staff continues with the accompaniment.

EXIT OF CHORUS.

Andante.

Red. *

No 5.

TRIO:- (Molly, Terence and Murphy.)

Arthur Sullivan.

Allegretto moderato.

MOLLY.

Molly.

On the heights of Glan.taun there's no

10L.

voice that is hu.man, But some.times, at night-fall, the lone pas.ser-by Will

10L.

hear on the West wind the song of a wo.man, That calls him to-fol-low the

MURPHY.

10L.

sound of-her sigh. It is Clee-na who calls him, 'Tis Clee-na the Fai-ry, (Or

MUR. so tells the old coun - try le - gend, not I.) And if he be foo - lish, or

MUR. bold, or un - wa - ry, He'll fol - low the sound of that mu - si - cal sigh! And

MOLLY.

JOL. there in her Cav - ern of Dreams he'll lie dream - ing, A laugh on his lips while his

MURPHY. *mf*

JOL. life rush - es by, - For the world where she dwells is the fair World of Seem - ing, The

mf

TERENCE.

MUR. world that is found at the end of a sigh! Yes, the world where she dwells is the

The first system shows the vocal line for MUR. with lyrics: "world that is found at the end of a sigh! Yes, the world where she dwells is the". The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and a more active treble line. A *pp* dynamic marking is present in the piano part.

TER. fair World of Seem-ing, The world that is found at the end of a sigh, of a

The second system shows the vocal line for TER. with lyrics: "fair World of Seem-ing, The world that is found at the end of a sigh, of a". The piano accompaniment continues with similar rhythmic patterns.

MOL. *rall.* *p a tempo* The world where she dwells is a

TER. *rall.* *p* sigh _____ The world where she dwells is a

MUR. *p* The world where she dwells is a

The third system features three vocal parts: MOL., TER., and MUR. MOL. has lyrics "The world where she dwells is a" with a *rall.* marking. TER. has lyrics "sigh _____ The world where she dwells is a" with a *rall.* marking and a long horizontal line under "sigh". MUR. has lyrics "The world where she dwells is a" with a *p* marking. The piano accompaniment includes a *pp colla voce* marking and a *p a tempo* marking.

MOL. fair world of seem - ing, The world that is found at the
TER. world of seem - ing, The world that is found at the
MUR. world of seem - ing, The world that is found at the

MOL. end of a sigh, The world that is found at the
TER. end of a sigh, The world that is found at the
MUR. end of a sigh, The world that is found at the

or
MOL. end of a sigh *dim.*
TER. end of a sigh *dim.*
MUR. end of a sigh *dim.*

MOL. *pp* a sigh

TER. *pp* a sigh

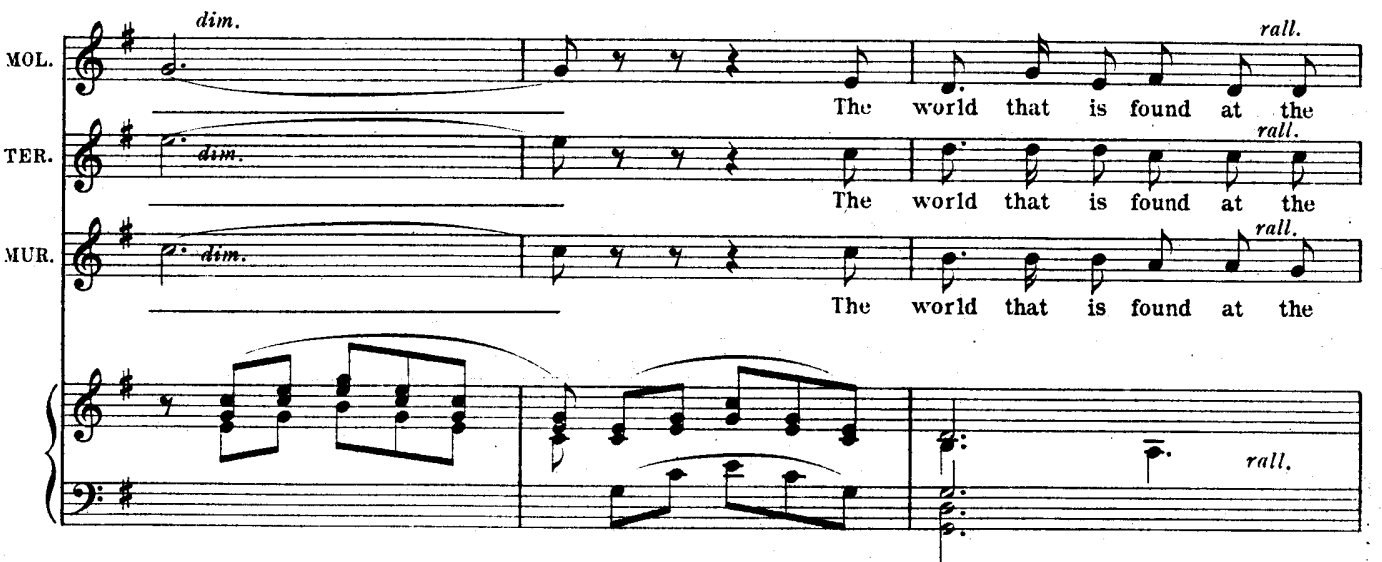
MUR. *pp* a sigh



MOL. *dim.* *rall.*
The world that is found at the

TER. *dim.* *rall.*
The world that is found at the

MUR. *dim.* *rall.*
The world that is found at the



MOL. end of a sigh!

TER. end of a sigh!

MUR. end of a sigh!



Nº 6.

QUARTET (Rosie, Susan, Terence & Bunn.)

Arthur Sullivan.

Allegro vivace.

Piano. *f*

ROSIE.

1. Two is com - pa - ny - three is none: What's to be done? From
 2. One re - mains, and if that be true, What shall we do? From

TERENCE.

1. Two is com - pa - ny - three is none: What's to be done? From
 2. One re - mains, and if that be true, What shall we do? From

p

ROS. *three take one— One from three are*
three take two: One from three will

TER. *three take one— One from three are*
three take two: One from three will

ROS. *two, I own: But that leaves one ap - ple*
leave you one - So two from three ap - ples

TER. *two, I own: But that leaves one ap - ple*
leave you one - So two from three ap - ples

ROS. *all a - - - lone!*
leaves you none!

TER. *all a - - - lone!*
leaves you none!

accel.

A

ROS. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

TER. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

BUNN. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

ROS. rule of three Doth puz-zle me, Sub-trac-tion drives me mad!
one from three Leaves one,(that's he,) Then two leaves nought, or ought!

TER. rule of three Doth puz-zle me, Sub-trac-tion drives me mad!
one from three Leaves one,(that's me,) Then two leaves nought, or ought!

BUNN. rule of three Doth puz-zle me, Sub-trac-tion drives me mad!
one from three Leaves one,(that's me,) Then two leaves nought, or ought!

1. 2.

dim.

B SUSAN. *p*

I've dis - cov - er'd a use - ful fact, Cer - tain to

SUS. act, You don't sub - tract!

SUS. Add one more to three you've bought, And

SUS. then di - vide - the re - main - der's nought! Ah!

ROSIE.

f *pp*

Red. * Red. *

ROS. *cresc. molto* *rall.* **C** *p a tempo*
 Sim-ple e - qua - tion!

SUS. *p*
 nought, nought. Sim-ple e - qua - tion!

TER. *p*
 Sim-ple e - qua - tion!

BUN. *p*
 Sim-ple e - qua - tion!

rall. *a tempo*
f pp

ROS. Cal - cu - la - tion The fruit of its la - bour bears!

SUS. Cal - cu - la - tion The fruit of its la - bour bears!

TER. Cal - cu - la - tion The fruit of its la - bour bears!

BUN. Cal - cu - la - tion The fruit of its la - bour bears!

ROS. Three ap - ples glum— At once be - - come— Con -

SUS. Three ap - ples glum At once be - - come Con -

TER. Three ap - ples glum At once be - - come Con -

BUN. Three ap - ples glum At once be - - come Con -

ROS. - tent - ed, con - tent - ed— hap - py— pairs! At

SUS. - tent - ed, con - tent - ed— hap - py— pairs! At

TER. - tent - ed, con - tent - ed hap - py pairs! At

BUN. - tent - ed, con - tent - ed hap - py pairs! At

ROS. once be - - come Con - tent - - ed hap - - py,

SUS. once be - - come Con - tent - - ed hap - - py,

TER. once be - - come Con - tent - - ed hap - - py,

BUN. once be - - come Con - tent - - ed hap - - py,

ROS. *Animato* hap - - - - py pairs, hap - py pairs,

SUS. hap - - - - py pairs, ap - ples

TER. hap - - - - py pairs, hap - py pairs,

BUN. hap - - - - py pairs, ap - ples

Animato


ROS.  hap - py pairs, pairs, hap - py pairs, hap - py


SUS.  glum, ap - ples glum, ap - ples glum, ap - ples

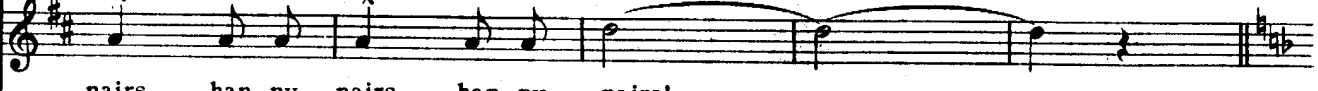
TER.  hap - py pairs, pairs, hap - py pairs, hap - py


BUN.  glum, ap - ples glum, ap - ples glum, ap - ples




ROS.  pairs, hap - py pairs, hap - py pairs! _____

SUS.  glum, ap - ples glum, ap - ples fair! _____

TER.  pairs, hap - py pairs, hap - py pairs! _____

BUN.  glum, ap - ples glum, ap - ples fair! _____



DANCE.

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef and contains a bass line with chords and single notes, including some accidentals like sharps and naturals.

The second system continues the 'DANCE' section with two staves. The upper staff features a melodic line with slurs and various note values. The lower staff provides harmonic support with chords and single notes.

The third system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. The word *Animato.* is written in the left margin of this system.

The fourth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes.

The fifth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. The system concludes with a double bar line.

No. 7.

Entrance of Lord Lieutenant, Countess and Chaplain.

Arthur Sullivan.

Allegro maestoso.

Piano.

The piano accompaniment consists of three systems of music. Each system has a treble and bass clef staff. The first system includes dynamic markings *ped.* and ** ped.* under the bass staff. The second system also includes *ped.* and ** ped.* markings. The third system includes a *dim:* marking in the right hand and *ped.* and ** ped.* markings in the bass staff.

LORD LIEUTENANT.

The vocal line for the Lord Lieutenant is written in a single staff with lyrics: "I am the Lord Lieu - ten - ant, and It's well that you should". The piano accompaniment for this system is in the bass clef and includes a *p ten:* marking.

LORD L.

un - der - stand I am the high - est in the land, - The

The first system of the musical score for Lord L. features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "un - der - stand I am the high - est in the land, - The". The piano accompaniment consists of chords and rhythmic patterns in both hands.

LORD L.

Lord Lieu - ten - ant of Ire - - land.

The second system of the musical score for Lord L. continues the vocal line and piano accompaniment. The lyrics are "Lord Lieu - ten - ant of Ire - - land.". The piano accompaniment includes a fermata over a chord in the right hand.

COUNTESS.

And I, his wife, of high de - gree, En - hance my hus - band's

The musical score for the Countess begins with a vocal line and piano accompaniment. The lyrics are "And I, his wife, of high de - gree, En - hance my hus - band's". The piano accompaniment features a "Ped." (pedal) marking and a "ten:" (tension) marking. The bass line has a series of rhythmic notes.

CHAPLAIN.

COUN. dig - ni - tee! And I'm his pri - vate chap - lain, who To

The musical score for the Chaplain features a vocal line and piano accompaniment. The lyrics are "dig - ni - tee! And I'm his pri - vate chap - lain, who To". The piano accompaniment includes a fermata over a chord in the right hand.

COUNTRESS. *mf*
For

CHA. *mf*
some ex - tent en - hance it too!

LORD LIEUTENANT. *mf*
For

Ped.

COUN. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

CHA. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

LORD L. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

COUN. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

CHA. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

LORD L. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

COUN. In Court dress, More or less, The coun - try folk we

CHA. In Court dress, More or less, The coun - try folk we

LORD L. In Court dress, More or less, The coun - try folk we

COUN. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

CHA. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

LORD L. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

COUN. Ire - land.

CHA. Ire - land.

LORD L. Ire - land.

meno mosso.

21266 *Red.* * *Red.* * *Red.* * *Red.* *

No 8. **SONG.— Lord Lieutenant, (with Rosie, Countess and Chaplain.)**

Arthur Sullivan.

Lord Lieutenant. *Allegretto à la Gavotte.*

Piano.

1. At an

*Red. **

LORD L.

ear - ly stage of life I — said I'll choose a wife, But
wait - ed years to find A — la - dy to my mind, Till I

p

LORD L.

where shall I find the par - tic - u - lar girl Who is fit to be knit to a
came to the age of — for - ty and three, When a cer - tain par - tic - u - lar

LORD L.

no - ble - earl, Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as
 girl found me, And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was

ROS.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

CHA.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

I? Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he! I
 she! And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she! You

p

LORD L.

cant be too par - tic - u - lar! Tho' few such girls there prob.ab.ly are, I in -
 cant be too par - tic - u - lar At for - ty - three, who - e'er you - are, So I

LORD L.

tend to - wait un - til I - find A la - dy of that par - tic - u - lar
 set my - teeth and shut my - eyes And swal - low'd that ma - tri - mo - ni - al

ROS.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!
 Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl as I.
 Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was I.

CHA.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!
 Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

kind, _____ par - tic - u - lar Per - pen - dic - u - lar No - ble girl she'll be! Oh,
 prize! _____ par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she! The

LORD
L.

that par - tic - u - lar girl may share My ve - ry par - tic - u - lar
sort of girl you would not care To call "my darl - - ing,"

LORD
L.

co - ro - net! Who al - ways moves with a
"love," or "pet,"— But she walks through life with a

LORD
L.

state - - - ly air As though her life, though
state - - - ly air As though her life, though

LORD
L.

— her life were a min - u - et, life were a min - u -
— her life were a min - u - et, life were a min - u -

colla voce *pp*

1.

ROS. She al - ways moves as though her life

COUN. She al - ways moves as though her life

CHA. She al - ways moves as though her life

LORD L. et. et.



ROS. — were a min - u - et!

COUN. — were a min - u - et!

CHA. — were a min - u - et!

LORD L. So I



2.

ROS. She walks through life As though it all were a min.u . .

COUN. She walks through life As though it all were a min.u . .

CHA. She walks through life As though it all were a min.u . .

LORD L. et. As though it were a min . . . u . .

ROS. et! Ay, she walks through life, she walks through life with

COUN. et! Ay, she walks through life, she walks through life with

CHA. et! Ay, she walks through life, she walks through life with

LORD L. et! Ay, she walks through life with

ROS.
state - ly, state - - - - - ly air!

COUN.
state - ly, state - - - - - ly air!

CHA.
state - ly, state - - - - - ly air!

LORD
L.
state - ly, state - - - - - ly air!

or:
state - ly, state - - - - - ly air!

pp
Ped. *

rall.
Ped. * Ped. *

No 9.

SONG.- (Countess.)

Edward German.

Allegro moderato.

Countess.

Piano.

COU.

1. When Al - fred's friends their King for - sook, His pride did
 2. Dame His - to - ry I now in - voke Of Se - cond

COU.

he for sake! 'Twas in the year eight - se - ven - eight, That
 Charles to tell! King Charles, in six - teen - fif - ty one, His

COU.

Al - fred who is called "the Great" For - got his pride, _____ and un - der -
 Par - lia - men - tary foes to shun, Climbed up an oak, _____ A gnarled and

COU. took To cook, to cook the oat-meal cake! To cook the oat-meal
nob - bly, oak in sha - dy Bos - co - bel, In sha - dy Bos - co -

COU. cake! A thing it can not be de - nied, A king should not have e - ver
bel! A thing it can not be de - nied, A king should feel un - dig - ni

molto accel.

pp molto accel.

