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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NEW YORK — SYDNEY

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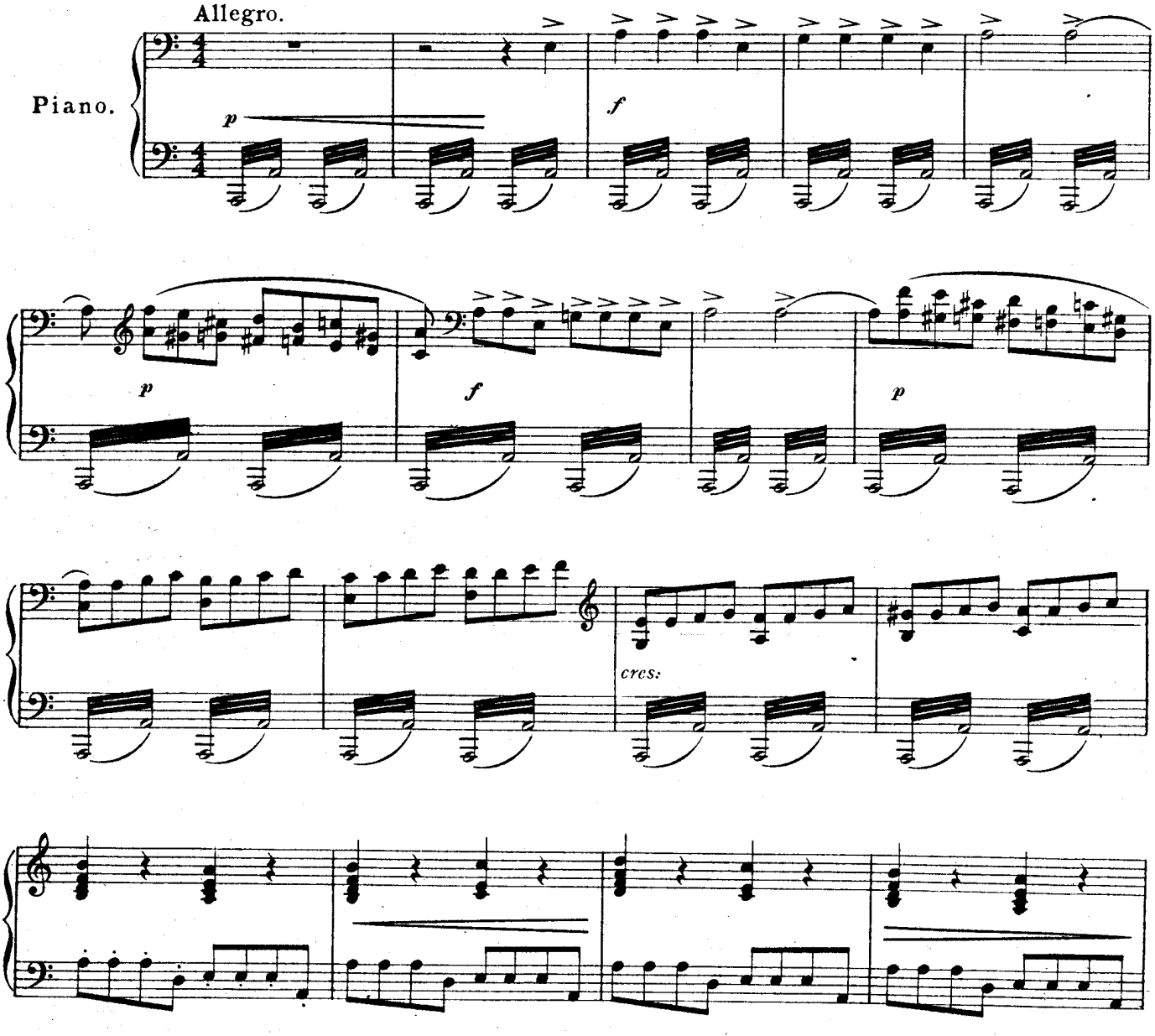
The Emerald Isle.

