

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.

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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.

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The Emerald Isle.

INTRODUCTION.

Edward German.

Allegro.

Piano.

p *f*

p *f* *p*

cres.

21266.

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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 two staves.

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 positioned above the lower staff.

The third system is marked *ff largamente* (fortissimo, broadly). It features two staves with a complex texture of chords and moving lines. The upper staff has many slurs and accents, while the lower staff has a more static accompaniment.

The fourth system concludes the section with two staves. The upper staff has a melodic line with a slur, and the lower staff has a corresponding accompaniment. The system ends with a double bar line and repeat dots.

Animato.

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

Allegro giocoso.

The *Allegro giocoso* section is written for two staves in 6/8 time. The upper staff has a lively, rhythmic melody with slurs, and the lower staff has a simple 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 'p' is present in the treble staff.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur over the final 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 'p' and an asterisk below the final measure.

Fourth system of musical notation. The treble staff has a slur. The bass staff features dynamic markings 'p' and asterisks in the first, third, and fifth measures.

Fifth system of musical notation. The treble staff has a slur and a dynamic marking 'ff'. The bass staff has dynamic markings 'p' and asterisks in the third and fourth measures.

Sixth system of musical notation, the final system on the page. The treble staff has a slur. The bass staff continues with the accompaniment.

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

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

JIG.
Presto. ♩ = 184.

Red. *

Red. * Red. *

fp

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a first ending bracket labeled '1.' and various melodic lines with slurs and accents.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. It includes dynamic markings such as *mf* and *ped.* with asterisks.

Third system of musical notation, showing further development of the musical themes. It includes a *ped.* marking at the end of the system.

Fourth system of musical notation, featuring a series of chords and melodic fragments. It includes multiple *ped.* markings with asterisks.

Fifth system of musical notation, characterized by a rhythmic pattern of eighth notes in the treble and chords in the bass. It includes several *ped.* markings with asterisks.

Sixth system of musical notation, concluding the page with a final melodic phrase and chordal accompaniment. It includes a *ped.* marking with an asterisk.

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 piano (*p*) dynamic marking 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 the instruction "Ped." followed by an asterisk.

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

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes and a final note with an accent (>). The left hand plays chords and a long, sweeping arpeggiated figure. A star symbol (*) is placed below the first measure, and the word "Ped." is written below the second measure.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand features a long, sweeping arpeggiated figure. A star symbol (*) is placed below the first measure.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand plays a series of chords with a slur over them. The left hand plays a rhythmic pattern of eighth notes. The word "Prestissimo." is written above the first measure, and "ff" is written above the second measure. "Ped." is written below the first measure, and a star symbol (*) is placed below the second measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with a slur over the entire system. The left hand plays a rhythmic pattern of eighth notes.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with accents (>) on the first and third notes of each measure. The left hand plays a rhythmic pattern of eighth notes with accents (>) on the first and third notes of each measure.

Nº 1.

CHORUS and DANCE.

Arthur Sullivan.

Allegro vivace ma non troppo.

Piano.

The musical score is written for piano in G major and 6/8 time. It consists of five systems of two staves each. The first system begins with a piano dynamic marking and a forte (f) dynamic marking. The tempo is 'Allegro vivace ma non troppo'. The score includes various musical notations such as notes, rests, slurs, and accents. Performance markings include 'Led.' (likely 'Led.' for 'Lead') and '(curtain)' with a fermata. There are also asterisks (*) and 'Led.' markings at the end of some phrases. The piece concludes with a final cadence.

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 whai ye mane, I'll be bound, -

BASSES ONLY.

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

This system contains a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "Are ye spak in' of Terence O' Brian at all?". The piano accompaniment consists of chords and moving lines in both hands.

tr *ped.* *

This system features piano accompaniment. The upper staff has a trill (*tr*) and a pedaling instruction (*ped.*). The lower staff continues the accompaniment. A star symbol (*) is at the end of the system.

ped. * *ped.*

This system features piano accompaniment. The lower staff has a pedaling instruction (*ped.*) and a star symbol (*). The upper staff continues the accompaniment. Another pedaling instruction (*ped.*) is present in the lower staff.

SOP. & ALTI.

And it's

tr *

This system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "And it's". The piano accompaniment includes trills (*tr*) and a star symbol (*) at the end of the system.

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

This system contains the first three staves of music. The top staff is the vocal line for the choir, with lyrics: "For it's Ter - ence, they tell, has an el - e - gant style, And there's". The second staff is the bass line for the choir, with lyrics: "For it's Ter - ence, they tell has an el - e - gant style, And there's". The third staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *f* and *Red.*, and asterisks indicating specific performance points.

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

This system contains the next three staves of music. The top staff is the vocal line for the choir, with lyrics: "not a col - leen but would die for his smile; He's the red - hot - test re - bel in". The second staff is the bass line for the choir, with lyrics: "not a col - leen but would die for his smile; He's the red - hot - test re - bel in". The third staff is the piano accompaniment, continuing from the previous system. It includes dynamic markings such as *f* and *Red.*, 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!

This system contains the final three staves of music on the page. The top staff is the vocal line for the choir, with lyrics: "all of this Isle. And that's why we're hold - in' this op - en - air ball!". The second staff is the bass line for the choir, with lyrics: "all of this Isle. And that's why we're hold - in' this op - en - air ball!". The third staff is the piano accompaniment, concluding the piece. It includes dynamic markings such as *f* and *Red.*, 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 is a forte (*f*) dynamic marking at the beginning. There are markings for 'Ped.' and 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 bun.dle o' hay! It's me.self that is dress'd In my best, And dis .

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

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

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

Unis.

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

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

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

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

- 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 staff. The vocal line begins with a rest, followed by the lyrics '- vour neen, If your hat you'll be rai - sin' And walk in' a -'. 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 with the lyrics '- way. Now, sure it's me - self will not stand in your way! A -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left 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 with the lyrics 'If your hat you'll be - coush - la ma - vour neen, A - coush - la ma - crae!'. The piano accompaniment includes a section marked 'Red.' (ritardando) and an asterisk (*). The piano part features complex chordal textures and a melodic line in the right hand.

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 with the lyrics 'rai - sin' and walk in' a - way, See, now sure it's me - self will not stand in your'. The piano accompaniment features a rhythmic pattern of chords in both hands.

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.

TERENCE.

NORA.

My friends!

A Sax-on

Piano.

TERENCE.

NORA. stran-ger! No, Ma-vour-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?*

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

cres: sf

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

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

cres: sf

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

-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.

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.