COU. tried, A king should not have e - ver tried! I pro - fit by my
fied A king should feel un - dig - ni - fied! So I have ne - ver

rall. *p a tempo*

COU. hist - 'ry book, And oat - meal cakes I ne - ver cook, Be - cause I
climbed an oak (A task be - yond some Roy - al folk,) And al - so,

COU. know that it would look Un - dig - ni - fied to bake, Be - cause I know that it
 if the bran - ches broke, Un - dig - ni - fied as well! And al - so, if the bran -

COU. 1. would look Un - dig - ni - fied to bake! 2. dig - ni - fied as well,
 ches broke, Un -

D.C.

COU. un - dig - ni - fied, un - dig - ni - fied as

Red. *

COU. well!

mf ten: p

Red. *

Nº 10.

SONG. (Rosie.)

Edward German.

Andante con moto.

Rosie.

Piano.

p

Ad. * *Ad.* * *ad lib. sempre.*

ROS.

O set - ting sun, _____ You bid the world good - bye! Your

simile

ROS.

course is near - ly run, *pp* And soon the day will die!

pp

ROS. Night, _____ with gen - tle sigh, _____

Ad. * *Ad.* *

Detailed description: This system contains the first two lines of music. The top line is a vocal line for ROS. in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Night, _____ with gen - tle sigh, _____". The bottom two lines are piano accompaniment in treble and bass clefs. The piano part includes dynamic markings: *Ad.* (Ad libitum) and two asterisks with *Ad.* (* *Ad.* *).

ROS. _____ with gen - tle sigh, Will spread her pall, _____ Will spread her

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line for ROS. in treble clef. The lyrics are "_____ with gen - tle sigh, Will spread her pall, _____ Will spread her". The bottom two lines are piano accompaniment in treble and bass clefs.

ROS. pall! _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line for ROS. in treble clef. The lyrics are "pall! _____". The bottom two lines are piano accompaniment in treble and bass clefs.

ROS. Hope was my sun, _____ That cross'd a sum - mer sky! My

p

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line for ROS. in treble clef. The lyrics are "Hope was my sun, _____ That cross'd a sum - mer sky! My". The bottom two lines are piano accompaniment in treble and bass clefs. The piano part includes a dynamic marking: *p* (piano).

ROS. *pp*
day is near - ly done The night al - rea - dy nigh:
pp

ROS. Love's _____ a laugh- a sigh,
Ad. * *Ad.* *

ROS. _____ a laugh- a sigh- And that is all, _____ And that is

ROS. all. _____ *accel.*

Allegro molto.

ROS. *f* Not so, not

f *fp ten.*
Ped. *Ped. *Ped. *Ped. *Ped. *

ROS. so, My doubt-ing heart! Al - tho' The sun de - part,

ROS. Al - tho' The sun de - part And leave the earth in

ROS. sor - - row; Not so, not so, My doubt - ing

ROS. *so.* *animato* Ah! My

Red. * *Red.* *

ROS. doubt - ing heart, my

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

ROS. doubt - - - - - ing heart, not so,

Red. * *Red.* * *Red.* * *Red.* *

ROS. *p* *dim.* not so!

pp *ppp*

Red. * *Red.* * *Red.* *

No 11.

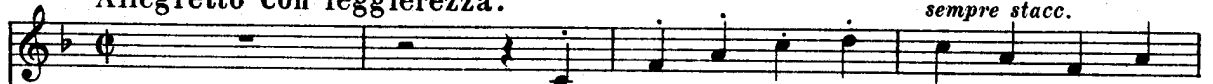
QUINTET (Rosie, Susan, Molly, Terence & Bunn.)

Arthur Sullivan.

Allegretto con leggerezza.

sempre stacc.

Bunn.



Their cour-age high You may de - fy, For

Piano.



sempre stacc.

Ad.

* *Ad.*

*

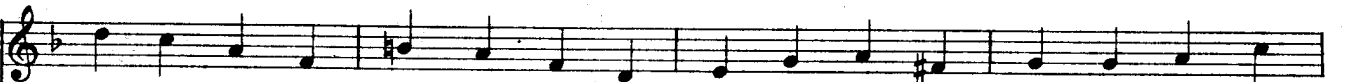
BUN.



by and by, By means of my Be - ha - viour sly, I'll ter - ri - fy The



BUN.



sol - dier - y, And make them shy Of go - ing nigh The caves of Car - rig



sempre stacc.

ROSIE.
SUSAN.
MOLLY.
TERENCE.
BUN.

If you and I Our - selves al - ly, And
If you and I Our - selves al - ly, And
If you and I Our - selves al - ly, And
If you and I Our - selves al - ly, And
Clee - - - - na. If you and I Our - selves al - ly, And

ROS.
SUS.
MOL.
TER.
BUN.

by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

ROS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

SUS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

MOL. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

TER. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

BUN. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

ROS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

SUS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

MOL. go to Car - rig - Clee - na! If all of us care to dare re - tail A

TER. go to Car - rig - Clee - na. If all of us care to dare re - tail A

BUN. go to Car - rig - Clee - na! If all of us care to dare re - tail A

ROS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

SUS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

MOL. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

TER. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

BUN. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! They'll turn a lit - a - ry tail On the

SUS. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

MOL. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

TER. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

BUN. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! The caves _____ of Car - rig -

SUS. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

MOL. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

TER. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

BUN. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

ROS. - Clee - na, The caves, _____ the

SUS. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

MOL. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

TER. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

BUN. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

ROS. *dim.* *p*
caves _____ of Car - rig - Clee -

SUS. *p*
die than go to Clee -

MOL. *p*
die than go to Clee -

TER. *p*
die than go to Clee -

BUN. *p*
die than go to Clee -



ROS. - na!

SUS. - na!

MOL. - na!

TER. - na!

BUN. - na!



No. 12.

Entrance of Soldiers.

Arthur Sullivan.

Alla Marcia.

Piano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes and rests.

The second system continues the piano accompaniment. It features a *f* (forte) dynamic marking. The upper staff has a melodic line with some slurs, and the bass staff continues with a rhythmic accompaniment. A *Ped.* (pedal) marking is present at the end of the system.

The third system of the piano accompaniment shows a continuation of the rhythmic pattern. It includes three *Ped.* (pedal) markings, each preceded by an asterisk (*), indicating specific points where the sustain pedal should be used.

The fourth system of the piano accompaniment continues with the same rhythmic accompaniment. It features two *Ped.* (pedal) markings, each preceded by an asterisk (*).

The fifth and final system of the piano accompaniment concludes the piece. It features a final *Ped.* (pedal) marking preceded by an asterisk (*). The music ends with a double bar line and a key signature change to one flat (B-flat).

SOLDIERS.

CHO. Tenor. Bass.

That we're Sol.diers no doubt you will guess, you will guess, From our

That we're Sol.diers no doubt you will guess, you will guess, From our

SOL.

march . in' to fi - fin' and drum . min', As well as the form of our

march . in' to fi - fin' and drum . min', As well as the form of our

SOL.

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

SOL. look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -

look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -

SOL. - lev - en; From that you will ga - ther, will ga - ther, may - be, That we

- lev - en; From that you will ga - ther, will ga - ther, may - be, That we

SOL. come from the coun - ty of Dev. on. Come _____ the

GIRLS. *mf* Come _____ the

come from the coun - ty of Dev. on. Come _____ the

mf

Ed.

GIR. Sax - on raid - ers! And when they come Shall we be

*And. * And. * And. * And. **

GIR. dumb? Hark! ye red in .

*And. **

GIR. - va - ders, - 'Tis not us you'll drown with fife and drum!

*And. **

SOLDIERS.

SOL. We should be, if in De - von - shire now, (As it .

We should be, if in De - von - shire now, (As it

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics. The piano accompaniment is written for a grand piano with treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic.

SOL. may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

The second system continues the vocal and piano parts. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOL. - stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

- stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

The third system concludes the vocal and piano parts. The vocal line and piano accompaniment continue from the previous systems. The piano accompaniment maintains its rhythmic pattern.

SOL. - lay, may - be, As it now is a quar - ter to sev - en, - Sir

- day, may - be, As it now is a quar - ter to sev - en, - Sir



SOL. Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in

Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in



SOL. De - von! That we're

De - von! That we're

cres:

And. * *And.* * *And.* *



GIR. Come the Sax on

SOL. sol.diers no doubt you will guess, you will guess, By our march . in' to fif . in' and

f

Red. * *Red.*

GIR. raid . ers! And when they come -

SOL. drum . min', and drum . min', As well as the form of our dress, of our dress, Which we

f

* *Red.* * *Red.* *

GIR. Shall we be dumb? Hark!

SOL. fan . cy is ra . ther be - com - in'. By look . in' a - gain you will

Red. *

GIR. — ye red in .

SOL. see, you will see, That our reg - i - ment's num - ber e -

GIR. - va - ders, - 'Tis not us you'll drown with
 - va - ders, - 'Tis not us you'll drown with

SOL. - le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we
 - le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we

GIR. fife _____ and drum! —
 fife _____ and drum! —

SOL. come from the Coun - ty of De - von. From De - von, hap - py
 come from the Coun - ty of De - von. From De - von, hap - py

GIR. From De - von, Sax - on De - von, have ye come

SOL. De - von, have we come, _____ A - march - in' to the

De - von, have we come, _____ A - march - in' to the

The first system of the musical score features three vocal staves and a piano accompaniment. The GIRL part (top two staves) has the lyrics "From De - von, Sax - on De - von, have ye come". The SOLOIST part (middle two staves) has the lyrics "De - von, have we come, _____ A - march - in' to the". The piano accompaniment (bottom two staves) provides harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a melodic line in the right hand and a bass line in the left hand.

GIR. To drown us with the rat - tle of a drum, to *cres:*

SOL. rat - tle of the drum, _____ a - march - in', *cres:*

rat - tle of the drum, _____ a - march - in', *cres:*

The second system of the musical score continues the vocal parts and piano accompaniment. The GIRL part (top two staves) has the lyrics "To drown us with the rat - tle of a drum, to" with a *cres:* marking above the final note. The SOLOIST part (middle two staves) has the lyrics "rat - tle of the drum, _____ a - march - in'" with a *cres:* marking above the final note. The piano accompaniment (bottom two staves) continues with harmonic support, including a *cres:* marking above the final chord. The key signature remains two flats, and the time signature is 4/4. The piano part includes a melodic line in the right hand and a bass line in the left hand.

GIR. drown us, to drown

SOL. march in; From De

Red. * Red. * Red. * Red. *

Detailed description: This system contains the first four measures of the piece. It features two vocal parts: GIRL (Soprano) and SOLOIST (Soprano). The GIRL part has the lyrics 'drown us, to drown'. The SOLOIST part has the lyrics 'march in; From De'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes dynamic markings 'Red.' and asterisks indicating accents or specific performance instructions.

GIR. us - with a drum,

SOL. von have we come,

Red. * Red. *

Detailed description: This system contains the next four measures of the piece. The GIRL part has the lyrics 'us - with a drum,'. The SOLOIST part has the lyrics 'von have we come,'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains one flat (B-flat), and the time signature is 4/4. The piano part includes dynamic markings 'Red.' and asterisks.

GIR. Have ye come, Have ye come.
Have ye come, Have ye come.
SOL. Have we come, Have we come.
Have we come, Have we come.

4
2ed.

*
sf

No 13.

SONG.- Sergeant with Chorus.

Edward German.

Allegro con spirito.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a series of six chords marked 'Ped.' and asterisks.

SERGEANT.

SER. Now, this _____ is the song of the De_von-shire men _____

CHO. _____

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the left hand and chords in the right hand. A 'Ped.' marking is present at the end of the section.

SER. _____ And the

TUTTI.

CHO. With a bim-ble and a bum-ble and the best of 'em!

The piano accompaniment for the second vocal line continues with the eighth-note accompaniment and chords. It includes dynamic markings such as 'p' and 'mf'.

*

SER. maids they have left on the moor and the fen

CHO. *TUTTI.* With a

SER. There was Ma - ry Hoo - per, and

CHO. bim.ble and a bum.ble and the best of 'em!

SER. Ma - ry Coo - per, and Jane Tuc - ker, and E - mi - ly Snugg, and Su - san Wickens, and

CHO.

SER. Hep - zi - bah Lugg, and pret - ty Pol - ly Pot - ter, and the rest of 'em

CHO. *GIRLS.* And *MEN.* And

CHO. Su - san Wic - kens, and Hep - zi - bah Lugg, And
 Su - san Wic - kens, and Hep - zi - bah Lugg, And

Red. *

CHO. pret - ty Pol - ly Pot - ter and the rest of 'em! The Ser -
 pret - ty Pol - ly Pot - ter and the rest of 'em!

SERGEANT.

SER. - geant he came a - re - cruit - ing one day!

CHO. *TUTTI.* With a

Red. *

SER. And the maids cried a - lack! When the
 CHO. bim.ble and a bum.ble for the best of 'em:

mf

SER. *men went a . way* *There*

CHO. *TUTTI.*
With a bim.ble and a bum.ble for the best of 'em.

Ad. *

SER. *was Thom . as Per . ry, and Thom . as Mer . ry, and Jan Had . ley, and*

CHO.

Ad. *

SER. *Ti . mo . thy Mudd, and Har . ry Budg . en, and O . liv . er Rudd, and*

CHO.

SER. *E . be . nez . er Pinch . er, and the rest of 'em!* *GIRLS.*

CHO. *MEN.* *And Har . ry Budg . en, and*
And Har . ry Budg . en, and

SERGEANT.

CHO. O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em! So the

O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em!

Red. *

SER. men march'd a - way in their bright scar - let coats

CHO. *TUTTI.* With a

mf *Red.* *

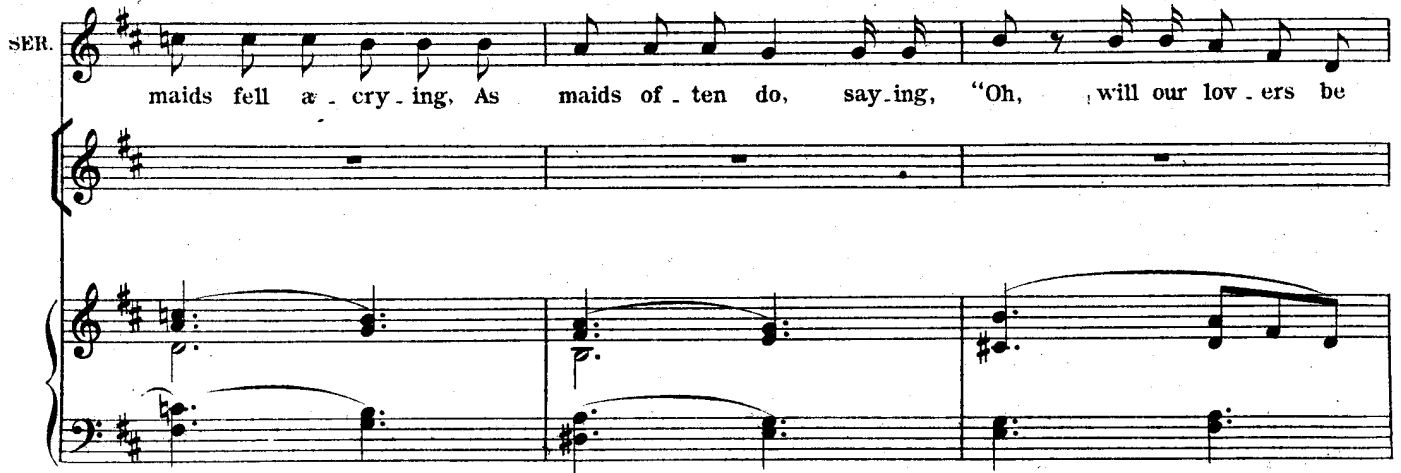
SER. Tho' they shout - ed "Hoo - ray" they had