INTRODUCTION.

Edward German.



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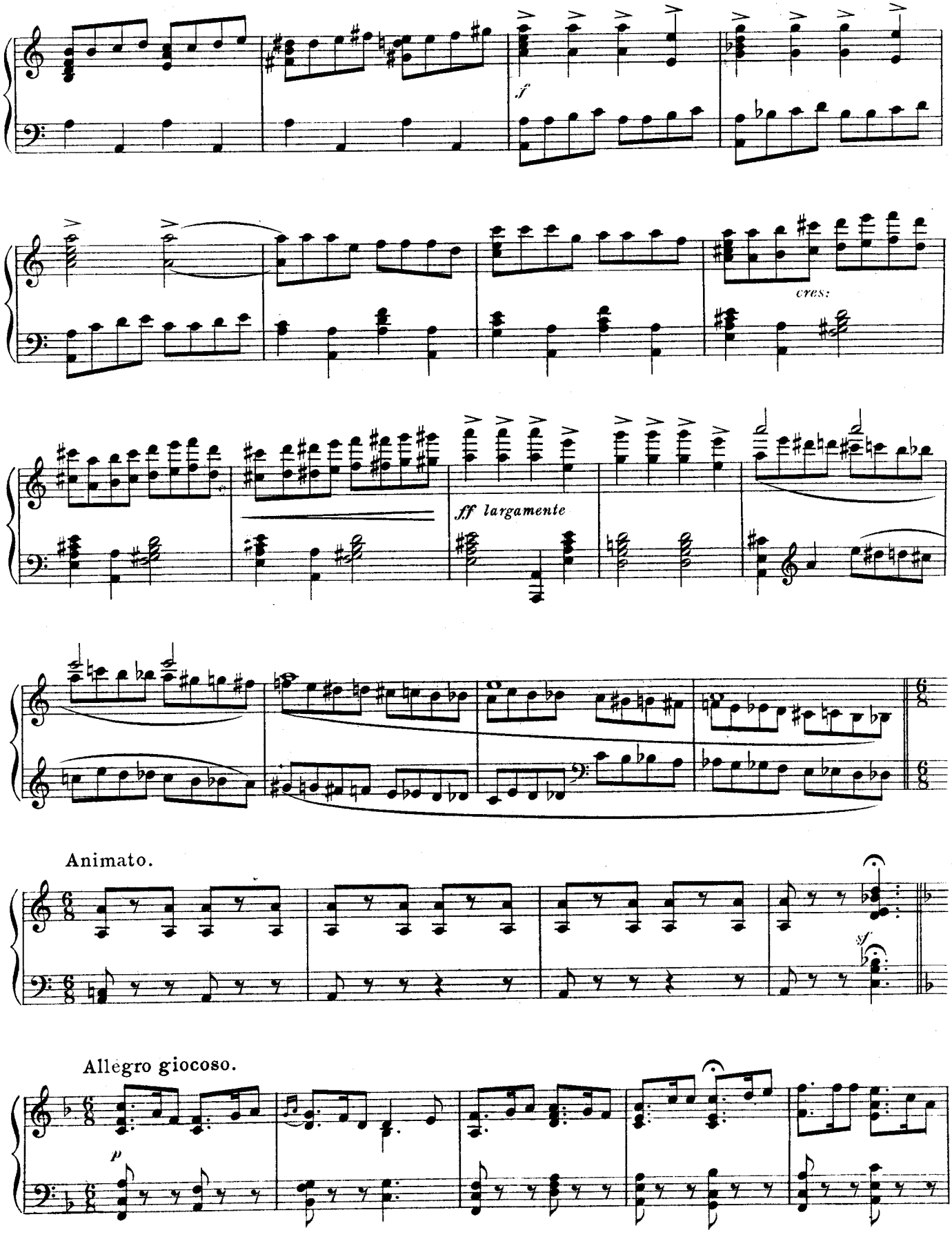