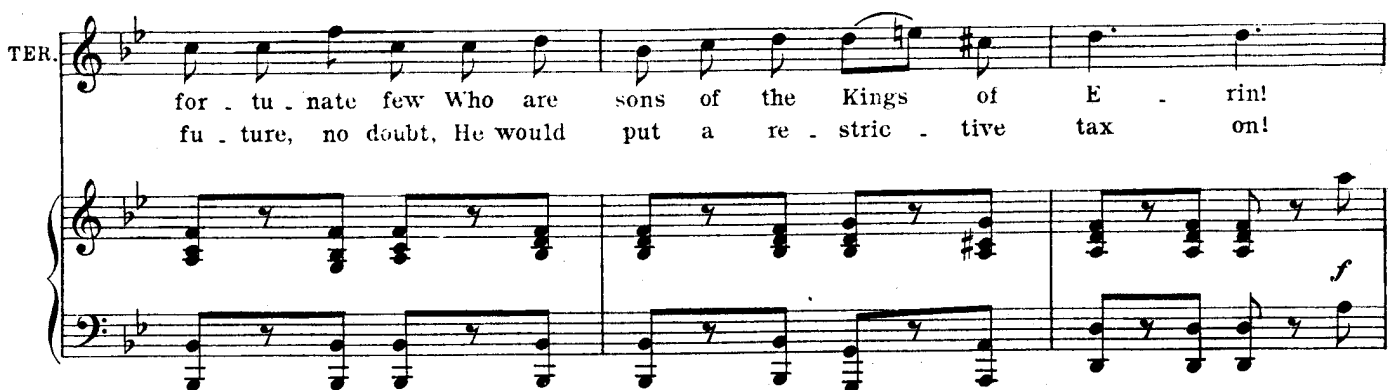
TER.

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

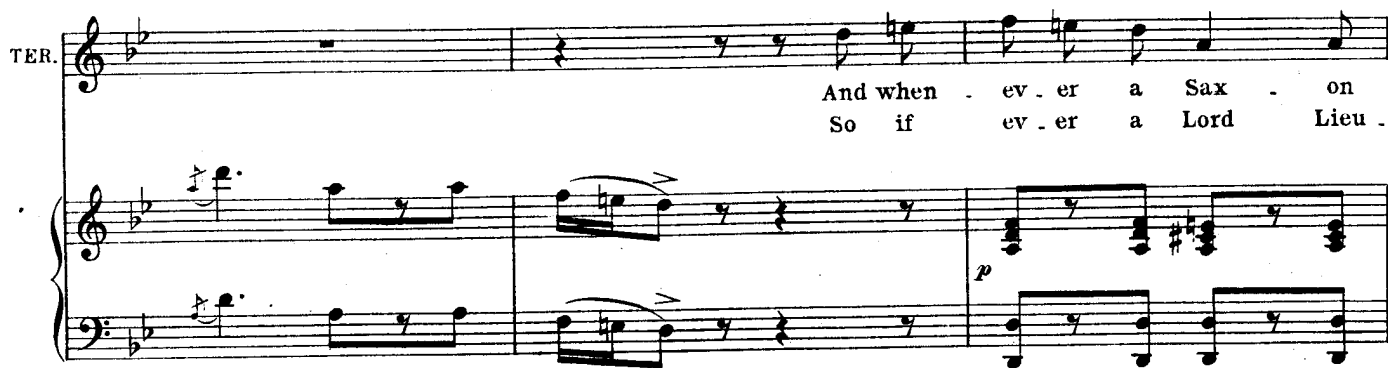
True blue!
 Rout out!

True blue!
 Rout out!

CHO.

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: _____

CHO. 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 -

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.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music starts with a forte (*f*) dynamic. The right hand features a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment with chords and single notes.

MURPHY.

- 1. Of
- 2. Now

Musical notation for the piano accompaniment corresponding to the first two verses. It consists of two staves (treble and bass clef) in 2/4 time. The music is marked piano (*p*). The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

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-

Musical notation for the piano accompaniment for the first verse. It consists of two staves (treble and bass clef) in 2/4 time. The music is marked piano (*p*). The right hand has a chordal accompaniment, and the left hand has a rhythmic accompaniment.

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

Musical notation for the piano accompaniment for the second verse. It consists of two staves (treble and bass clef) in 2/4 time. The music is marked piano (*p*). The right hand has a chordal accompaniment, and the left hand has a rhythmic accompaniment.

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!

GIRLS.

CHORUS.

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 first and third measures of the first system.

Continuation of the piano accompaniment, showing two staves with various chords and melodic lines. It includes dynamic markings like *p* and accents (>).

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 verse, including the vocal line with lyrics and the piano accompaniment.

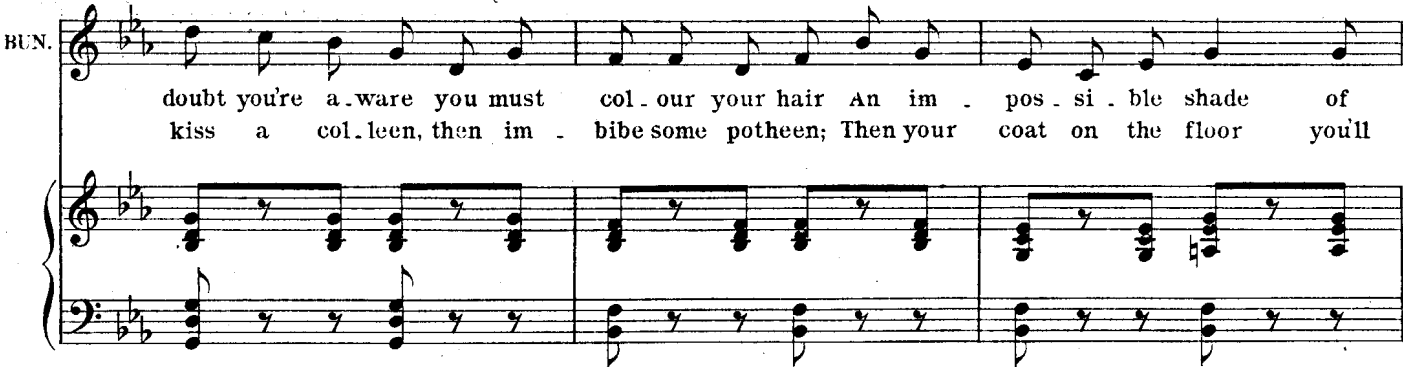
BUN.