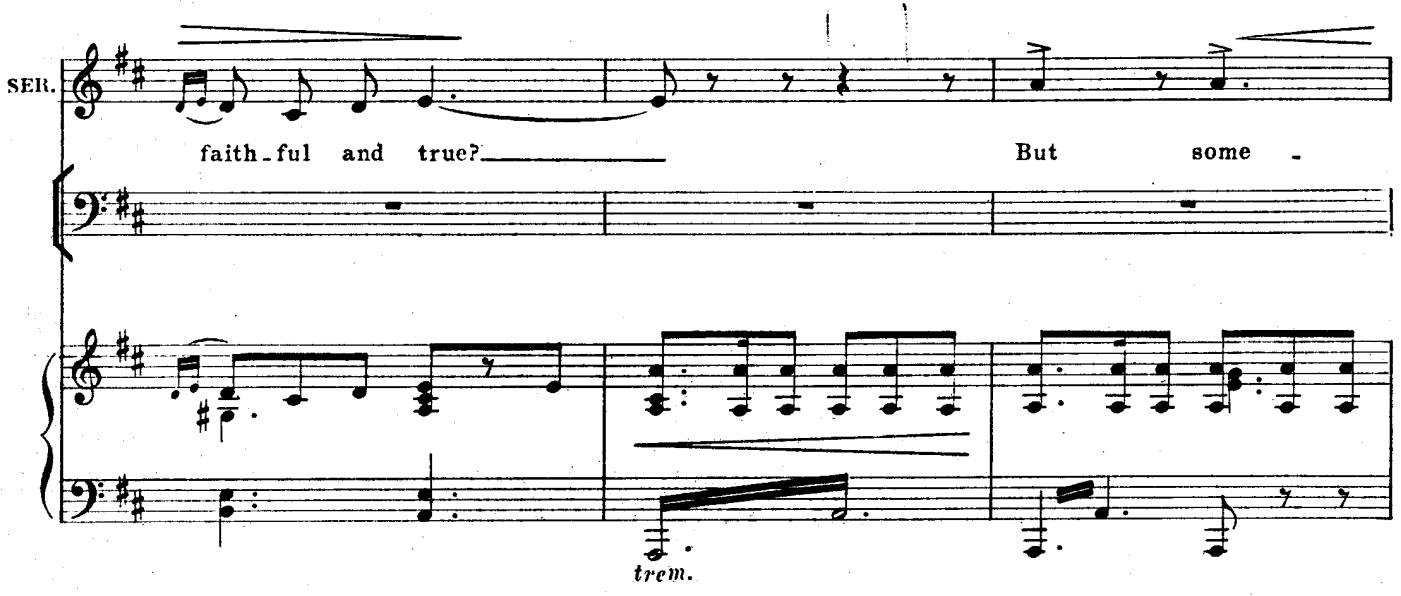
CHO. bim - ble and a bum - ble and the best of 'em!

SER. lumps in their throats And the

CHO. *TUTTI.* With a bim - ble and a bumble and the best of 'em!

Red. *

SER.  maids fell a - cry - ing, As maids of - ten do, say - ing, "Oh, will our lov - ers be

SER.  faith - ful and true? But some -

trem.

SER.  . day they will march in - to Dev. on and then, All the maids will be tak.ing the

animato
mf animato
p

Ed. *

SER. *dim.*
names of the men — the names of the men — There'll

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the lyrics "names of the men" followed by a long horizontal line, then "the names of the men" followed by another long horizontal line, and finally "There'll". The piano accompaniment is in bass clef and consists of chords and rhythmic patterns. A dynamic marking of *dim.* is placed above the vocal line.

SER. *p*
— be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a long horizontal line, then the lyrics "be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and". The piano accompaniment continues with chords and rhythmic patterns. A dynamic marking of *p* is placed above the vocal line.

SER.
E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a long horizontal line, then the lyrics "E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and". The piano accompaniment continues with chords and rhythmic patterns.

SER. pret . ty Pol . ly Pinch . er, and the rest of 'em!

GIRLS. There'll be Su - zan Bud . gen, and

MEN. There'll be Su - zan Bud . gen, and

CHOR. Hep . zi . bah Rudd — and pret . ty Pol . ly Pinch . er, and the rest of 'em! The

Hep . zi . bah Rudd . — and pret . ty Pol . ly Pinch . er, and the rest of 'em!

SERGEANT.

SER. ser - - geant he may come re - cruit . ing once more

TUTTI. With a

SERGEANT.

There will al-ways be De-von-shire
 bim-ble and a bum-ble for the best of 'em!

SER.

men for the war. ———

TUTTI.

With a bim-ble and a bum-ble and the

rit. * *pp*

SER.

There'll be, young Tom Per-ry, and young Tom Mer-ry, and
 best of 'em!

pp

ALL. young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and Ju.ve.nile Rudd, And a

ALL. SERGEANT. *pp* lit.tle E.be.ne.zer, and the rest of 'em! There'll be young Tom Per.ry, and

CHO. *pp* There'll be young Tom Per.ry, and Ah!

pp There'll be young Tom

SER. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

CHO. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

cresc. Per.ry, Young Tom Mer.ry, young Jan

SER. Ju - ve - nile Rudd!

CHO. Ju - ve - nile Rudd! *mf* And young Tom Per - ry, and young Tom Mer - ry, and

Had - - ley, lit - tle Tim Mudd, and

SER. *accel.* And the rest of 'em! *cresc.* And the

CHO. young Jan Had.ley and lit - tle Tim Mudd, and young Hal Bud.gen, and

young Tom Per - - - ry, young Tom

SER. *sempre* rest of 'em! And young Tom Per - ry, and Mer - ry. *ff*

CHO. Ju - ve - nile Rudd, And young Tom Per - ry, and Mer - ry. *ff* And a

Mer - - - ry, young Tom Per - ry and Mer - ry.

SER. *And the rest of 'em!* *And the*

CHO. *lit_tle E-be-ne-zer, and the rest of 'em!* *And a lit_tle E-be-ne-zer, And the*

p *And a lit_tle E-be-ne-zer, And the rest of 'em!* *And a*

pp

SER. *rest of 'em!* *And the rest,—* *ff* *And the rest of 'em!*

CHO. *rest of 'em!* *And the rest,—* *ff* *And the rest of 'em!*

lit_tle E-be-ne-zer, And the rest,— *ff* *And the rest of 'em!*

ff

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Entrance of Bunn.

Edward German

Allegro molto.

Rosie.

It is past my comprehension! On the road from Carrig-Cleena Suddenly a man addressed me. Quite a

Piano. *ppp* *mysterioso*

Red. * *Red.* * *Red.* *

ROS.

harmless, aged person, Who in answer to my questions, he was then escaping From the caves of Carrig-Cleena. From the

Told me the

Red. * *Red.* * *Red.*

ROS.

Fairy Cleena's clutches! meant I cannot tell you. This is he who now approaches!

What he he who now approaches!

CHORUS. *pp* *mysterioso*

This is he who now ap. proaches From the

sf *ppp*

*

CHO.

caves of Car - rig - Clee - na, From the Fai - ry Clee - na's clutch - es!

KATHLEEN.

Speak, aged man, And say what troubles all you! As quickly as you can Before your senses fail you!

CHORUS. *ppp*

Speak!

Nº 14.

SONG. (Bunn) with Chorus.

Arthur Sullivan.

Allegro con brio.

Bunn.

Piano.

BUNN.

BUN.

Ma. ny years a - go I strode Down the Car - rig - Clee - na road;—
 Ma. ny, ma. ny peo - ple may Dis - be - lieve what I do say,—

BUN.

Night com - ing on, tired - out, I lay Where the le - gend says the—
 Once I was young, and - fool - ish, too, And an ig - no - ra - mus—

BUN.

fai - ries play. But the tales I had heard of
 just like you; But when - ev - er you - hear of

BUN.

fai - ry tricks Were ne - ver be - lieved by me.
fai - ry tricks, Don't laugh at 'em a - ny more.

BUN.

Then I was a youth of twen - ty - six, But now I'm eigh - ty -
Then I was a youth of twen - ty - six, But now I'm nine - ty -

BUN. CHORUS.

GIRLS.
- three!
- four!

MEN.
Now _____ he's eigh - ty - three, eigh - ty - three, eigh - ty -
Now _____ he's nine - ty - four, nine - ty - four, nine - ty -

Now _____ he's eigh - ty - three, eigh - ty - three, eigh - ty -
Now _____ he's nine - ty - four, nine - ty - four, nine - ty -

CHO. BUNN.

- three, eigh - ty - three, eigh - ty - three!
- four, nine - ty - four, nine - ty - four!

Round and round the fai - ry ring,
Danc - ing round the fai - ry ring,

- three, eigh - ty - three, eigh - ty - three!
- four, nine - ty - four, nine - ty - four!

BUN. There I — heard the fai - ries sing, This is the
All that time I've had to sing. Though you may

BUN. fai - ry song I heard. Do I re -
not be - lieve a word. This is ex -

Red. *

BUN. mem - ber it? Ev - ry word,
act - ly what oc - curred,

Red. * *Red.* *

BUN. Da Lu - an, da - mort, da Lu - an, da mort
Da Lu - an, da - mort, da Lu - an, da mort

pp *trem: pp*
cantabile

1

BUN. An - gus da Dar - dine,
An - gus da Dar -

2 MOLLY off stage.

BUN. dine. da Lu - an da - mort da Lu - an da - mort An

CHO. SOP. Ah: ah:
MEN. Ah: ah:

Red. * Red. * Red. *

MOL. - gus da - Dar - dine!

CHO. ah: ah:
ah: ah:

Allegro agitato.

p

Red. * Red. * Red. *

BUNN. MOLLY off.

BUN. Hark! 'tis she: Be-ware, Take care! "Come a-

trem.
pp

Red. * Red. * Red. *

Andantino.

MOL. - way.— Come a - way," sighs the- fai-ry voice, "Come to the Caves of

p

MOL. Car-rig - Glee - na, For there I make all ach-ing hearts re-joice,

MOL. Come, come a - way!"

CHORUS.
pp

'Tis Clee-na, The Fai-ry
'Tis Glee-na, The Fai-ry

CHO. Molly.
 Clee-na! Yes! 'tis I! 'Tis Clee-na!
 Clee-na! 'Tis Clee-na!

On stage.
 For my voice may lie In the west wind's sigh Like the

wail - - - ing note of the Ban - - - shee's

cry - - - Say - ing, "come, come, come a - way, - - - To the

Come!

Caves of Car - rig - Clee - na:" Da Lu - an! da

Da Lu - an! da

trem. Ah!

come!

Mort, Da Lu - an, da Mort An

Mort, Da Lu - an, da Mort An

Ah!

* *Ad.* *

- gus da Dar - dine!

- gus da Dar - dine!

Ah!

No. 15.

FINALE.

Allegro molto.

Arthur Sullivan.

Piano.

Musical notation for the first system of the piano accompaniment, featuring a treble and bass clef with a 6/8 time signature. The music includes dynamic markings like *mf* and *f*, and a "Ped." instruction.

Musical notation for the second system of the piano accompaniment, continuing the piece with various rhythmic patterns and a "Ped." instruction.

Musical notation for the third system of the piano accompaniment, featuring a "Ped." instruction and asterisks marking specific measures.

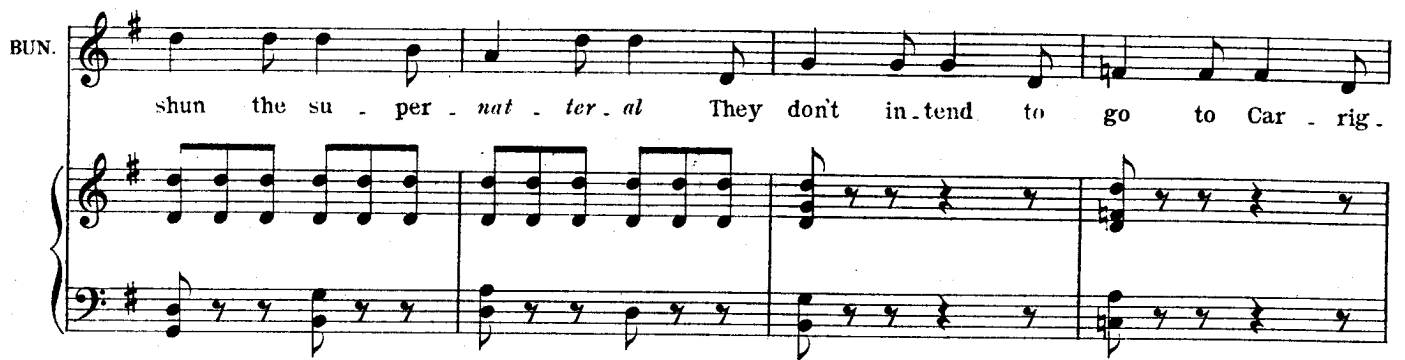
Musical notation for the fourth system, including a vocal line for "BUNN." and piano accompaniment. The lyrics "Their fathers fought at Ramilies, And" are written below the vocal line.

Musical notation for the fifth system, including a vocal line for "BUNN." and piano accompaniment. The lyrics "they're prepar'd to scatter all The armies in the world's a" are written below the vocal line.

BUN. *re - na; But . they owe it to their fam - i - lies To*

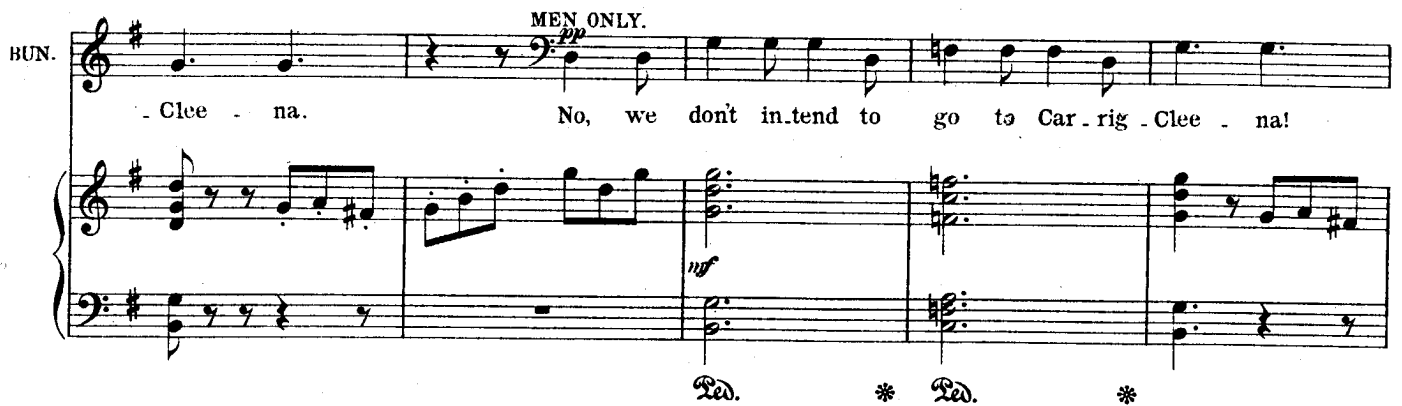


BUN. *shun the su - per - nat - ter - al They dont in - tend to go to Car - rig -*



BUN. *Clee - na. No, we dont in - tend to go to Car - rig - Clee - na!*

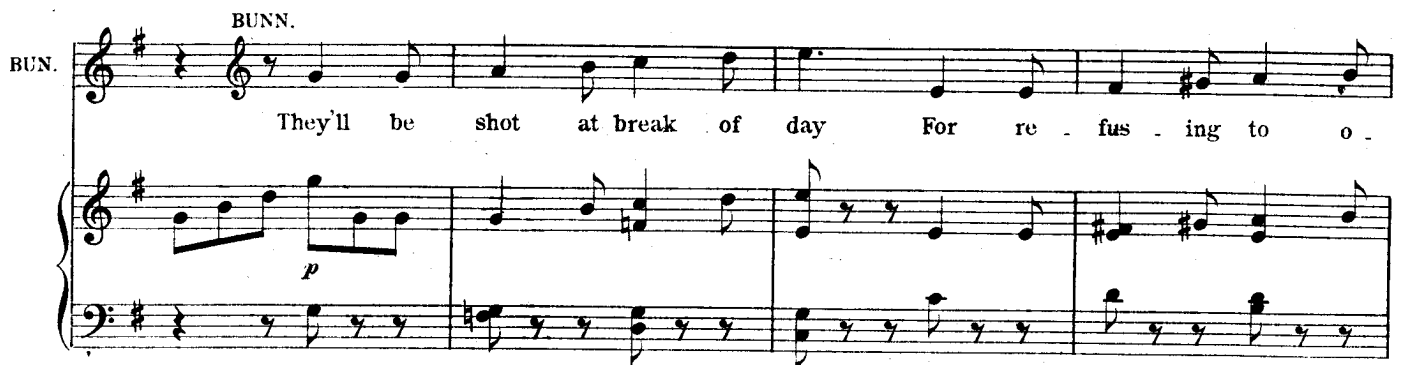
MEN ONLY.



pp *mf*

Red. * *Red.* *

BUN. *They'll be shot at break of day For re - fus - ing to o -*



p

BUN. *mf* .bey! They'll be shot, shot, shot!