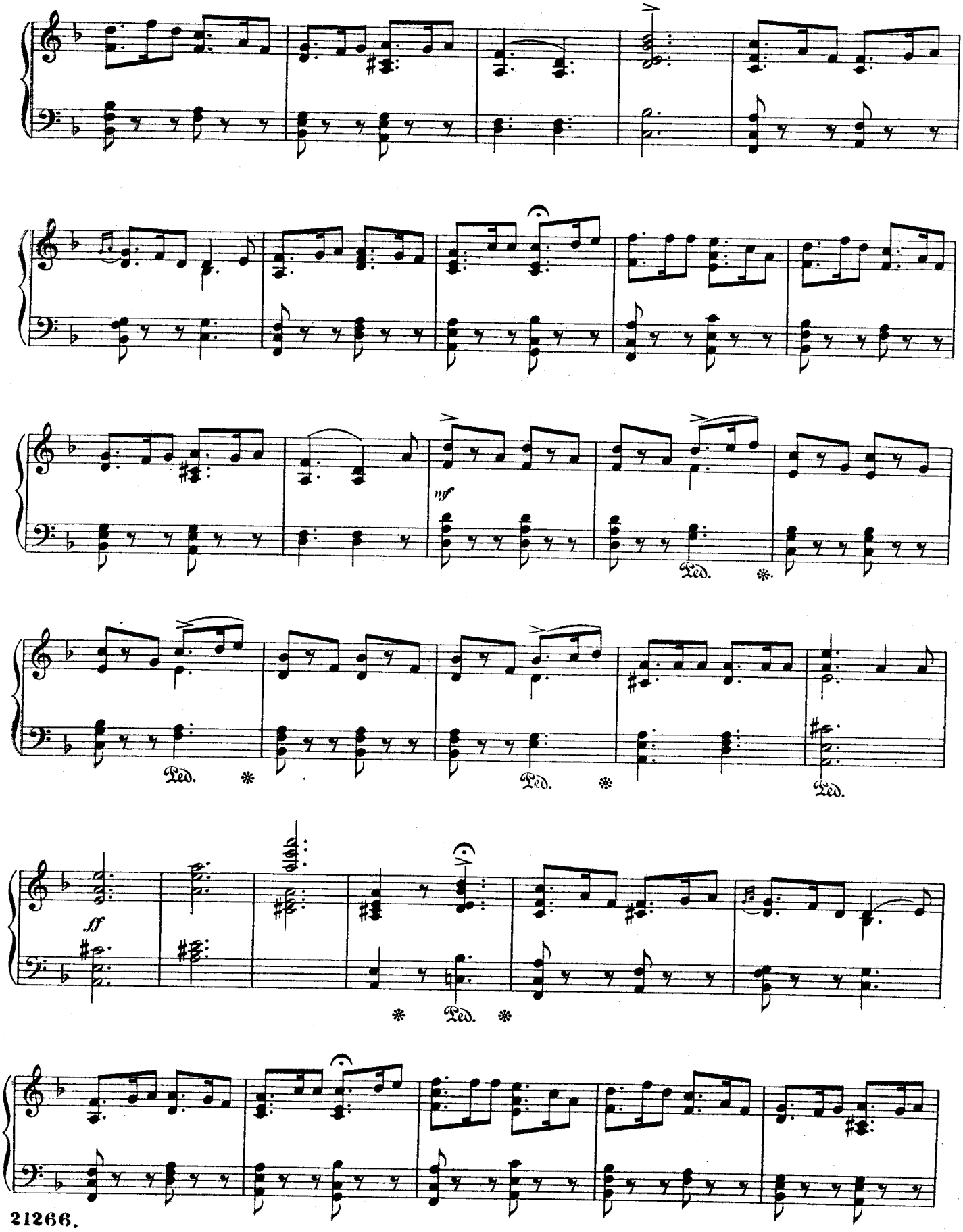