-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

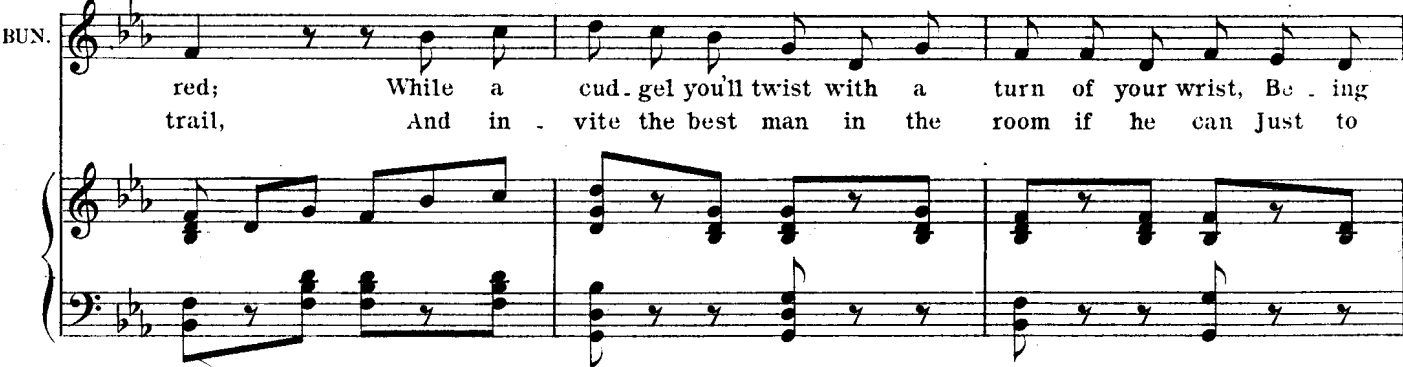
Musical notation for the second verse, including the vocal line with lyrics and the piano accompaniment.

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 register and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. The key signature has two flats, and the time signature is 4/4.

BUN.

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

The second system continues the musical piece. The piano accompaniment includes a 'ten.' (tension) marking in the bass line and a 'Red.' (redaction or correction) marking below the bass line. The vocal line maintains its melodic flow.

BUN.

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 -

The third system shows a change in the piano accompaniment, with more active eighth-note patterns in both hands. The vocal line continues with the same melodic structure.

BUN.

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

The fourth system concludes the page's musical notation. The piano accompaniment remains consistent in style with the previous systems, supporting the vocal melody.

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.

The first system of the musical score 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 forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff has a melodic line with eighth notes and some accents (>). The lower staff continues with a steady eighth-note accompaniment.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff has a melodic line with eighth notes and accents. The lower staff maintains the eighth-note accompaniment.

The fourth system includes a trill (*tr.*) in the upper staff and a forte (*f*) dynamic marking in the lower staff. The melodic line in the upper staff features eighth notes and a trill, while the lower staff continues with eighth notes.

The fifth system continues the piece. The upper staff has a melodic line with eighth notes and accents. The lower staff continues with eighth notes.

The sixth system concludes the piece. The upper staff has a melodic line with eighth notes and accents. The lower staff continues with eighth notes.

Two systems of piano accompaniment in G minor, 4/4 time. The first system features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The second system includes trills in the treble and accents in both staves.

EXIT OF CHORUS.

Andante.

Three systems of piano accompaniment in G minor, 6/8 time. The music is marked "Andante" and "p". The first system has a simple bass line and chords. The second system features a more active treble line with eighth-note patterns. The third system includes a "rall." marking and a fermata over the final chord.

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.

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

MURPHY. *mf*

MOL. 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 of the score features a vocal line for MUR. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "world that is found at the end of a sigh! Yes, the world where she dwells is the". The piano accompaniment consists of two staves, with a *pp* dynamic marking in the right hand.

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

The second system of the score features a vocal line for TER. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "fair World of Seem-ing, The world that is found at the end of a sigh, of a". The piano accompaniment consists of two staves.

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

pp colla voce p a tempo

The third system of the score features three vocal parts (MOL., TER., and MUR.) and a piano accompaniment. The MOL. part begins with a treble clef and a key signature of one sharp (F#), with lyrics "The world where she dwells is a". The TER. part begins with a treble clef and a key signature of one sharp (F#), with lyrics "sigh" followed by a long horizontal line and then "The world where she dwells is a". The MUR. part begins with a treble clef and a key signature of one sharp (F#), with lyrics "The world where she dwells is a". The piano accompaniment consists of two staves, with a *pp colla voce p a tempo* dynamic marking in the right hand.

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.

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!

BUN. 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!

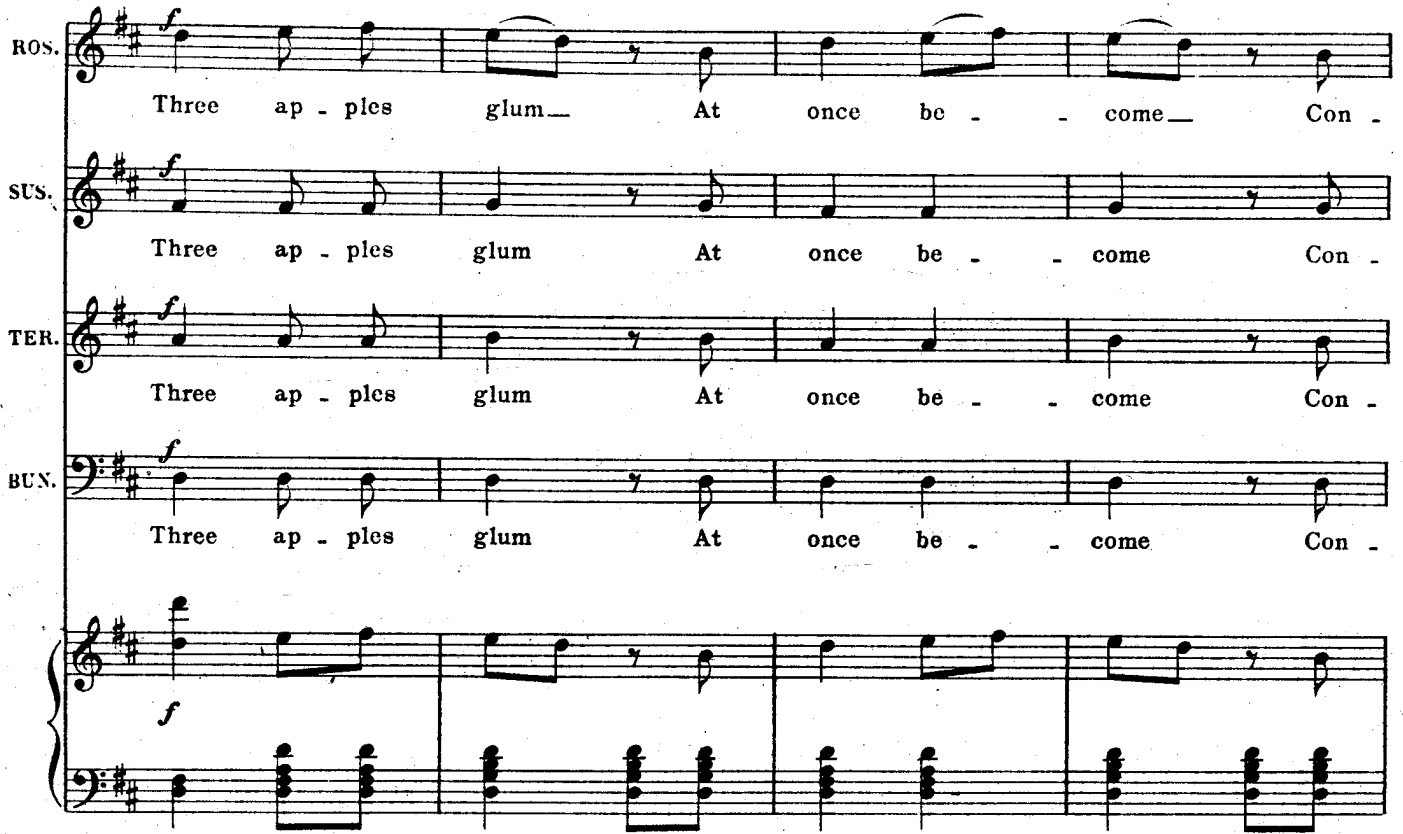
BUN. Cal - cu - la - tion The fruit of its la - bour bears!