MEN. *p* We dont in.tend to go to Car.rig.glee.na!

mf

Ad. * *Ad.* * *Ad.* *Ad.* *

TERENCE
(to ROSIE.)
Sweet -

Ad. * *Ad.* * *Ad.* *

TER. heart, be take Thy self to bed;

TER. Lie not a wake With ach ing

TER. heart or head; And for

TER. my sake Be not consumed with dread, With

TER. dread, For I'll be safe at

TER. Car - rig - Cle - na. For

GIRLS. For

SOLDIERS. For glo - ry's

ROS. Be, for my sake, By pru - dence led;

TER. Sweet heart, be - take Thy - self to bed;

GIR. good - ness' sake The dan - ger dread; Let

SOL. sake Though we have bled, And

ROS. Keep wide a - wake, To - night go not to

TER. Lie not a - wake With ach - ing heart or

GIR. no thing shake What you have wise - ly

SOL. ne - ver quake Be - fore a shower of

TER. bed; For quake shall I Till

ROS. head; And for my sake Be

GIR. said. His warn - ing take, By

SOL. lead, No power shall make Us go, shall make us

The first system of the musical score features four vocal parts (Ternus, Rosalia, Girl, and Soloist) and a piano accompaniment. The key signature is one sharp (F#). The vocal lines are written in treble clef, while the soloist part is in bass clef. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: TER. bed; For quake shall I Till; ROS. head; And for my sake Be; GIR. said. His warn - ing take, By; SOL. lead, No power shall make Us go, shall make us.

TER. you — have wise - ly fled, — have fled — The

ROS. not — con - sum'd — with dread, — with dread, — For

GIR. his — ad - vice — be led, — be led, — And

SOL. go, — as we — have said, have said. — We

The second system of the musical score continues the vocal parts and piano accompaniment. The key signature changes to two sharps (F# and C#). The lyrics are: TER. you — have wise - ly fled, — have fled — The; ROS. not — con - sum'd — with dread, — with dread, — For; GIR. his — ad - vice — be led, — be led, — And; SOL. go, — as we — have said, have said. — We.

TER. neigh - bour hood of Car - rig - Clee -

ROS. I'll be safe at Car - rig - Clee -
not go to Car - rig - Clee -

GIR. do not go To Car - rig - Clee -

SOL. will not go To Car - rig - Clee -

The first system of the musical score features four vocal staves (TER., ROS., GIR., SOL.) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: TER. neigh - bour hood of Car - rig - Clee -; ROS. I'll be safe at Car - rig - Clee - not go to Car - rig - Clee -; GIR. do not go To Car - rig - Clee -; SOL. will not go To Car - rig - Clee -. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Red. * *Red.* *

TER. - na!

ROS. - na!

GIR. - na!

SOL. - na!

The second system of the musical score continues with the vocal parts and piano accompaniment. The lyrics for the vocal parts are: TER. - na!; ROS. - na!; GIR. - na!; SOL. - na!. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

accl:

f

The piano accompaniment for the second system includes a section marked *accl:* (accelerando) and *f* (forte). The right-hand part features a melodic line with slurs, and the left-hand part has a rhythmic accompaniment with repeated chords.

Red. * *Red.* * *Red.* *

RECIT. ROSIE. SUS. TERENCE.

Well? Farewell!

Your la-dy-ship? Your Pa-pa ap-proaches! Farewell!

TEN. SUSAN.

Part-ing is such sweet sor-row.— Pray, pray, sir, say good-bye un-til to-

ROSIE. SUSAN. TERENCE. SUSAN.

Farewell! Ah, I in-

-mor-row! Fare-well, Fare-well! Oh, pray be care-ful!

ROS.
 . deed am full of care!

SERGEANT.
 At.ten.tion!

Allegro marziale.

* *Red.* *

LORD LIEUTENANT.

Soldiers, the time has come
 for your departure upon
 a most important expe - di.tion,

Namely, the capture of
 a noted rebel, whose
 hiding place we think is Carrig.Clee.na.

Be . fore you leave upon your dangerous errand, her Ladyship
 and I will both address you a few well chosen words of stirring na . ture, which

will, I have— no doubt, af . fect ——— . you deep . ly!

Allegro marziale e maestoso.

COUNTESS.

Sol - diers, pre-

COUN.

pare, To leave your bi - vou.acs; On com.fort.a - ble glare Of

COUN.

camp.fire turn your backs. Near is the hour Ap -

COUN.

- point . ed for pa.rade, - Sol - diers, I bid you take heart!

LORD Lt

Sound the trum - pet, roll the drums; Pre -

LORD L.
- pare to do or die! Dul - ce et de - cor - um est Pro

LORD L.
pa - tri - a mo - ri! Where - so - e'er the foe - man comes Be

LORD L.
there to bar the way! — North, or South, East, or West,

LORD L. COUNTESS.

Bri - tons, stand at bay! Vi - ve la guerre! Who'll
Or
Who'll

COU.

think of cry - ing "Pax"? The fa - vours of the fair A he - ro ne - ver lacks. In

think of cry - ing "Pax"? The fa - vours of the fair A he - ro ne - ver lacks. In

COU.

Beau - ty's - bower Shall Mars hang up his blade — Sol - diers, prepare to de.

COU. LORD Lt

- part! On - ly bra - vest

mf

And. *

LORD L.

of the brave, De - serve the fair - est fair; Shall the Frenchmo -

LORD L.

- no - po - lize The shout of "Vive la guerre"?

LORD L.

Shall a Bri - ton be a slave To an - y for - eign foe? —

LORD L.

While the flag of Bri - tain flies, Bri - tons an - swer "No!"

And. * *And.* * *And.* * *And.* * *And.* *

GIRLS.
 CHORUS. Shall a Bri-ton be a slave To an-y for-eign foe?
 MEN. SOLDIERS TACENT.
 Shall a Bri-ton be a slave To an-y for-eign foe?

While the flag of Bri-tain flies Brit-ons an-swer "No!"
 We don't intend to go to Carrig-

pp SOLDIERS MURMURING.
pp

Ad. * *Ad.* *

COUNTESS.
 -Clee-na. A shout from all and each Should fol-low such a speech!

CHAP. COUNTESS.
 But none is heard. En-thu-si-as-tic cheers Should fall up-on our ears!

LORD L!

But none oc - curred. The

SOLDIERS.

We dont in - tend to go to Car - rig - Clee - na!

pp

* *ped.* *

LORD L.

animato

bu - gle's joy - ful note May prove an an - ti - dote To such a scene!

animato

f

CHAP.

They do not move at all In

Bugle.

p

CHAP. LORD L! & COUNTESS.

an - swer to its call - What does it mean?

SOLDIERS

We. dont in - tend to go to Car - rig -

Allegro molto.

COUNTESS.

Now how is this, and

CHAP.

Now how is this, and

LORD L!

Now how is this, and

-Clee - na!

dim:

pp

COU. what is this? Their manner's most mys - te - rious; And

CHAP. what is this? Their manner's most mys - te - rious; And

LORD L. what is this? Their manner's most mys - te - rious; And

COU. why is this, and what's a . miss? I trust it's no . thing ser - ious!

CHAP. why is this, and what's a . miss? I trust it's no . thing ser - ious!

LORD L. why is this, and what's a . miss? I trust it's no . thing ser - ious!

I thought I heard them say, In a dis-re-spect-ful

I thought I heard them say, In a dis-re-spect-ful

I thought I heard them say, In a dis-re-spect-ful

way, That they don't intend to go to Car.rig - - Clee - na!

way, That they don't intend to go to Car.rig - - Clee - na!

way, That they don't intend to go to Car.rig - - Clee - na!

ff

CHO. No! They don't intend to go to Carrig - Cleena.

No! We don't intend to go to Carrig - Cleena.

fff largamente

Molto allegro a la Valse.

ROS. *p*
O Pa - pa! ———— Though, Pa - pa, ———— Their cour - age
*Red. * Red. * Red. **

ROS. is — un - daunt - ed, Could you make them face a
*Red. * Red. * Red. * Red.*

ROS. place — By Fai - ry Clee - na haunt - ed?
** Red. * Red. * Red. **

ROS. *pp*
She will keep them fast a - sleep Till
pp

ROS. they're a mass of wrin - kles, Old and bent,

ROS. *cres:*
 Old and bent, with great long beards as white as

ROS. *f.*
 snow!

COU. *f.*
 Hush, my child! Blush, my child, — A la - dy

CHA. *f.*
 Hush, O child! Blush, O child, — A la - dy

LORD L. *f.*
 Hush, my child! Blush, my child, — A la - dy

CHO. *f.*
 Though their hearts are all

CHO. *f.*
 Though our hearts are all

f.

Ped.

* Ped.

* Ped.

*

ROS. *Could you make them*

COU. *of po - si - tion, Should not lend an*

CHA. *of po - si - tion, Should not lend an*

LORD L. *of po - si - tion, Should not lend an*

CHO. *un - daunt - ed, Naught could make them*
un - daunt - ed, Naught could make us

*Red. * Red. * Red. **

ROS. *face a place. By Fai - ry Clee - na haunt*

COU. *ear, my dear, To vul - gar su - per - sti*

CHA. *ear, my dear, To vul - gar su - per - sti*

LORD L. *ear, my dear, To vul - gar su - per - sti*

CHO. *face a place; By Fai - ry Clee - na haunt*
face a place, By Fai - ry Clee - na haunt

21266 *Red. * Red. * Red. * Red. * Red. **

ROS. - ed?

COU. - tion; Such things do not happen, as you know!

CHA. - tion;

LORD L. - tion; Such things do not happen, as you know!

CHO. - ed!
 GIRLS *f* Such a thing has happened,
 MEN *f* Such a thing has happened.

CHO. as we'll quick.ly show! As we'll quick - ly
 as we'll quick.ly show! As we'll quick - ly

Allegro moderato.

BUNN.

CHO. show! Ma.ny. ma.ny years a -

BUN. - go. Just how ma.ny I dont know, I was an ig.no -

BUN. ra.mus too. For I laughed at fair.ies just like you!

BUN. But as I fell un.der fai.ry tricks It's luck.y I'm still a -

CHORUS

-live: For I was bewitched at twenty-six. And now I'm a hundred and five.

GIRLS.
Now _____
MEN.
Now _____

CHORUS

— he's a hundred and five, a hundred and five, a hundred and five, a hundred and

— he's a hundred and five, a hundred and five, a hundred and five, a hundred and

f

Red. * *Red.* * *Red.* *

BUNN.

five! Round and round the fairy ring. All that time I

five!

p

- an da Mort, da Lu - an, da Mort An - - - - - gus

pp Ah! Ah! Ah!

da Dar - dine!

Allegro.

CHAPLAIN.

Ah! Ah!

I do not think this dod - der - ing old

Allegro

COUNTESS.

do - tard

Be - lieves what he has told us!

Doc - tor Fid - dle!

I

do not think that

a - ny one in Ire - land Would dare

to try to

LORD L!

COU. *hoax the Lord Lieu - tenant! I think that ev - en*

LORD L. *do - tards would not dod - der to that ex - tent!*

ROSIE.

MOLLY. (off stage) *Come a - - way!*

ROSIE. *Hark! Hark!*

MOLLY.

MOLLY. *Come to the caves of Car - rig - Clee - na!*

CHORUS. *Hush! Hush!*

Hush! Hush!

Andante espress.

ROSIE.

"Come a - way," sighs the - Fai - ry Voice, "Come, to the caves of

pp

ROS.

Car - rig - Clee - na! For there I make all ach - ing hearts re - joice, Come, come a -

ROS. *GIRLS. animato*

- way!" "Come a - way," sighs the Fai - ry Voice, Come a - way! Come a - way!

CHORUS. *MEN. f*

Come a -

animato *f*

CHO.

the caves of Car - rig - Clee - na! "Come a - way" sighs the

- way from the haunt - ed caves of Car - rig - Clee - na! Come a - way

f

CHO. Fai - ry Voice, "Come to the caves of Car - rig - Clee - na!"

— Come, come a - way from the caves of Car. rig - Clee - na!

dim.

This system contains the first vocal entry. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Fai - ry Voice, 'Come to the caves of Car - rig - Clee - na!'". The piano accompaniment is in bass clef. The system concludes with a *dim.* marking and a fermata over the final chord.

CHO. *dim.* (as they go off the stage.) *p*

Come, come a - way, come a - way, Come to the

Come, come a - way, come a - way, Come to the

This system features a vocal response. The vocal line is in treble clef. The lyrics are: "Come, come a - way, come a - way, Come to the". The piano accompaniment is in bass clef. The system includes a *dim.* marking at the start, a *p* marking for the piano part, and a fermata over the final chord.

CHO. caves of Car - rig - Clee - na!

caves of Car - rig - Clee - na!

This system continues the vocal response. The vocal line is in treble clef. The lyrics are: "caves of Car - rig - Clee - na!". The piano accompaniment is in bass clef. The system includes a *tr* marking for the piano part and a fermata over the final chord.

ROSIE. *p*
 "Come a - way" sighs the Fai - ry Voice, "Come to the caves of
 COUNTESS. *p*
 "Come a - way" sighs the Fai - ry Voice, "Come to the caves of
 CHAPLAIN. *p*
 "Come a - way" sighs the Fai - ry Voice, "Come to the caves of
 LORD L. *p*
 "Come a - way" sighs the Fai - ry Voice, "Come to the caves of
 GIRLS.
 Come a - way, Come, Come
 MEN.
 Come a - way, Come, Come

ROS. *pp*
 Car - rig - Clee - na," For there I make all ach - ing hearts re - joice, Come, come a -
 COU. *pp*
 Car - rig - Clee - na," Sighs the voice Come, come a -
 CHA. *pp*
 Car - rig - Clee - na," Sighs the voice Come, come a -
 LORD L. *pp*
 Car - rig - Clee - na," Sighs the voice Come, come a -
 CHO. *pp*
 to the caves of Car - rig - Clee - na, Come, come a -
 to the caves of Car - rig - Clee - na, Come, come a -

ROS. *- way!*

COU. *- way!*

CHA. *- way!*

LORD L. *- way!*

CHO. *way!*

Not slower.

Ad. * *Ad.* *

Act II.

Nº 16.

CHORUS (Men only) with SOLO (Dan.)

Arthur Sullivan.

Allegretto non troppo vivace.

Piano.

The musical score is written for piano and consists of four systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegretto non troppo vivace'. The first system begins with a forte (*f*) dynamic and includes the instruction 'staccato' for the right hand. The second system features a crescendo hairpin. The third system features a decrescendo hairpin. The fourth system includes first and second endings, with the first ending leading to a repeat and the second ending concluding the piece.

TENORS.

CHO. BASSES.

Is there

Is there

CHO.

an - y - one ap - proach - in' Is the coast quite clear? Walk - in',

an - y - one ap - proach - in' Is the coast quite clear? Walk - in',

CHO.

run - nin', rid - in', coach - in', Is there an - y - bo - dy near? Is there an - y - bo - dy near? Is there

run - nin', rid - in', coach - in', Is there an - y - bo - dy near? Is there an - y - bo - dy near?

CHO. an_y.thing to fear? Is there an_y-bo.dy poachin' On the pri.va.cy of our pre -

Is there an_y-bo.dy poachin' On the pri.va.cy of our pre -

CHO. - serves? We're get-tin' *misterioso* ner - vous, We're get - tin'

- serves? We're get-tin' *misterioso* ner - vous, We're get - tin'

DAN. No! No one

CHO. ner - vous!

ner - vous!