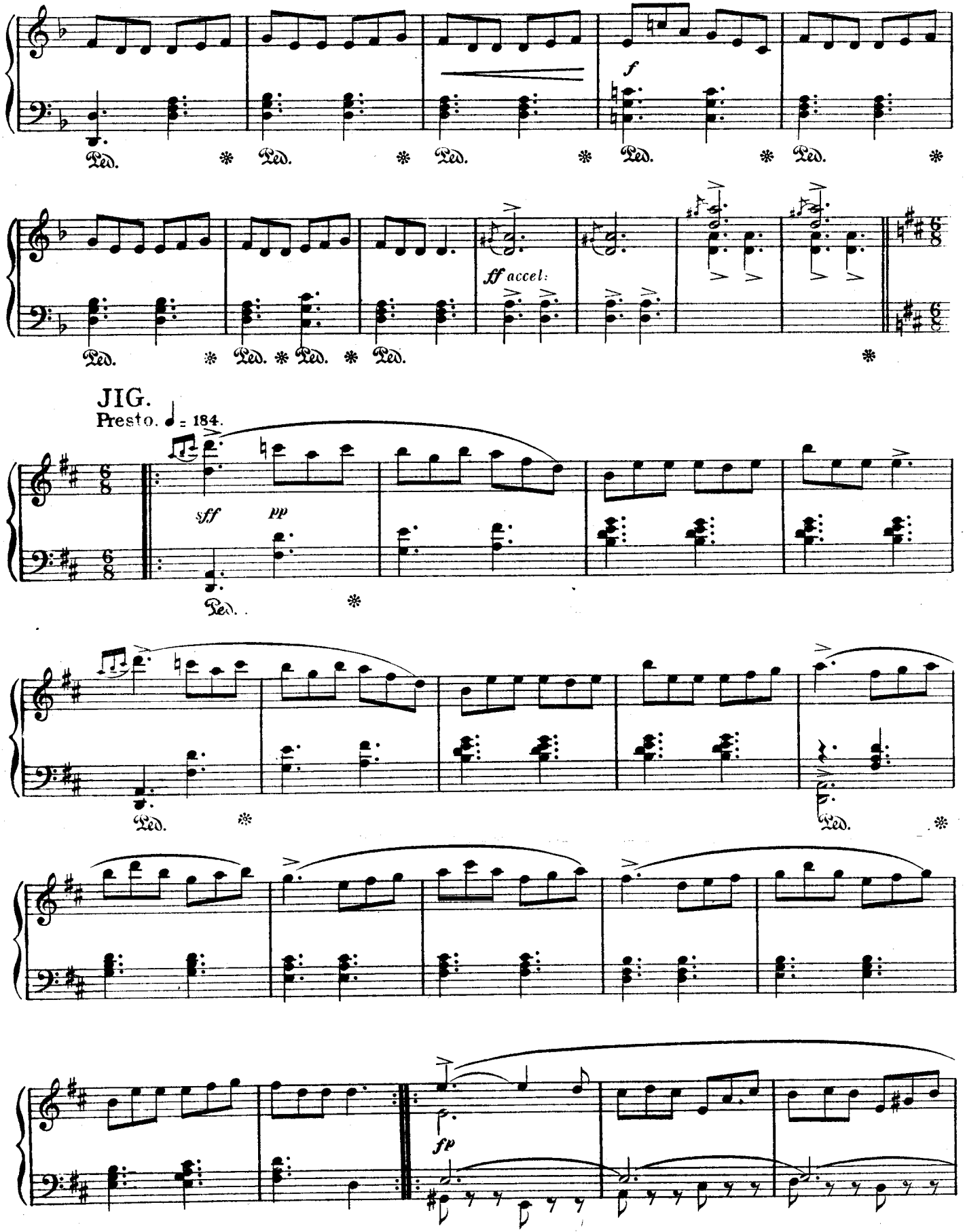
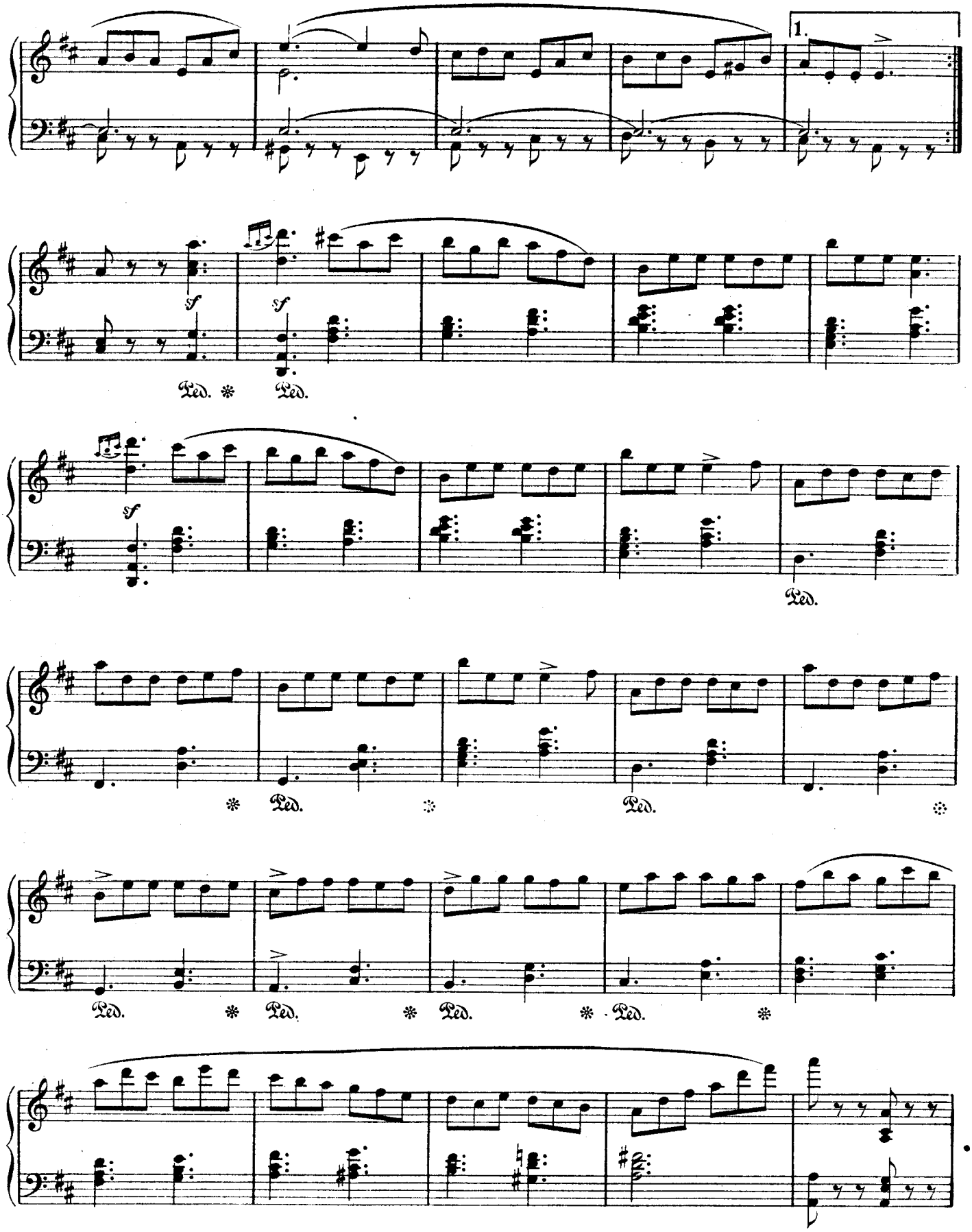