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 -



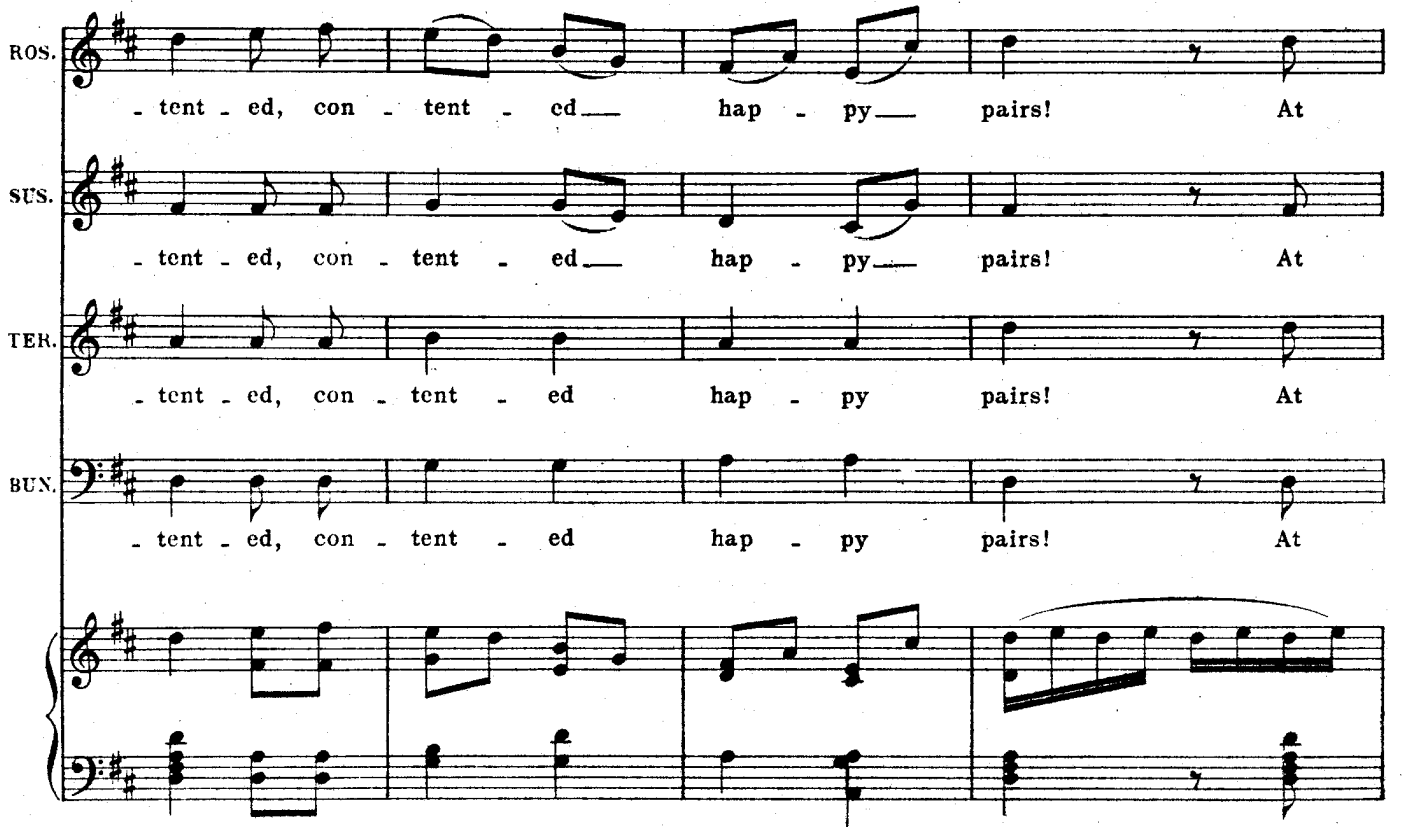
The first system of the musical score features four vocal staves (ROS., SUS., TER., BUN.) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "Three ap - ples glum— At once be - - come— Con -". The piano accompaniment is in bass clef with the same key signature, starting with a forte (f) dynamic. The melody consists of quarter and eighth notes, with some slurs and ties.

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



The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "- tent - ed, con - tent - ed— hap - py— pairs! At". The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature, continuing the melody from the first system. The lyrics are: "- 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

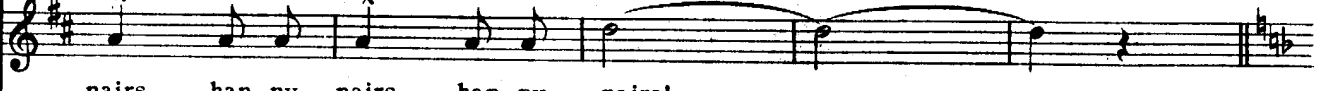
TER.  hap - py pairs, pairs, hap - py pairs, hap - py


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 musical notation from the first system. It features similar melodic and bass line patterns with various note values and slurs.

The third system of the 'DANCE' section begins with the tempo marking *Animato.* in the left margin. The upper staff shows a more active melodic line with slurs and accents. The lower staff continues with a bass line of chords and notes.

The fourth system continues the piece, showing a melodic line with a long slur and a bass line with chords and notes.