DAN. comes! The coast is clear! But dis - tant

The first system of the score consists of a bass line for the dancer (DAN.) and piano accompaniment. The bass line has lyrics: "comes! The coast is clear! But dis - tant". The piano accompaniment is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand with some triplets.

DAN. drums, dis - tant drums I faint - ly hear!

CHO. Tho' the
Tho' the

The second system continues the music. The dancer's part (DAN.) has lyrics: "drums, dis - tant drums I faint - ly hear!". The choir (CHO.) has two vocal lines with lyrics: "Tho' the" and "Tho' the". The piano accompaniment continues with similar melodic and harmonic patterns.

CHO. sum.mer night is dumb in My at - ten - tive - ear, And there's
sum.mer night is dumb in My at - ten - tive - ear, And there's

The third system features the choir (CHO.) with lyrics: "sum.mer night is dumb in My at - ten - tive - ear, And there's" on both the upper and lower vocal lines. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

CHO. no-bo.dy a com-in' To dis-turb us, ne-ver fear, ne-ver fear! Yet I

no-bo.dy a com-in' To dis-turb us, ne-ver fear, ne-ver fear! Yet I

CHO. fan.cy I can hear Now and then a dis-tant drummin', And it gets up-on my high-strung

fan.cy I can hear Now and then a dis-tant drummin', And it gets up-on my high-strung

ppp

CHO. nerves! The saints pre-serve us! pre-serve us! pre-serve us!

nerves! The saints pre-serve us! pre-serve us! pre-serve us!

pp

No 17.

CHORUS and DANCE of Peasants.

MEN ONLY.

Edward German.

Allegro giocoso.

Men.

Be . . dad, it's for him that we'll al . . ways em . . ploy A

MEN.

name that St Pat . rick him . . self would en . . joy, For St Pat . rick him . . self was a

MEN.

TENORS.

"broth of a boy,"- And he liked to be called it in Ire . . . land! St

MEN. BASSES.

Pat - rick him . self was a "broth of a boy." St Pat - rick him . self was a

Ped. *

MEN. TENORS. TUTTI

"broth of a boy." St Pat - rick him . self was a "broth of a boy,"- And

Ped. *

MEN.

liked to be called it in Ire - land, in Ire - land!

Ped. * Ped.

MEN.

— Be - dad, it's for him that we'll al - ways ent.ploy A name that St Pat - rick him.

* Ped. *

MEN. *And.* ***

sel would en . joy, For St Pat . rick him . self was a "broth . of a boy," And he

MEN. *ff*

liked to be called it in Ire . land!

f animato

MEN. *sf* *ff*

In

MEN. *sf*

Ire . land!

No 18.

JIG.

Edward German.

Piano.

Presto. ♩ = 184

ff

ff pp

DANCE.

ff

1.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a harmonic accompaniment. Below the staff, there are markings: *ped.* * *ped.*

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment. A *ped.* marking is located at the end of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Below the staff, there are markings: * *ped.* * *ped.* *

Fourth system of musical notation. The treble clef staff continues the melodic line with accents. The bass clef staff continues the harmonic accompaniment. Below the staff, there are markings: *ped.* * *ped.* * *ped.* * *ped.* *

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

CHO.

Ah! ah!

Ah! ah!

p *f*

* *

CHO.

ah!

ah!

p

CHO.

Ah! ah! ah!

Ah! ah! ah!

ff *ff* *ff*

Ped. * *Ped.* * *Ped.* *

CHO.

p

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

CHO. Ah! ah! ah!

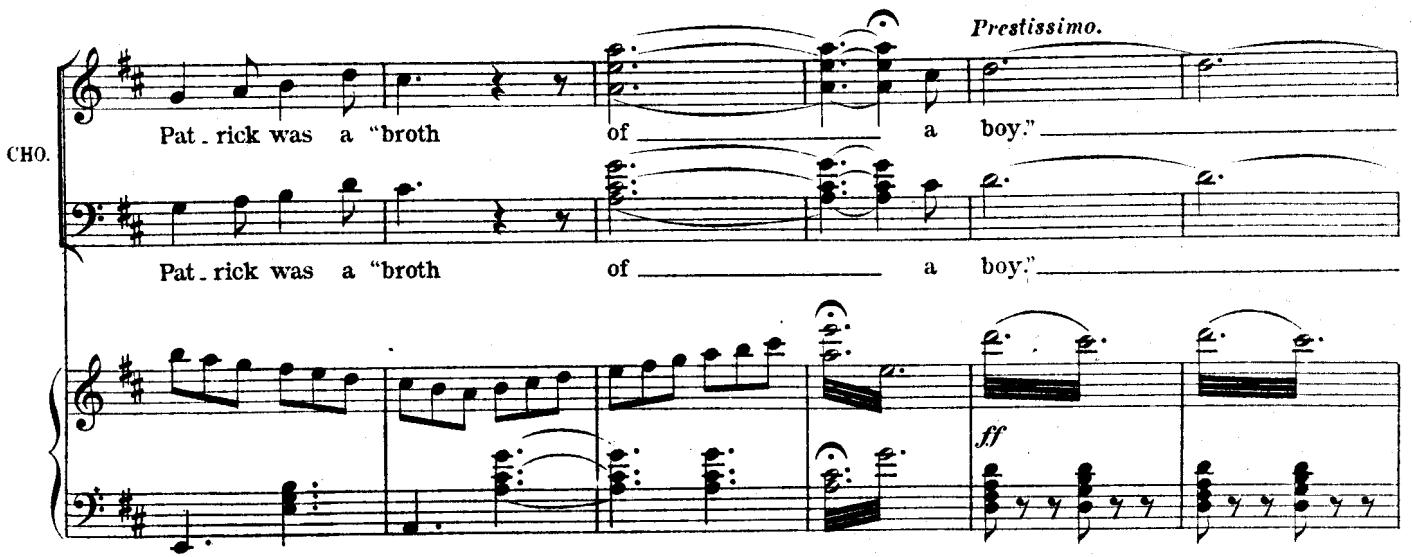
CHO. In St. Pat . rick was a broth of a boy!

CHO. For St. Pat . rick was a "broth of a boy" For St.

CHO. *Prestissimo.*

Pat. rick was a "broth of a boy."

Pat. rick was a "broth of a boy."



ped. * *ped.* *

CHO.



CHO.

sf *Cassa* *nitro*



No. 18a

CHORUS of Peasants.

Edward German.

Presto.

Chorus. Och! the spal .peen, let him drown!

Piano.

CHO. Hang him! Bang him! Knock him down! Thrash him! Bash him!

Hang him! Bang him! Knock him down! Thrash him! Bash him!

CHO. Crack his crown! He's a trai - tor to Old Ire - land!

Crack his crown! He's a trai - tor to Old Ire - land!

N^o 19.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

TERENCE.

TER. 1. Oh,— have you met a man in debt and
not a - fraid of man or maid, and
learnt each vice, from drink to dice, that's

TER. al - most out at el - bows? Who all the while Can show a style As
thinks fair play a jew - el, Who'll kiss your wife, But give his life To
known from here to Han - ley, But all the time Com - mits no crime That's

TER. grand as an - y swell beau's? Who loves a horse, And tho; of - course, He'll
miss you in the du - el! Who bor - rows what He has - n't - got To
call'd un - gen - tle - man - ly! So we'll for - give The way you live, Tho'

TER. choose the best to ride on, Will hunt the fox On an - y crocks That
lend a poor - er bro - ther, And when he pays You, ne - ver says He
some may call it sha - dy; You'd soon - er die Than tell a lie, Ex -

TER. he can get a - stride on, That he can get a - stride on, That *un poco rit.*
used it for an - o - ther, He - used it for an - o - ther, He -
- cept to save a la - dy, Ex - cept to save a la - dy, Ex -

TER. he can get a - stride on! Whose life's a race at break-neck pace, With *a tempo*
used it for an - o - ther! Who's al - ways near a laugh or tear, Just
- cept to save a la - dy! True chip of block, old fight - ing stock Who

TER. care dropp'd well be - hind him! If you've not met that por - trait yet, It's *un poco rit.*
as you may re - mind him! If you've not met that por - trait yet, It's *a tempo*
ne - ver look'd be - hind 'em! If you've not met good sol - diers yet, You

colla voce

TER. *f*

Ire - land where you'll find him.
Ire - land where you'll find him.
know where you may find 'em.

GIRLS. *f*

Whose life's a race at
Who's al - ways near a
True chip of block old

MEN. *f*

CHO.

break-neck pace, With care dropp'd well be - hind him, If you've not met that
laugh or tear, Just as you may re - mind him, If you've not met that
fight - ing stock Who ne - ver look'd be - hind 'em, If you've not met good

1 & 2. TERENCE.

TER. *f*

2. Who's
3. Who's

CHO.

por - trait yet, It's Ire - land where you'll find him.
por - trait yet, It's Ire - land where you'll find him.

1 & 2.

ff

3. *a tempo*

TER. You know _____ where you may

CHO. sol - diers yet- You know _____ where you may

sol - diers yet- You know _____ where you may

3. *a tempo*

TER. find 'em!

CHO. find 'em!

find 'em!

ff

No 20.

DUET (Rosie & Terence) with CHORUS.

Arthur Sullivan.

Allegretto grazioso.

Piano.

mf

TERENCE.

p

TER.

- side the Row That she and I first met; A -

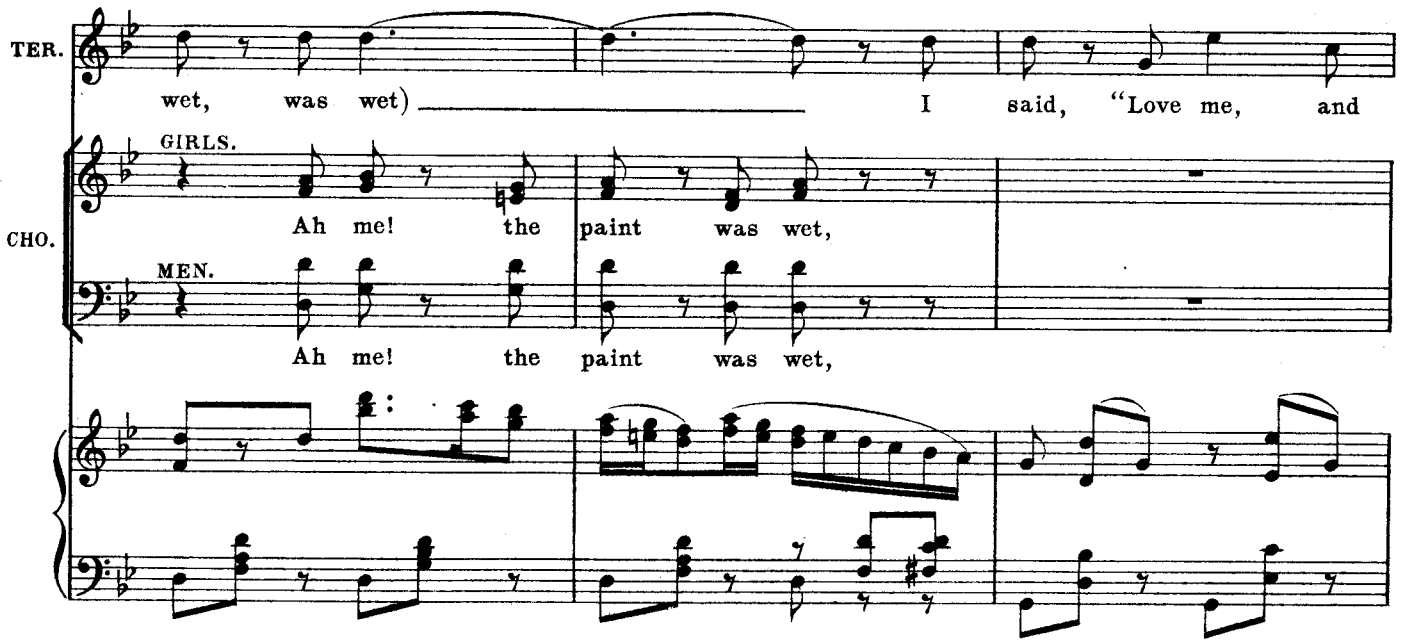
TER.

- gainst the rails I pressed my suit, (Al - though the paint was

TER. wet, was wet) I said, "Love me, and

GIRLS. Ah me! the paint was wet,

CHO. MEN. Ah me! the paint was wet,



TER. I'll love you,' She could not answer "No!" For

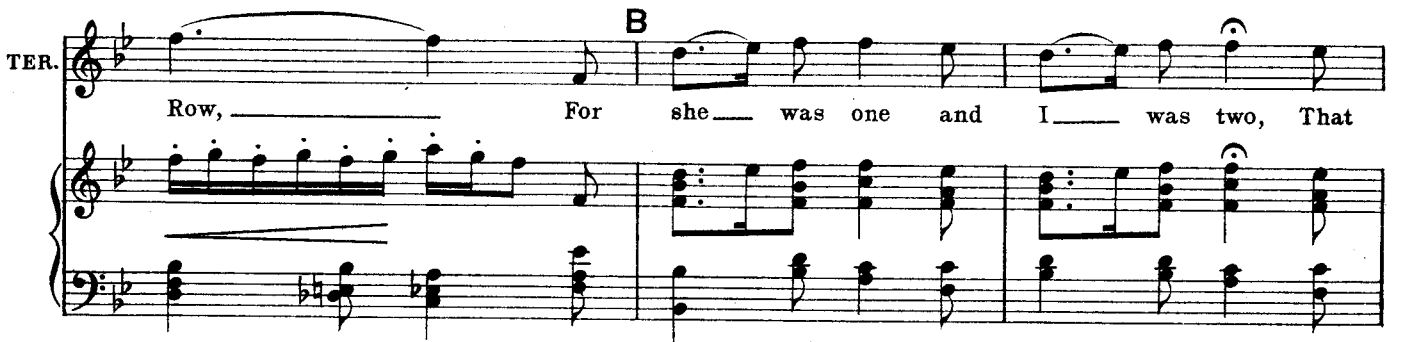


TER. she was one and I was two, That day in Rot - ten



TER. Row, For she was one and I was two, That

B



TER. day in Rot - ten Row.

CHO. Oh, she was one and

Oh, she was one and

CHO. he was two, That day in Rot - ten Row.

he was two, That day in Rot - ten Row.

accel.

f brillante

C ROSIE. *brillante, a la Valse.*

'Twas at a ball, the lights were low, And

p

ROS. he and I had met, He told me of that

ROS. hope less suit, I felt my eyes grow wet;

ad lib. D a tempo

CHO. She felt her
She felt her

colla voce a tempo mf

ROS. He whis-per'd, "How can I win you?" I

CHO. eyes grow wet;
eyes grow wet;

p

ROS. *un poco ad lib.* *a tempo*
 an - - - swered, "I don't know, For I - - - was won when

colla voce *a tempo*
 Red. *

ROS. you - - - were too, That day - - - in Rot - ten Row," "For

Red. *

ROS. I - - - was won when you - - - were too, That day - - - in Rot - ten

ROS. Row?"

CHO. For she - - - was won when he - - - was too, That day - - - in Rot - ten

For she - - - was won when he - - - was too, That day - - - in Rot - ten

ROS.  La, la, la, la, la, la, la, la, la, la, la,

TER.  For she was won and I was too, _____ And I was

CHO.  Row, For she was
Row, For she was

pp 

ROS.  la, La, la, la, la, la, la, la, la, la, la, la,

TER.  too, When I was two and she was one, _____ and she was

CHO.  won, When he was
won, When he was



ROS. *la,* For I — was won —

TER. *one,* For you were won —

CHO. *cresc.* too, For she was one when he was two, *f.* One —
cresc. too, For she was one when he was two, *f.* One —

ROS. — when you were too, *F un poco ad lib.* That day — in Rot - ten Row, In — Rot - ten,

TER. — and I was too, That day — in Rot - ten Row!