The fifth and final system of the 'DANCE' section on this page. It concludes with a melodic line and a bass line, ending 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 left hand.

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 the fourth system is written in two staves (treble and bass clef). It includes a *p ten:* marking in the bass staff.

LORD L.

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

The first system of the musical score for Lord L. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff 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 is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a steady rhythmic accompaniment with chords and moving lines.

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 vocal line has a long note at the end of the phrase. The piano accompaniment continues with similar rhythmic patterns.

COUNTESS.

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

The musical score for the Countess features a vocal line and a piano accompaniment. The lyrics are "And I, his wife, of high de - gree, En - hance my hus - band's". The piano accompaniment includes a section marked "ten:" (tension) and "Ped." (pedal). The music is characterized by flowing lines and harmonic support.

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 a piano accompaniment. The lyrics are "dig - ni - tee! And I'm his pri - vate chap - lain, who To". The piano accompaniment provides a steady accompaniment for the vocal line.

COUNTRESS. *mf*
For

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

LORD LIEUTENANT. *mf*
For

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

mf *p*

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

COUN. Ire - land.
CHA. Ire - land.
LORD L. Ire - land.

meno mosso.

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.

can't be too par - tic - u - lar! Tho' few such girls there prob.ab.ly are, I in -
 can't 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
rall.
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, And soon the day will die!

pp

pp

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

Ad. * *Ad.* *

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

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

Detailed description: This system contains the second and third lines of music. The top line is the vocal part for ROS., with lyrics "_____ with gen - tle sigh, Will spread her pall, _____ Will spread her". The bottom two lines are the piano accompaniment, continuing from the first system.

ROS. pall! _____

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal part for ROS., with lyrics "pall! _____". The bottom two lines are the piano accompaniment, featuring a long, sustained chord in the right hand.

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

p

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

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

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

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

v *f* *Ped.* * *Ped.* *

ROS. doubt - ing heart, my

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

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

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

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

pp *ppp* *Ped.* * *Ped.* * *Ped.* *

No 11.

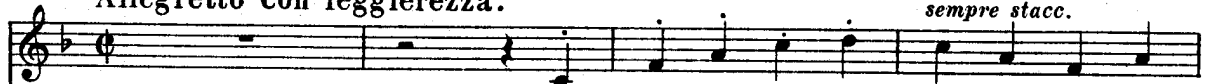
QUINTET (Rosie, Susan, Molly, Terence & Bunn.)

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 -

p

ROS. - na!

SUS. - na!

MOL. - na!

TER. - na!

BUN. - na!

pp

Ad.

No. 12.

Entrance of Soldiers.

Arthur Sullivan.

Alla Marcia.

Piano.

The first system of music 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 piano (*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 piece. It features a prominent melodic line in the upper staff with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) appears in the lower staff towards the end of the system, and the word *Ped.* (pedal) is written below the bass staff.

The third system continues the piece. It features a prominent melodic line in the upper staff with eighth notes. The lower staff has a rhythmic accompaniment. The word *Ped.* (pedal) is written below the bass staff, accompanied by asterisks marking specific points in the music.

The fourth system continues the piece. It features a prominent melodic line in the upper staff with eighth notes. The lower staff has a rhythmic accompaniment. The word *Ped.* (pedal) is written below the bass staff, accompanied by asterisks marking specific points in the music.

The fifth system concludes the piece. It features a prominent melodic line in the upper staff with eighth notes. The lower staff has a rhythmic accompaniment. The system 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 -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -". The middle staff is a bass line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and eighth notes.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- lev - en; From that you will ga - ther, will ga - ther, may - be, That we". The middle staff is a bass line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and eighth notes.

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

GIRLS. *mf* Come _____ the

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "come from the coun - ty of Dev. on. Come _____ the". The middle staff is a bass line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and eighth notes. A "GIRLS." section begins in the top staff with a melodic line and a *mf* dynamic marking. The piano accompaniment continues with chords and eighth notes.

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

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

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

GIR. dumb? Hark! ye red in .

dumb? Hark! ye red in .

Red. *

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

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

Red. *

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 is written in a soprano clef with a treble clef, and the piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "We should be, if in De - von - shire now, (As it ." The piano accompaniment includes dynamic markings *f* and *p*.

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 of music continues the vocal line and piano accompaniment. The lyrics are: "may be a . mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In ." The piano accompaniment features a steady eighth-note bass line.

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 of music concludes the vocal line and piano accompaniment. The lyrics are: "- stead of brave men at 'at - ten - tion?' But work be - in' o - ver to -". The piano accompaniment continues with the same eighth-note bass line.

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



The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- lay, may - be, As it now is a quar - ter to sev - en, - Sir". The middle staff is a vocal line in bass clef with lyrics: "- day, may - be, As it now is a quar - ter to sev - en, - Sir". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

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



The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The middle staff is a vocal line in bass clef with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8.

SOL. De - von! That we're

De - von! That we're

cres:

*And. * And. * And. **



The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "De - von! That we're". The middle staff is a vocal line in bass clef with lyrics: "De - von! That we're". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8. The piano part includes a *cres:* marking and a series of *And.* markings with asterisks.

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

Detailed description: This system contains the first four staves of music. The first two staves are for the GIRL (GIR.) and SOLOIST (SOL.) vocal parts, both in treble clef. The GIRL part has lyrics 'From De - von, Sax - on De - von, have ye come'. The SOLOIST part has lyrics 'De - von, have we come, _____ A - march - in' to the'. The next two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature.

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:*

Detailed description: This system contains the next four staves of music. The first two staves are for the GIRL (GIR.) and SOLOIST (SOL.) vocal parts. The GIRL part has lyrics 'To drown us with the rat - tle of a drum, to' and a *cres:* marking. The SOLOIST part has lyrics 'rat - tle of the drum, _____ a - march - in', *cres:*' and 'rat - tle of the drum, _____ a - march - in', *cres:*'. The next two staves are for the piano accompaniment. The music continues in the same key and time signature as the first system.

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 staves (GIRL and SOLOIST) and a piano accompaniment. The GIRL and SOLOIST parts have identical lyrics: 'drown us, to drown' and 'march in; From De'. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. The lyrics are placed below the vocal staves. At the bottom of the piano part, there are dynamic markings: 'Red.' followed by an asterisk, repeated four times.

GIR. us - with a drum,

SOL. von have we come,

Red. * Red. *

Detailed description: This system contains the next four measures of the piece. It features two vocal staves (GIRL and SOLOIST) and a piano accompaniment. The GIRL and SOLOIST parts have identical lyrics: 'us - with a drum,' and 'von have we come,'. The piano accompaniment continues with chords and melodic lines. The lyrics are placed below the vocal staves. At the bottom of the piano part, there are dynamic markings: 'Red.' followed by an asterisk, repeated twice. A fortissimo (ff) marking is present above the vocal staves in the third measure.

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 Ped.

4 sf 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 with a 'Ped.' symbol and an asterisk.

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.' symbol is present at the end of the section.

SER. _____ And the

CHO. *TUTTI.* 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. Dynamics markings include 'p' (piano) and 'mf' (mezzo-forte).

*

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

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

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

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

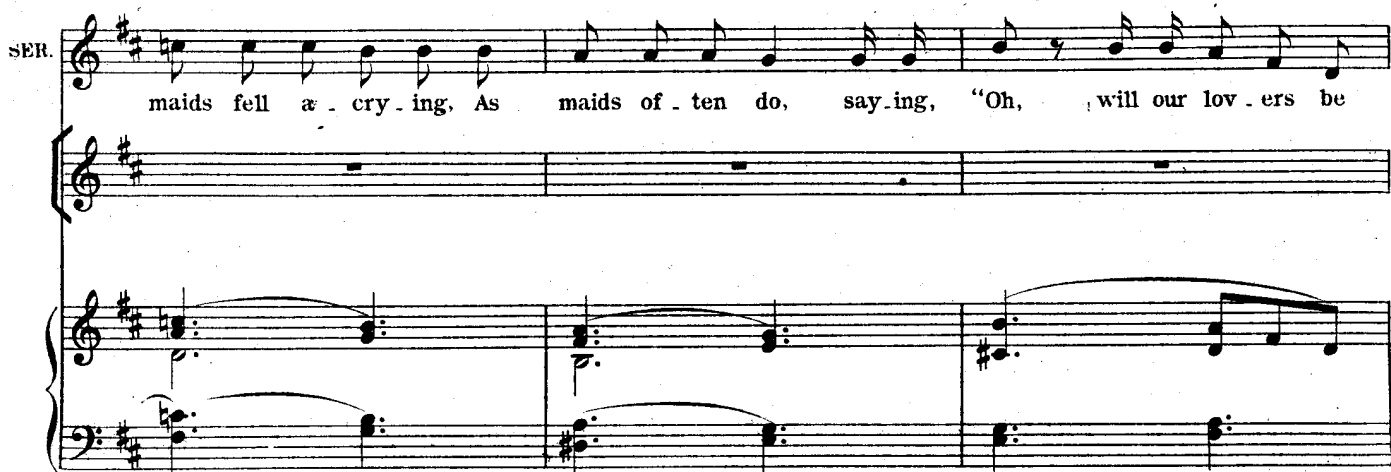
CHO. bim - ble and a bum - ble and the best of 'em!

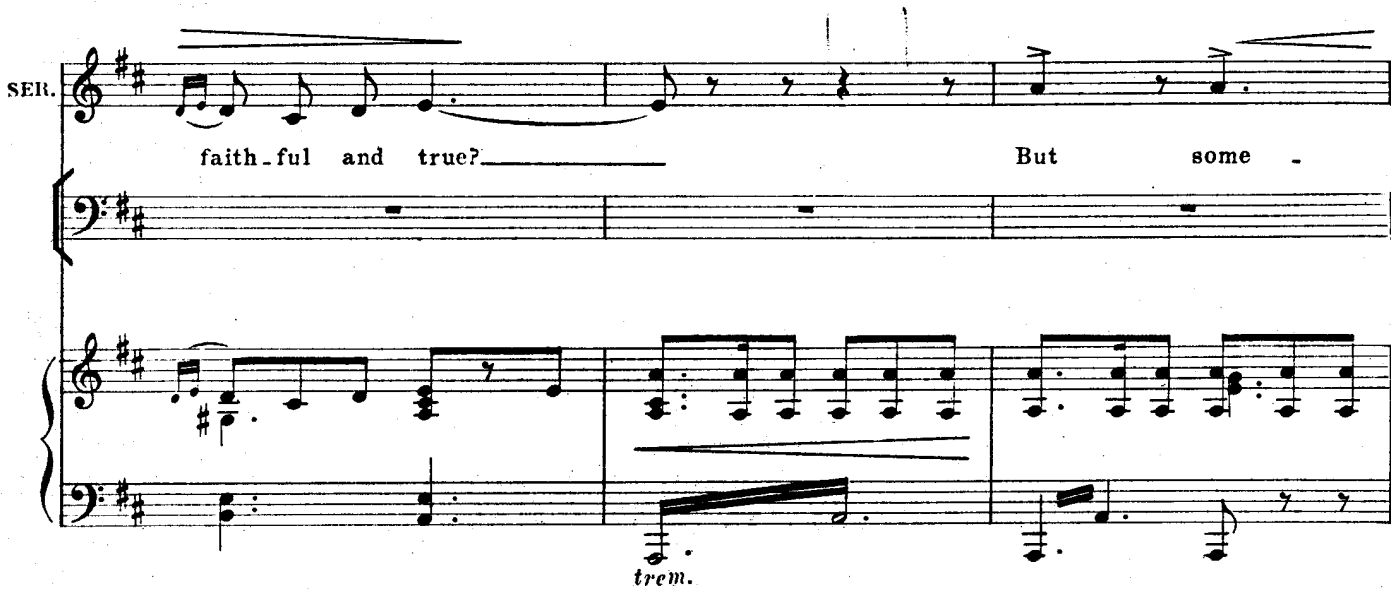
SER. lumps in their throats

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

And the

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" with a long horizontal line. 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 "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 "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

Rev.

Rev. * *Rev.* * *Rev.* * *Rev.* * *Rev.* * *Rev.* * *ff*

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.

The instrumental introduction consists of two staves. The top staff is for the vocal part, labeled 'Bunn.', and the bottom staff is for the piano accompaniment, labeled 'Piano.'. The music is in the key of D major (two sharps) and 2/4 time. The tempo is 'Allegro con brio'. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes.

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,—

The first vocal line is for 'BUNN.' and 'BUN.'. The lyrics are: '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,—'. The piano accompaniment continues with a similar rhythmic pattern.

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—

The second vocal line is for 'BUN.'. The lyrics are: '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—'. The piano accompaniment continues.

BUN.

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

The third vocal line is for 'BUN.'. The lyrics are: 'fai - ries play. But the tales I had heard of just like you; But when - ev - er you - hear of'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

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

cantabile

BUN. 1

An - gus da Dar - dine,
An - gus da Dar -

BUN. 2 MOLLY off stage.

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.

CHO. ah: ah:
ah: ah:

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

Red. * *Red.* *

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

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

Red. * *Red.* *

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.

mf f Ped.

* Ped. *

Ped. * Ped. *

BUNN.