CHO. — when he — was two, That day — in Rot - ten Rot - ten Row!
 — when he — was two, That day — in Rot - ten Rot - ten Row!

ROS. *a tempo* Rot - - - ten Row! Rot - - - ten Row, Rot - - *p*

TER. In Rot - ten, Rot - - - ten Row, Rot - -

CHO. *a tempo* In Rot - ten, Rot - - - ten Row, In Rot - ten, *p*

In Rot - ten, Rot - - - ten Row, In Rot - ten, *p*

Red. *

ROS. - - - ten Row!

TER. - - - ten Row!

CHO. Rot - ten, Rot - ten Row! *f*

Rot - ten, Rot - ten Row!

trem. *accel.*

f

No 21.

ENSEMBLE.

Edward German.

Molto allegro a la Valse.

MOLLY.

Molly.

Piano.

I can - not, can - not

Red. * Red. *

MOL.

play at love — But when I love, —

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

MOL.

Glad - ly I'll say I love, — For then I'll

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

MOL.

love. — But if I love — not you, — How

21266 Red. * Red. * Red. * Red. * Red. * Red. * Red. *

MOL. shall I say— I do? Love then— would be a

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

MOL. *p dim.* lie,— And Love is true! *p dim.* Some maids have

KATHLEEN.

Red. * Red. *

KATH. played at love— Who're not in love;

Red. * Red. * Red. *

KATH. But where's the maid in love— who's got a love—

Red. * Red. * Red. *

KATH. — Some— maids have played at love— Who're not in

pp

Red. * Red. * Red. *

KATH. love; Some maids have played at love — Who're

KATH. not in love; Who'll think "I love's" — a

KATH. thing, a thing — Light - ly to say or sing To

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

KATH. ev - ry pas - ser by — That's list - en -

p dim.

KATH. - ing? BUNN. Did you

21266 *ped.* * *ped.* * *ped.* * *ped.* *

Animato.
BUNN.

Ev - er? Well, I ne - ver! No, I ne - ver, ne - ver did! Pret - ty

pp

BUN.

Mol - ly, Miss O' Gra - dy I'm un - cha - ri - ta - bly chid, I'm sug - gest - ing no - thing

BUN.

sha - dy, For the feel - ings of a la - dy I have the deep - est

ROSIE.

BUN.

sym - pa - thy, of course. Vul - gar var - let, does - n't scar - let Your un -

ROS.

hap - py face suf - fuse? In the pre - sence of a la - dy Kind - ly mind your P's and

ROS.

meno mosso

Q's: Tho' a hum - ble peas - ant mai - die She has feelings of a la - dy, Your -

ROSIE & KATHLEEN.

animato

con - duct is un - par - don - a - bly coarse, Ah!

f

Red.

Your con - duct is un - par - don - a - bly coarse.

ROS. KATH. MOL. *rall:* **Allegro.**
 Ah! But if I love — not

DAN. BUN. Hearken, mi-nion! her o-pi-nion Is i-
 Did you ev-er? well I ne-ver! No, I

CHO. Ah! But if I love — not

mf Lis-ten, stu-pid! has-nt Cu-pid ev-er

Allegro.

ROS. KATH. MOL. you — How shall I say — I do?

DAN. BUN. -den-ti-cal-ly mine: She's a mod-est lit-tle mai-die, And her feel-ings ve-ry
 ne-ver, ne-ver did! Pret-ty Pol-ly, Miss O' Gra-dy, I'm un-cha-ri-ta-bly

CHO. you — How shall I say — I do?

tak-en you in hand? That the feel-ings of a la-dy You can so mis-un-der-

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

ROS.
KATH.
MOL.

— Love then — would be a lie — and

fine. In a hum - ble peas - ant mai - die The re - fine - ment of a la - dy, A

DAN.
BUN.

chid. I'm sug - gest - ing no - thing sha - dy, For the feel - ings of a la - dy I

CHO.

— Love then — would be a lie — and

— stand? Don't you think a peas - ant mai - die Has the feel - ings of a la - dy? I

Red. * Red. * Red. * Red. * Red. *

ROS.
KATH.
MOL.

love is true. But

feel - ing that I thor - ough - ly en - dorse. Heark - en

DAN.
BUN.

have the deep - est sym - pa - thy, of course. Did you

CHO.

love is true. But

hope that you are bit - ten by re - morse. Lis - ten, stu - pid! Lis - ten,

Red. * Red. * Red. *

ROS. KATH. MOL. ²
 true. Some maids have played at
 DAN. BUN. *dorse.* Hearken, mi-nion! Her o-pi-nion is i-den-ti-cal-ly
course. Did you ev-er? Well, I ne-ver! No, I ne-ver, ne-ver

CHO. true. Some maids have played at
morse. Lis-ten, stu-pid! Lis-ten, stu-pid! has'nt Cu-pid Ev-er tak-en you in

Red. * *Red.* * *Red.*

ROS. KATH. MOL.
 love — who're not in love —
 DAN. BUN. mine; She's a mod-est lit-tle mai-die, And her feel-ings ve-ry fine. In a
 did! Pret-ty Mol-ly. Miss O-Grady, I'm un-cha-ri-ta-bly chid, I'm sug-

CHO. love — who're not in love —
 hand? That the feel-ings of a la-dy You can so mis-un-der-stand? Don't you

* *Red.* * *Red.* * *Red.* *

ROS. KATH. MOL.
 DAN. BUN.
 CHO.

But where's the maid in love — Who's got
 hum - ble pea - sant mai - die. The re - fine - ment of a la - dy, A feel - ing that I
 - gest - ing no - thing sha - dy. For the feel - ings of a la - dy I have the deep - est

think a pea - sant mai - die Has the feel - ings of a la - dy? I hope that you are

Red. * *Red.* * *Red.*

ROSIE & KATHLEEN with Sopranos.
 MOLLY with Altos.

ROS. KATH. MOL.
 DAN. BUN.
 CHO.

a love? Some maids who're
 tho - rough - ly en - dorse, that I tho - rough - ly en - dorse. Some maids who're
 sym - pa - thy, of course, deep - est sym - pa - thy, of course. Some maids who're

bit - ten by re - morse, bit - ten, bit - ten by re - morse. Some maids who're

* *Red.* * *Red.* *

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

ped. * ped. * ped. * ped. * ped. *

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

played _____ at love; Some maids, some maids have

played, have played at love; _____ Some maids, some maids have

played _____ at love; Some maids, some maids have

played, have played at love; _____ Some maids, some maids have

ped. * ped. * ped. * ped.

No 22

SONG. - Bunn.

Edward German.

Bunn. *Allegro.* **BUNN.**
1. Oh, the

Piano. *mf*

BUNN.
age in which we're liv-ing, strikes a man of a . ny sense, As an age of make-be-live and im-i-
vulgar im-i-ta-tion of a true phil-an-thropist Who sends a hundred thousand to be

BUNN.
-ta-tion and pre-tence: And it's grad-u-al-ly grow-ing more im-pos-si-ble to see. The
published in a list- Which pur-chas-es a ti-tle (as he pos-si-bly in-tends), With an

BUNN.
dif-fer-ence be-tween what people are and seem to be! Our la-dies grow more youthful now, the
im-i-ta-tion coat of arms, and im-i-ta-tion friends Then his wife- a charming la-dy with an

ten.

BUNN.

longer they're a live, And re - duce their ag - es an - nu - al - ly af - ter thir - ty - five; But for
im - i - ta - tion blush - Will hold a big re - ception, Where So - ci - e - ty will rush To —

BUNN.

such mis - cal - cu - la - tions they will al - ways make am - ends, By lib - er - al - ly adding to the
see her im - i - ta - tion of a Duchess, in the style Of her im - i - ta - tion welcomes with an

BUNN. *rall.*

SUSAN.

BUNN. *f*

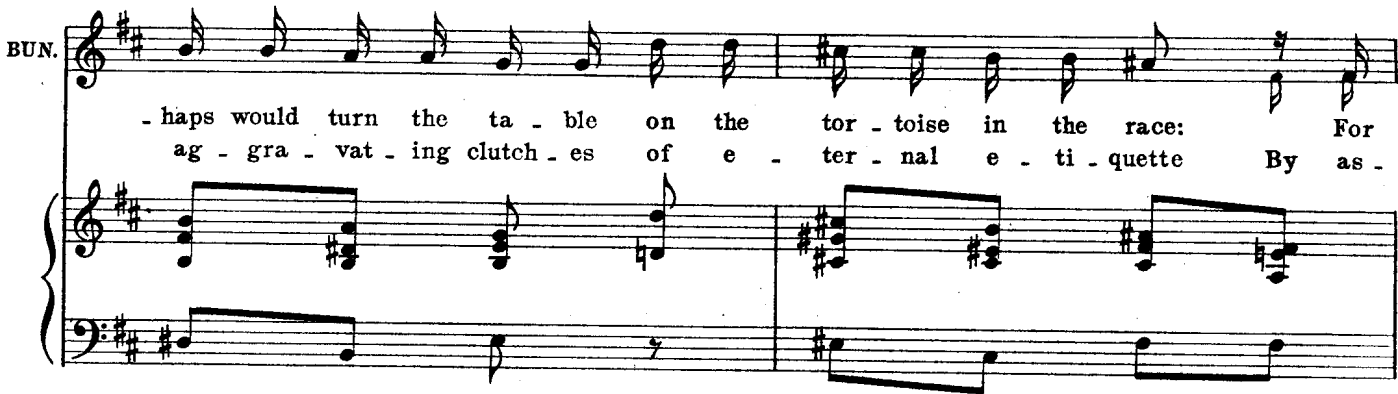
ag - es of their friends, By lib - er - al - ly ad - ding to the ag - es of their friends.
im - i - ta - tion smile! Of her im - i - ta - tion welcomes with an im - i - ta - tion smile!

f *rall.*

BUNN. *a tempo*

Ah! And if Ae - sop wrote his fa - bles' in the pres ent year of grace, He per -
Ah! But a bo - na - fi - de Duchess Will en - dea - vour to for - get The


p

BUN. 

- haps would turn the ta - ble on the tor - toise in the race: For
 ag - gra - vat - ing clutch - es of e - ter - nal e - ti - quette By as -

BUN. 

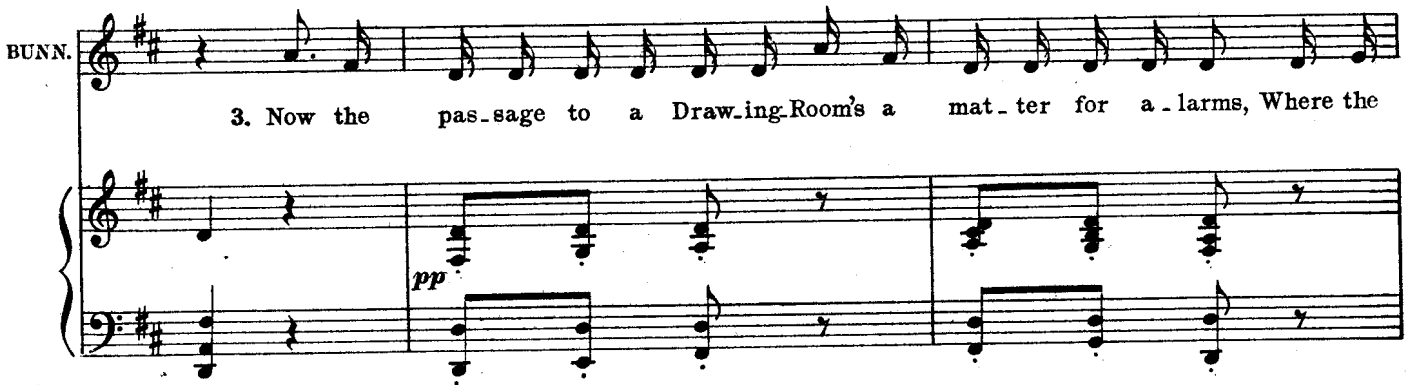
which goes quick - er on a - head and stays the fast - er there, The
 - sist - ing at an im - i - ta - tion cha - ri - ty ba - zaar As an

BUN. 

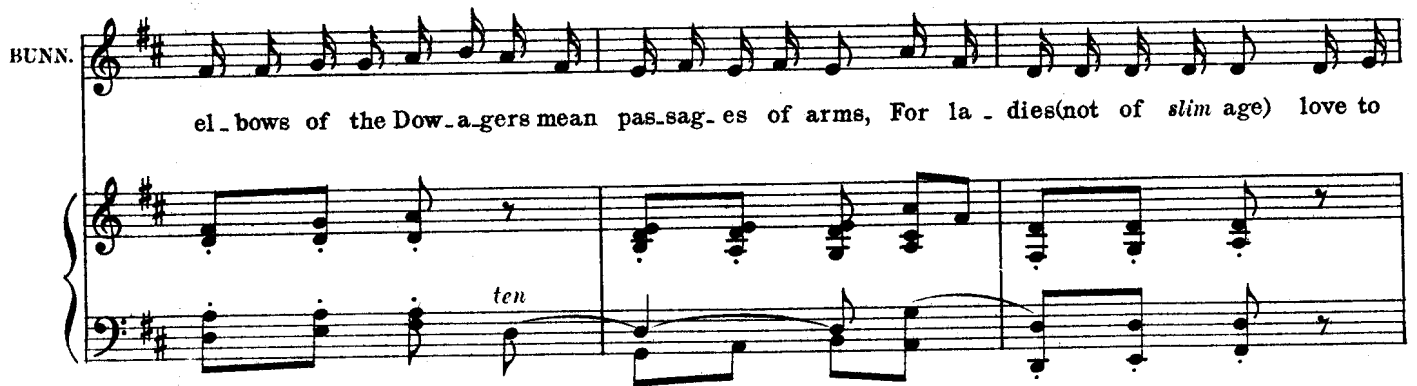
im - i - ta - tion tor - toise shell or im - i - ta - tion hair!
 im - i - ta - tion bar - maid in a im - i - ta - tion bar!

2nd Verse. 

There's the

BUNN.  *pp*

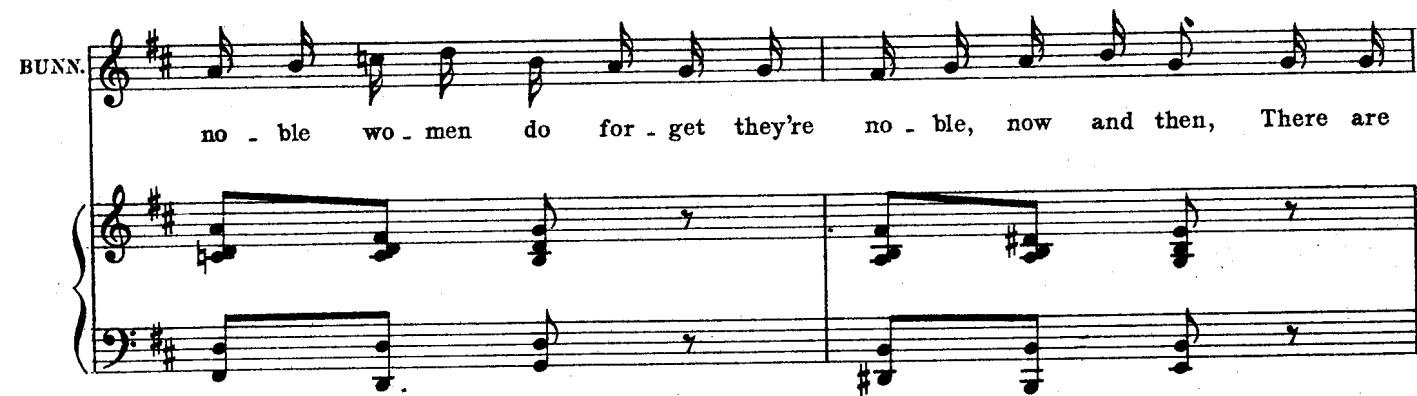
3. Now the pas-sage to a Draw-ing-Room's a mat-ter for a-larms, Where the

BUNN.  *ten*

el-bows of the Dow-a-gers mean pas-sag-es of arms, For la-dies(not of *slim* age) love to

BUNN. 

push and fight and scratch, To im-i-tate a scrimmage in a Rug-by foot-ball match! But if

BUNN. 

no-ble wo-men do for-get they're no-ble, now and then, There are

BUNN. *plenty of young ladies who behave as gentlemen. There's the*

BUNN. *tailor maid, who imitates the cheeriest of "chaps" (And owes a pretty figure to her*

SUSAN. *rall.*
 BUNN. *f*
tailor too perhaps,) (And owes her pretty figure to her tailor too perhaps,)

BUNN. *a tempo.*
Ah! While silly servant maidies dress in imitation silk, And

BUNN.

think *they* look like la - dies when they're tak - ing in the milk - But

BUNN.

though they take the *milk* in, that's the on - ly thing they do, And the

BUNN.

milk takes them in some-times be - ing im - i - ta - tion too!