Their fa - thers fought at - Ram - il - lies, And

pp

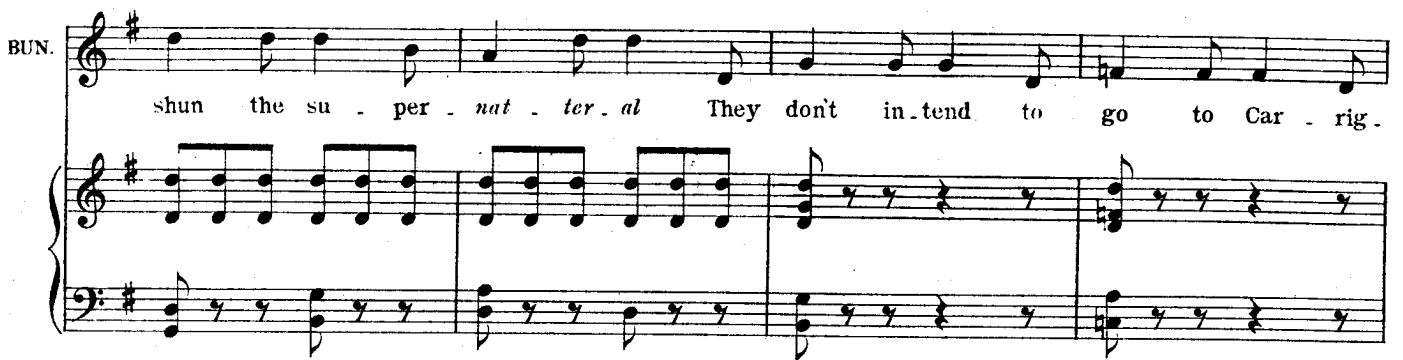
BUN.

they're pre - par'd to scat - ter all The ar - mies in the world's a

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

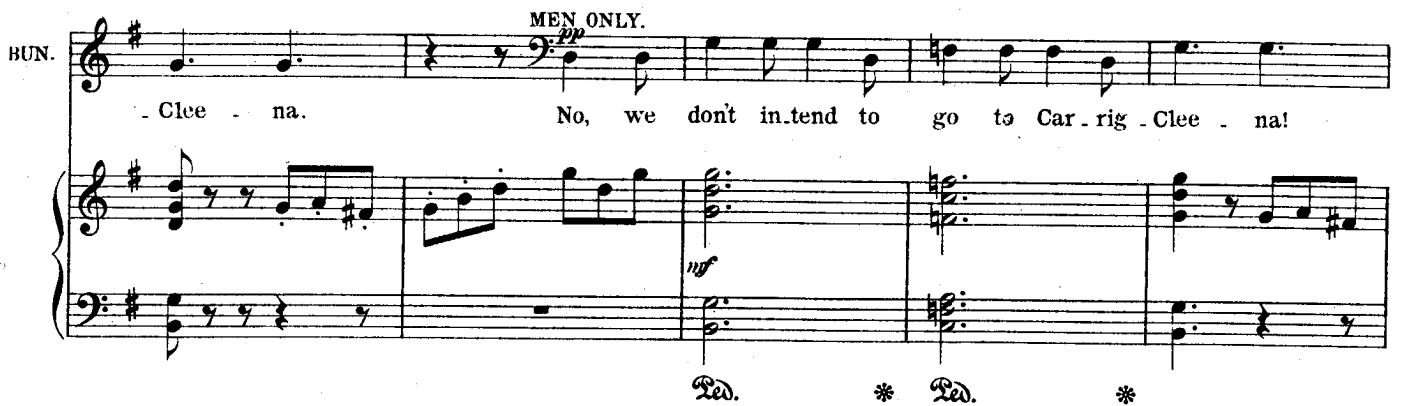


BUN. *shun the su - per - nat - ter - al They dont in - tend to go to Car - rig -*



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

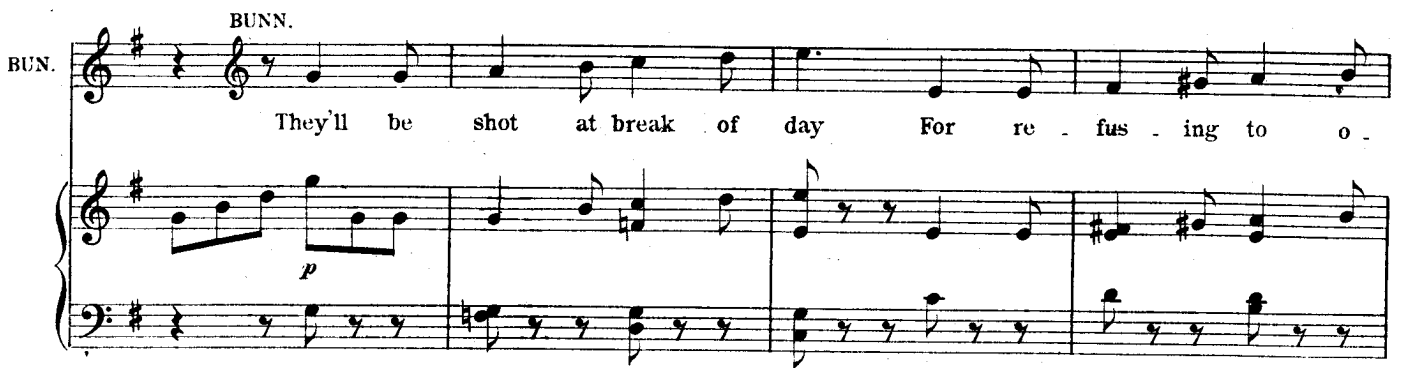
MEN ONLY.



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 - Clee . 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