Nº 23.

CONCERTED PIECE and DANCE.

Arthur Sullivan.

Allegro con grazia.

Piano.

The first system of the piano accompaniment features a treble clef with a 6/8 time signature. The right hand begins with a melodic line marked *f* (forte) and *ten.* (tenuto). The left hand provides a rhythmic accompaniment with chords and single notes, marked *ped.* (pedal) and *p* (piano) in later measures. The system concludes with asterisks indicating the end of the line.

The second system continues the piano accompaniment. The right hand features a melodic line with a crescendo leading to a *f* (forte) dynamic. The left hand continues with a rhythmic accompaniment, marked with *ped.* and *ten.* throughout the system.

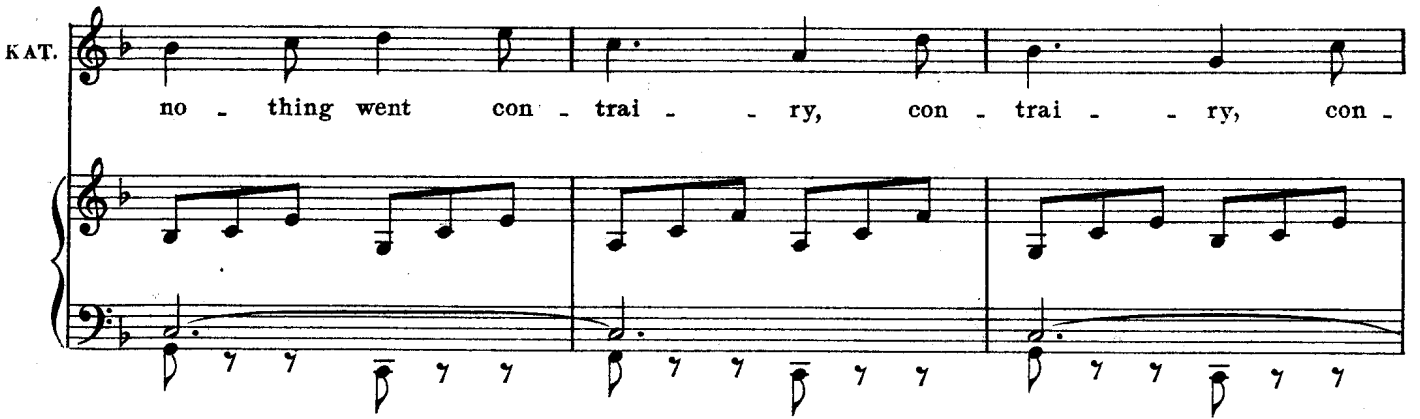
The third system of the piano accompaniment shows the right hand with a melodic line and a *ten.* (tenuto) marking. The left hand continues with a rhythmic accompaniment, marked with *ped.* and *ten.* throughout the system.

KATHLEEN.

Sing a rhyme — Of "Once up - on - a time," — When

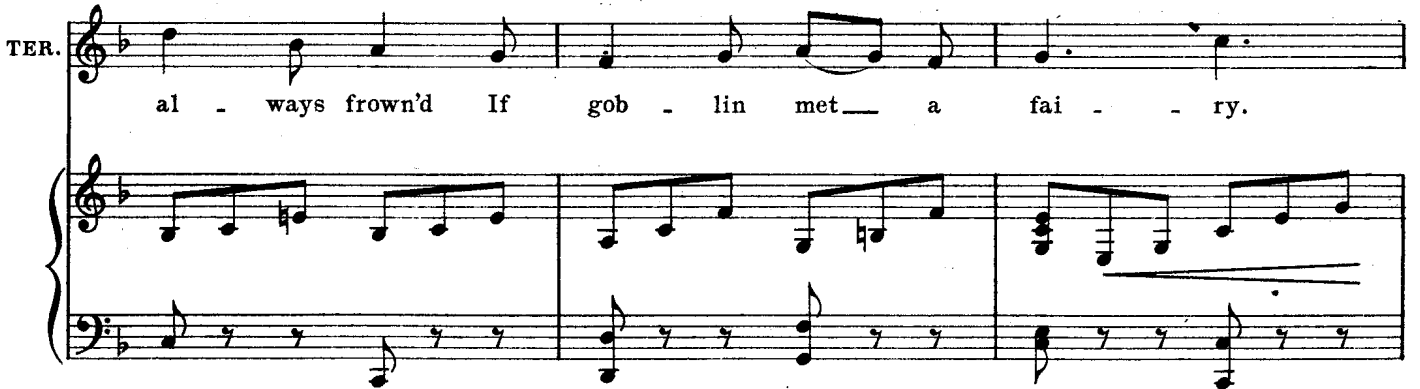
sempre legato

The 'KATHLEEN' section consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "Sing a rhyme — Of 'Once up - on - a time,' — When". The piano accompaniment is in a treble clef and features a melodic line marked *p* (piano) and *sempre legato*. The left hand provides a rhythmic accompaniment with chords and single notes, marked with *ped.* and *ten.* throughout the system.

KAT. 
 no - thing went con - trai - - ry, con - trai - - ry, con -

KAT. **TERENCE.** 
 - trai - - ry! When gob - lins all lived un - der - ground, In

TER. 
 spite of all the gold they found, Be - cause a fai - ry

TER. 
 al - ways frown'd If gob - lin met - - a fai - - ry.

CHO. *f* Sing a rhyme — Of "Once up - on - a time," — The
f Sing a rhyme — Of "Once up - on a time," —
 The

CHO. gob - lin and the fai - - ry.
 gob - - lin and — the fai - - ry.
 The gob - - lin and — the fai - - ry.

CHO. *ff* Sing a rhyme — Of
ff Sing a rhyme — Of "Once up - on - a time," — When
 Sing a rhyme — Of "Once up - on a time," — When

CHO. no - thing went con - trai - - ry, con - trai - - ry, con - trai - ry!

no - - thing, no - thing went con - - trai - ry!

SUSAN.
I'm a lit - tle fem - i - nine fai - ry -

BUNN
p
I'm a gob - lin grim and gla - ry -

SUS.
Ai - ry fai - ry! Fai - ry Queen and Gob - lin King.

BUN.
Hob - lin' Gob - blin! With a

BUN.

leap and a creep and a cat - like spring, The fai - ries' match is the

SUSAN.

BUN.

Gob - lin King. Fai - ry catch - es a glimpse of you,

SUS.

BUNN.

She runs one - way, you run too. Hob - blin' Gob - lin!

SUSAN.

BUNN.

SUSAN.

Wa - ry fai - ry! Lit - tle con - trai - ry, Wise and wa - ry,

SUS. In - no - cent fai - ry - Fai - ry Queen and Gob - lin King.

BUN. Light - er than ai - ry,

f *p* *ad.* * *ad.* *

CHO. Tune your lay, Tune your lay.

Tune your lay, Tune your lay.

mf *mf*

ROSIE. Tune your lay ——— To quite an - o - ther day ——— When

p *sempre legato.*

TERENCE.

ROS. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry. And

TER. gob - lins bring the gold they've found To tempt the fai - ries un - der-ground- And

TER. that's the rea - son, I'll be bound, One sel - dom sees - a fai - - ry.

CHO. Tune your lay - - - - - To quite an - o - ther day, - - - - - A

Tune your lay - - - - - To quite an - o - ther day, - - - - -

CHO. gob - lin and a fai - - ry.
gob - - lin and a fai - - ry.

A gob - - lin and a fai - - ry.

CHO. Tune your lay — To
Tune your lay — To quite an - o - ther day — When

Tune your lay — To quite an - o - ther day — When

CHO. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry.
maids, when maids are mer - - ce - - na - - ry.

SUSAN.



I'm a lit - tle Van - i - ty Fai - ry,

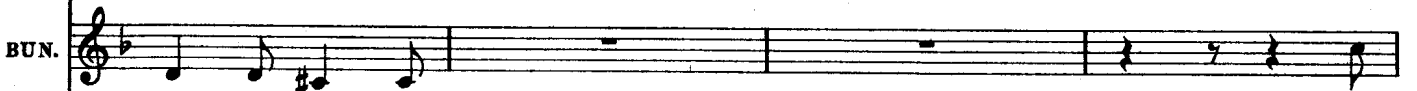
BUNN.



I'm a mon - ster Mil - lion - ai - ry,

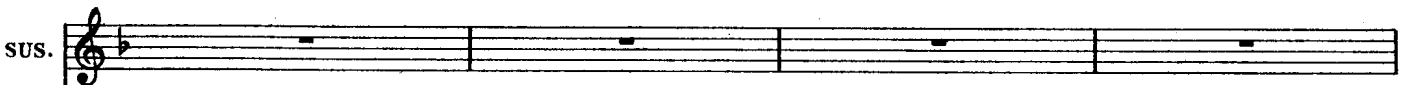


An - gle, Dan - gle, Fai - ry Queen and Gold - en King.



Gold - fish, (Old - fish)

Oh,



I am the catch of the Lon - don Spring, The great - est match is the Gold - en King.



SUS. 
Fai - ry catch - es a glimpse of you, You run one way, she runs too.

BUN. 



SUS. 
Wa - ry fai - ry, Hap - py Pai - ry,

BUN. 
Hob - blin' Gob - lin - Han - o - ver Squa - ry,



SUS. 
Van - i - ty Fai - ry, Fai - ry Queen and Gob - lin King.

BUN. 
Mil - lion - ai - ry,



CHO. *mf* Sing a rhyme, sing a rhyme,
mf Sing a rhyme, sing a rhyme,

mf *Ad.* * *Ad.* *

CHO. *ff* Sing a rhyme Of "Once up - on a
ff Sing a rhyme Of "Once up - on a

ff *Ad.* *

CHO. time," The gob - lin and the fai - ry, the fai - ry, the
time," The gob - lin and the fai - ry,

Ad. * *Ad.* * *Ad.* * *Ad.* *

ROSIE.
Sing a rhyme, _____

TERENCE.
Sing a rhyme, _____

CHO. FEMALES.
Sing a rhyme _____ Of "Once up - on a
fai - - ry, The gob - lin and the fai - ry, - the gob - lin and the

MALES.
fai - - ry, The gob - lin and the fai - ry, the gob - lin and the

ROS.
Sing a rhyme, _____

TER.
Sing a rhyme, _____

CHO. FEMALES.
time" _____ Sing a rhyme, _____ the
fai - - ry, the gob - lin and the fai - - ry, - the

MALES.
fai - - ry, the gob - lin and the fai - - ry, the

CHO. gob - lin and the fai - - - ry, the gob - - lin and the

gob - lin and the fai - - - ry, the gob - - lin and the

Ad. ** Ad.*

ROSIE.
SUSAN & KATHLEEN. The gob - - - lin and the

TERENCE.
BUNN. The gob - - - lin and the

CHO. fai - - - ry, the gob - - - lin and the

fai - - - ry, the gob - - - lin and the

** Ad.* ** Ad.* ** Ad.* ** Ad.* ** Ad.*

ROS.
S.&K.

fai - - ry, the gob - lin and the fai - - -

TER.
BUN.

fai - - ry, the gob - lin and the fai - - -

CHO.

fai - - ry, the gob - lin and the fai - - -

fai - - ry, the gob - lin and the fai - - -

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

* *ad.* * *ad.* *

ROS.
S.&K.

- ry.

TER.
BUN.

- ry.

CHO.

- ry.

- ry.

ad. *ad.* *ad.*

dim. *p* *pp*

No. 24.

SCENA.- (Rosie, Terence and Murphy.)

Edward German.

Allegro moderato.

Rosie. *pp* Listen!

Piano. *pp*

mysterioso

Red. *

ROS. Hear-ken, my lo-ver, hear-ken, to my voice, Hear-ken and re-joice, re-joice — I

ROS. *f animato* love thee! I love thee, I love thee! —

MURPHY. *pp* I have no

f *pp* *fugitato*

Red. * *Red.* * *Red.* *

MUR. choice — She loves me, she loves, she loves

MUR.

me

Allegro agitato.

ROSIE.

Nought shall di - vide, shall di - vide and tear our souls a - sunder! Nor

sf *mp*

ROS.

land, nor tide, nor hail, nor rain nor thunder! Nor

ROS.

hail, nor rain, nor thun - der! I love thee, I

f Red. *

ROS.

love thee, I love thee,

p *accel.*

ROS. *rall.* *a tempo*
Nought shall di-

MURPHY.
I have no choice, she loves me, she loves me, *rall.* *a tempo*

Detailed description: This system contains the first two systems of music. The first system is for ROS. with a vocal line and piano accompaniment. The tempo is marked 'rall.' and then 'a tempo'. The lyrics are 'Nought shall di-'. The second system is for MURPHY. with a vocal line and piano accompaniment. The tempo is marked 'rall.' and then 'a tempo'. The lyrics are 'I have no choice, she loves me, she loves me,'.

MUR. *3*
- vide, shall di - vide and tear our souls a - sunder! Nor land, nor

Detailed description: This system contains the third system of music for MUR. with a vocal line and piano accompaniment. The lyrics are '- vide, shall di - vide and tear our souls a - sunder! Nor land, nor'.

MUR. *amoroso*
tide, nor hail, nor rain, nor thunder! My arms en -

Detailed description: This system contains the fourth system of music for MUR. with a vocal line and piano accompaniment. The tempo is marked 'amoroso'. The lyrics are 'tide, nor hail, nor rain, nor thunder! My arms en -'.

MUR. *Red.* * *Red.* * *Red.* * *Red.* *
- fold thee, My love shall hold thee, For ev - er, for

Detailed description: This system contains the fifth system of music for MUR. with a vocal line and piano accompaniment. The tempo is marked 'Red.' with asterisks. The lyrics are '- fold thee, My love shall hold thee, For ev - er, for'.

MUR. *ad lib.*
ev - er, shall hold, shall hold, thee for

Detailed description: This system contains the sixth system of music for MUR. with a vocal line and piano accompaniment. The tempo is marked 'ad lib.'. The lyrics are 'ev - er, shall hold, shall hold, thee for'.

ROSIE.
 ev - er, for ev - er, for ev -

TERENCE
 My love shall hold, shall hold thee, shall hold thee for

MURPHY.
 Her charms will hold me for ev - er, Her charms will

*Red. * Red. * accel.*

ROS.
 - er, my love shall hold thee, shall hold thee for ev -

TER.
 ev - er, shall hold thee for ev -

MUR.
 hold me, will hold, will hold me for ev -

*Red. * Red. * Red. * Red. **

ROS.
 - er!

TER.
 - er!

MUR.
 - er!

Bis. f accel. molto Red.

No 25.

SONG.- (Murphy.)

Edward German.

Andante con moto.

Murphy.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a 6/8 time signature and a key signature of two flats. The piano part begins with a *p* dynamic marking.

MUR. *p con espress:*
 Good - bye, my na - tive town - Wrapped in your sum - mer gown, —

Musical notation for the first vocal line and piano accompaniment. The vocal line includes a fermata and a second ending marked with a '2'.

MUR. No tears are run - ning down Your pret - ty face, —

Musical notation for the second vocal line and piano accompaniment. The piano part includes a *rit.* marking and an asterisk.

MUR. You can - not feel nor hear, — Why should you shed a

Musical notation for the third vocal line and piano accompaniment.

MUR. *tear? — How can you know how dear, how dear I hold this*

MUR. *place? — It's on - ly you and*

mf animato

accel:

mf

Red. *

MUR. *I That have to say — good - bye; Ah! Won't you heave one*

MUR. *sigh — When I — de - part? Why do you*

f accel:

f

MUR. *look so gay? Why do you look so gay, so gay?*

cres.

f

Red.