ped. *

TER. dread, For I'll be safe at

dim. molto

TER. Car - rig - Cle - na. For

GIRLS. For

SOLDIERS. For glo - ry's

p

ped. * *ped.* *

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



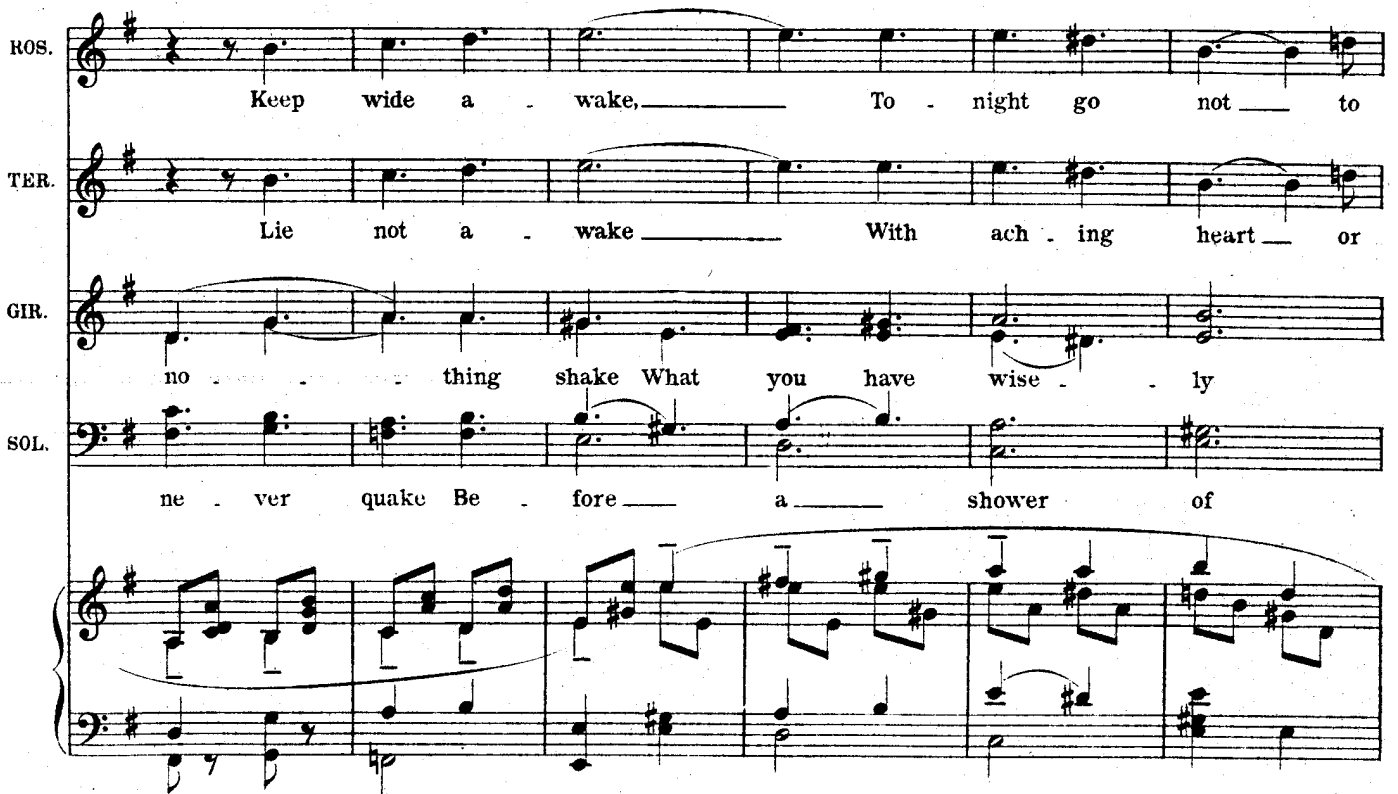
The first system of the musical score features four vocal parts: ROSA (ROS.), TERESA (TER.), GIRL (GIR.), and SOLO (SOL.). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines are written in treble clef, while the solo part is in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: ROSA: "Be, for my sake, By pru - dence led;"; TERESA: "Sweet - heart, be - take Thy - self to bed;"; GIRL: "good - ness' sake The dan - ger dread; Let"; SOLO: "sake Though we have bled, And". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

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



The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: ROSA: "Keep wide a - wake, To - night go not to"; TERESA: "Lie not a - wake With ach - ing heart or"; GIRL: "no thing shake What you have wise - ly"; SOLO: "ne - ver quake Be - fore a shower of". The piano accompaniment continues with the same musical style and dynamic markings.

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 (Tenor, Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are written in treble clefs, while the piano accompaniment is in bass clef. 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. The piano accompaniment consists of chords and moving lines in both hands.

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 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. The piano accompaniment continues with chords and moving lines.

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 -

Red. * *Red.* *

TER. - na!

ROS. - na!

GIR. - na!

SOL. - na!

accl:

f

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 -

Ped. *mf*

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!"

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

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-tons an-swer "No!"
 SOLDIERS MURMURING.
 We don't intend to go to Carrig-

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

Red.

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

*And. * And. **

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

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

fff largamente

*And. * And. **

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.

Led.

* Led.

* Led.

*

ROS.
 COU.
 CHA.
 LORD L.
 CHO.
 Red. * *Red.* * *Red.* *

Could you make them
of po si tion, Should not lend an
of po si tion, Should not lend an
of po si tion, Should not lend an
un daunt ed, Naught could make them
un daunt ed, Naught could make us

ROS.
 COU.
 CHA.
 LORD L.
 CHO.
 Red. * *Red.* * *Red.* * *Red.* * *Red.* *

face a place. By Fai ry Clee na haunt
ear, my dear, To vul gar su per sti
ear, my dear, To vul gar su per sti
ear, my dear, To vul gar su per sti
face a place; By Fai ry Clee na haunt
face a place, By Fai ry Clee na haunt
face a place, By Fai ry Clee na haunt

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 don't 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 -

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

GIRLS. Now
MEN. Now

CHO. — 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.

CHO. 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!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of notes with a dynamic marking of *pp* and the word "Ah!" written below. The piano accompaniment consists of chords and moving lines in both hands, also marked *pp*.

The piano accompaniment for the first system, showing the right and left hand parts with various chordal textures and melodic fragments.

da Dar - dine!

Allegro.

CHAPLAIN.

Ah! Ah!

I do not think this dod - der - ing old

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with "Ah!" and then continues with the lyrics "I do not think this dod - der - ing old". The tempo is marked **Allegro.** and the character is identified as the CHAPLAIN.

Allegro

The piano accompaniment for the second system, showing the right and left hand parts with a rhythmic pattern of chords and moving lines.

COUNTESS.

do - tard

Be - lieves what he has told us!

Doc - tor Fid - dle! I

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with the lyrics "do - tard Be - lieves what he has told us! Doc - tor Fid - dle! I". The piano accompaniment consists of chords and moving lines in both hands.

do not think that

a - ny one in Ire - land Would dare

to try to

The fourth system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with the lyrics "do not think that a - ny one in Ire - land Would dare to try to". The piano accompaniment consists of chords and moving lines in both hands.

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!*

CHORUS. *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 shows the vocalists repeating the phrase "Come, come a - way, come a - way, Come to the" as they exit the stage. The vocal line is in treble clef. The piano accompaniment is in bass clef. The system includes *dim.* and *p* markings, and ends with a fermata.

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

caves of Car - rig - Clee - na!

This system continues the vocal line with the lyrics "caves of Car - rig - Clee - na!". The vocal line is in treble clef. The piano accompaniment is in bass clef. The system features a *tr* (trill) marking and ends with a fermata.

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.* *