MUR. *Wont you pre - tend to say, - "Pat, if ye go a way I'll break my*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

MUR. *heart, I'll break my heart?"*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *accel:*. The vocal line has a long note followed by a series of eighth notes.

MUR. *Good - bye, my na - tive place - Almost a*

Tempo I.

The third system begins with a tempo change to *Tempo I.* The vocal line starts with a long note, followed by eighth notes. The piano accompaniment includes dynamic markings *rall:* and *p*. There is a *Red.* marking at the beginning of the piano part.

MUR. *hu - man face, Al - most a wo - man's grace You have for*

The fourth system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with chords and moving lines.

MUR. *me. You know there's nev - er been One*

The fifth system concludes the vocal line and piano accompaniment. The piano part continues with its accompaniment.

MUR. *word of love... be - tween Me and a real*

MUR. *Colleen, There'll nev - er, there'll nev - er be. Good - bye, Good -*

MUR. *- bye, Good - bye, Good - bye,*

MUR. *Spoken.*

MURPHY - Won't you be saying "Good-bye" Molly?
 MOLLY - No, Pat.
 MURPHY - It's only a little word.

MOLLY. *Yet it's a mighty big lump it makes in my throat
 wid stickin' there! I'll not say "Good-bye, Pat,"
 because -* *Be.cause I love you, - I*

MURPHY. *Yes, dear -*

No 26.

DUET.- Molly and Murphy.

Allegro moderato.

Edward German.

Molly.

love you! I love you! What joy can com- pare With all the sweet madness That

f *pp*

Red. *

MOL.

lo- vers may share? For an o- cean of sad-ness, A world of des- pair— Are

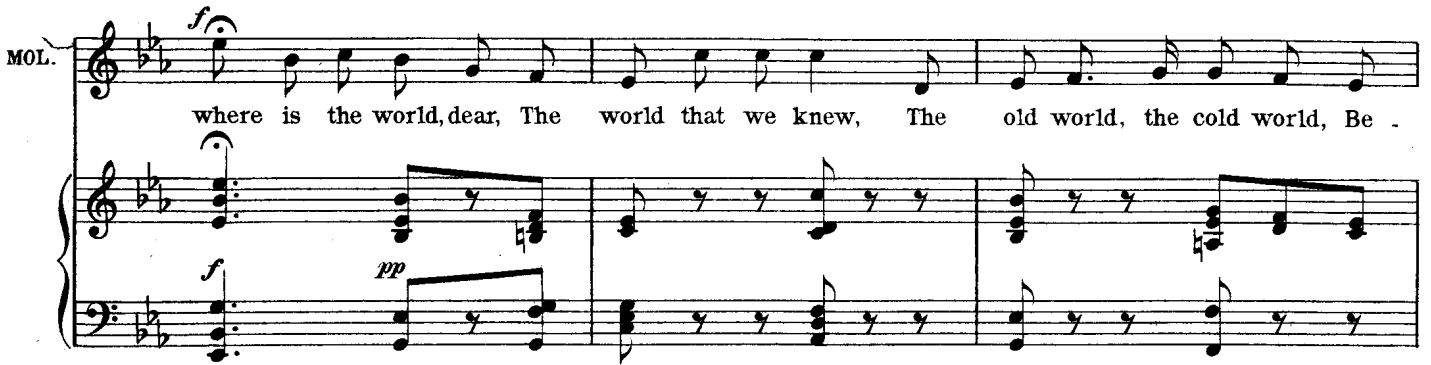
MOL.

lost in "I love you, I love you" my dar- lin', I do! Ah!

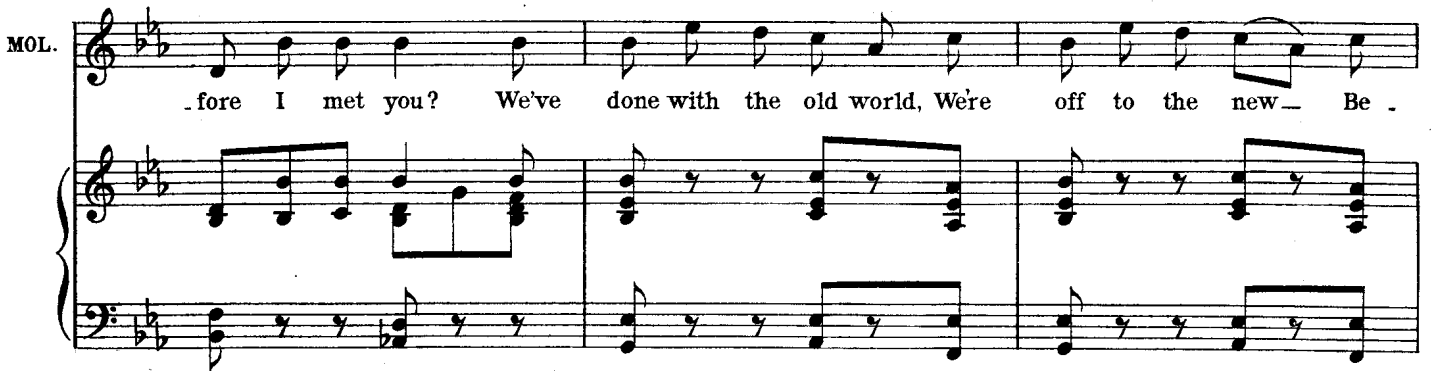
p *dim: molto* *pp*

p *dim: molto* *pp*

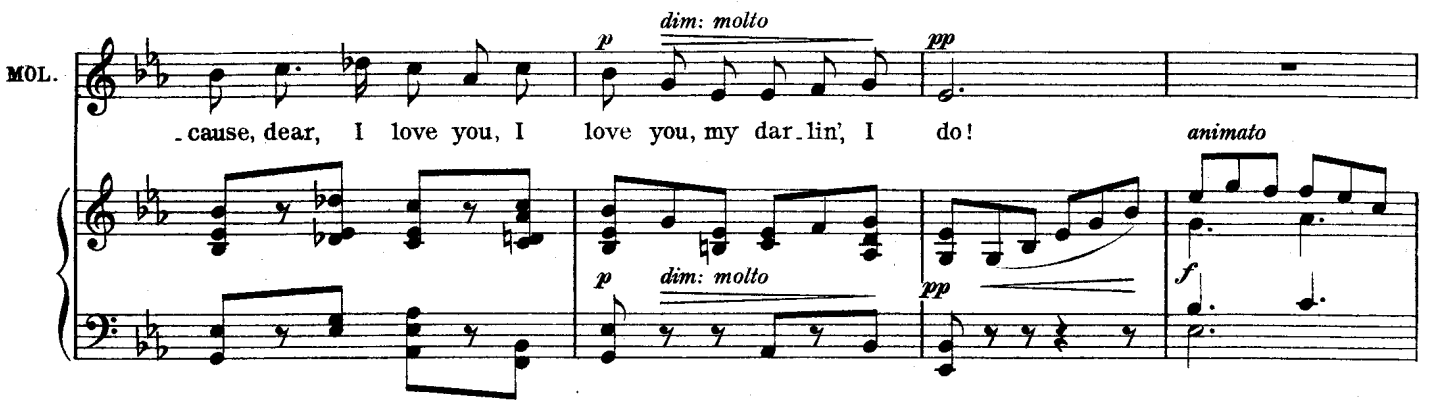
MOL. *f*
where is the world, dear, The world that we knew, The old world, the cold world, Be .



MOL.
fore I met you? We've done with the old world, We're off to the new— Be .



MOL. *p* *dim: molto* *pp*
cause, dear, I love you, I love you, my dar.lin', I do! *animato*



MOL. *mf*
Our love is our new world, A



MOL.

world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MOL.

home may be mean, dear, I'll sit on a throne, Be - cause, _____ I

meno mosso

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "home may be mean, dear, I'll sit on a throne, Be - cause, _____ I". The tempo marking *meno mosso* is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern, showing some harmonic changes in the right hand.

MOL.

love you! _____

MUR.

I love, _____ I love _____ you! _____

cres:

The third system shows the vocal line for the first voice (MOL.) with the lyrics "love you! _____". The piano accompaniment continues. The fourth system introduces a second voice (MUR.) with the lyrics "I love, _____ I love _____ you! _____". The piano accompaniment includes a *cres:* (crescendo) marking and features a more complex rhythmic pattern with sixteenth notes in the right hand.

rall: *a tempo*

MOL. I love, I love! What

MUR. I love you, I love you! What joy can compare With

rall:

Ed. *

MOL. joy, what joy can compare With all

MUR. all the sweet mad.ness That lo.vers may share? For an o.cean of sad.ness, A

MOL. the mad.ness That lo.vers may share, That lo.vers may

MUR. world of des.pair Are lost in "I love you," I love

MOL. *accel.*
share, That lo - vers may share, That lo - vers, that lo - vers may share?
MUR.
you, Are lost in "I love you," Are lost in I love!
accel.
Ped.

MOL. *Largamente.*
I love you, I love
MUR. I love you, I love
colla voce
* Ped. *

MOL. *pp*
you!
MUR. *pp*
you!
meno mosso
ppp
Ped.

Nº 27.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato con espress.

Terence.

Musical score for the introduction. The Terence part is a single staff with a treble clef and common time, containing a whole rest followed by a repeat sign. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

TER.

1. There was once a lit - tle sol - dier Who was
 2. Now that lit - tle wood - en sol - dier (As we

Musical score for the first line of the song. The Terence part is a single staff with a treble clef and common time, containing a whole rest followed by the melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

TER.

made of wood: He al - ways did his du - ty, And he proud - ly stood Ve - ry
 all must do) Grew grad - u - al - ly old - er Then he was when new, Till at

Musical score for the second line of the song. The Terence part is a single staff with a treble clef and common time, containing the melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature, continuing the rhythmic accompaniment from the previous section.

TER. stiff - ly at at - ten - tion, As a sol - dier should— Rat - a -
 last I grieve to tell you That he broke in two— Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! He was
 - plan! rat - a - plan! rat - a - plan! But it

TER. al - ways ve - ry rea - dy To re - ceive hard knocks, He and
 real - ly did not mat - ter For his price was cheap; And as

TER. all his wood - en bro - thers In the same big box: Where their
 bro - ken wood - en sol - diers Are no good to keep, He was

TER. mas - ter chose to put them They would stand like rocks - Rat - a -
 thrown with o - ther rub - bish On a rub - bish heap - Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! Rat - a - plan, plan, plan! He
 - plan! rat - a - plan! That's the plan, plan, plan! "You

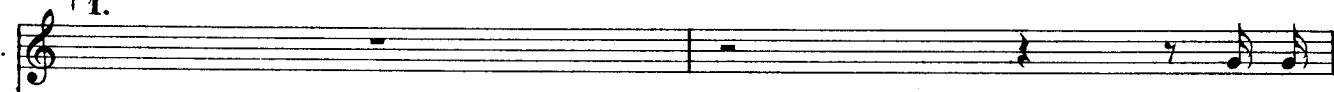
TER. did his du - - ty just like a man! But
do your work as long as you can - But

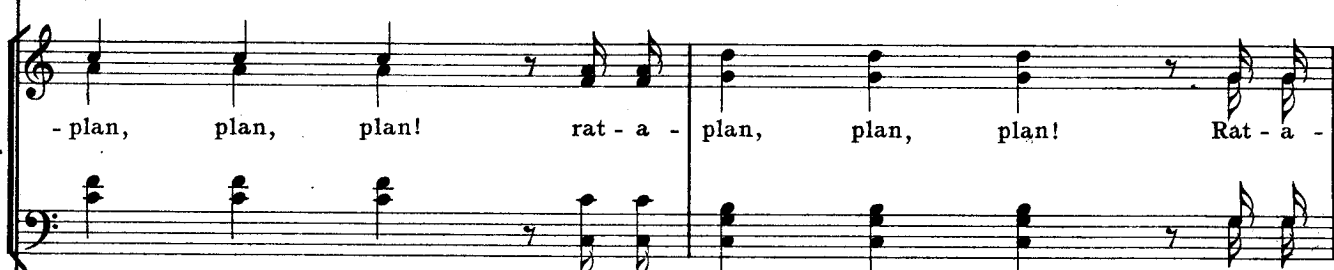
TER. *un poco rit.* kind - ly re - mem - ber, if you can, He was but a
no - bo - dy wants a bro - ken - man? Said the brave lit - tle *a tempo*


TER. wood - en sol - - - - - dier!
wood - en sol - - - - - dier!

GIRLS. Rat - a - plan! rat - a - plan! rat - a -
MEN. Rat - a - plan! rat - a - plan! rat - a -


1.

TER.  Rat - a -

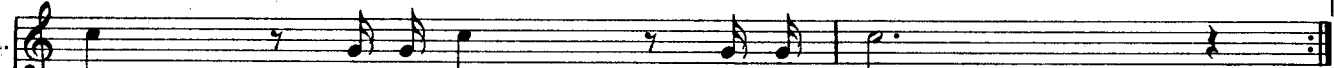
CHO.  - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -


 - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -


1.




Ad. * *Ad.* *

TER.  - plan! rat - a - plan! rat - a - plan!

CHO.  - plan! rat - a - plan! rat - a - plan! rat - a - plan! rat - a - plan!

 - plan! rat - a - plan! rat - a - plan! rat - a - plan! rat - a - plan!



Ad. *

2.

TER. But

CHO. - plan, plan, plan! rat - a - plan, plan, plan! rat - a -

- plan, plan, plan! rat - a - plan, plan, plan! rat - a -

Red. * *Red.* *

Meno mosso.

TER. no - bo - dy wants a bro - ken man, Said the

CHO. - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

- plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

pp Meno mosso.

TER. *cresc. molto* *ff*
brave lit-tle wood - en sol - - - - - dier!

CHO. *cresc. molto* *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

cresc. molto *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

ff
Ped. *

TER.

CHO.

No. 28.

FINALE

Arthur Sullivan
and Edward German.

Allegro con brio.

TUTTI.

Chorus.

With a big shil-lagh, tho'

With a big shil-lagh, tho'

f

CHO.

some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the

some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the

CHO.

dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your

dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your

CHO. dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the

dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the

The first system of music consists of three staves. The top two staves are for the choir (CHO.), with the vocal line in the upper staff and the bass line in the lower staff. The lyrics are: "dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the". The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#).

CHO. strict et - i - quette of a typ - i - cal I - rish Ball! _____

strict et - i - quette of a typ - i - cal I - rish Ball! _____

The second system of music consists of three staves. The top two staves are for the choir (CHO.), with the vocal line in the upper staff and the bass line in the lower staff. The lyrics are: "strict et - i - quette of a typ - i - cal I - rish Ball! _____". The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#). There is an "accel:" marking in the piano part.

Presto.

CHO. Ah! _____

Ah! _____

The third system of music consists of three staves. The top two staves are for the choir (CHO.), with the vocal line in the upper staff and the bass line in the lower staff. The lyrics are: "Ah! _____". The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#). The tempo marking "Presto." is at the beginning. There are dynamic markings like "ff" and "f".

CHO. For St Pat - rick was "a broth of a
For St Pat - rick was "a broth of a

Led. * *Led.* * *Led.*

CHO. boy," For St Pat - rick was "a broth of a boy,"
boy," For St Pat - rick was "a broth of a boy,"

* *Led.* *

CHO. For St Pat - rick was "a broth of a
For St Pat - rick was "a broth of a

Led. *

DANCE.

CHO.

boy"
boy"

This system contains the first two systems of the musical score. The top system features a vocal line for the choir (CHO.) with the lyrics "boy" and "boy". The piano accompaniment is in the key of D major and 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

* *Red.* *

This system continues the piano accompaniment from the first system, maintaining the same key signature and time signature.

Prestissimo.

This system continues the piano accompaniment, marked with the tempo instruction *Prestissimo.* The piano part features a more complex rhythmic pattern with sixteenth notes.

This system continues the piano accompaniment, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand.

This system concludes the piano accompaniment for this section, ending with a final chord in the right hand.