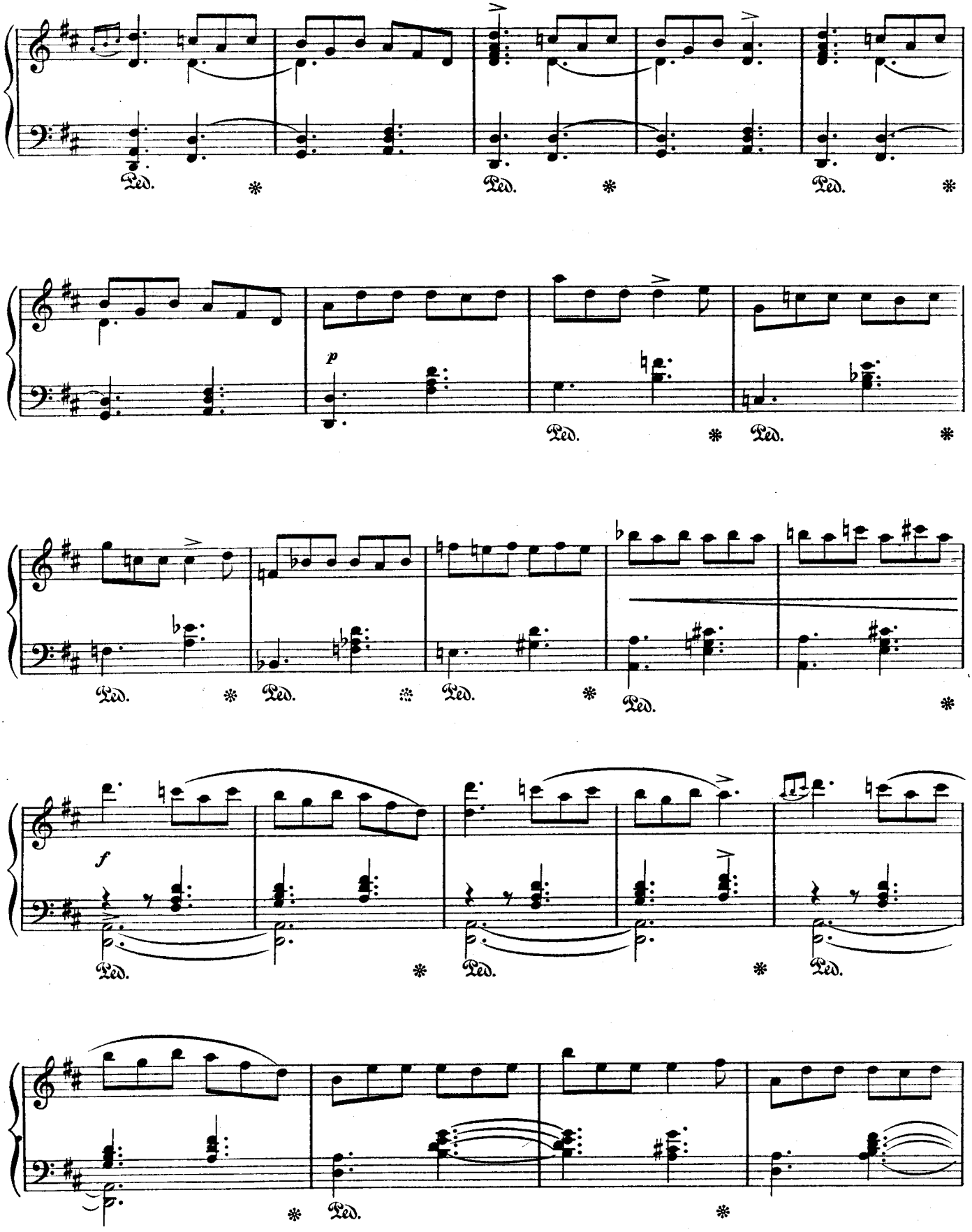
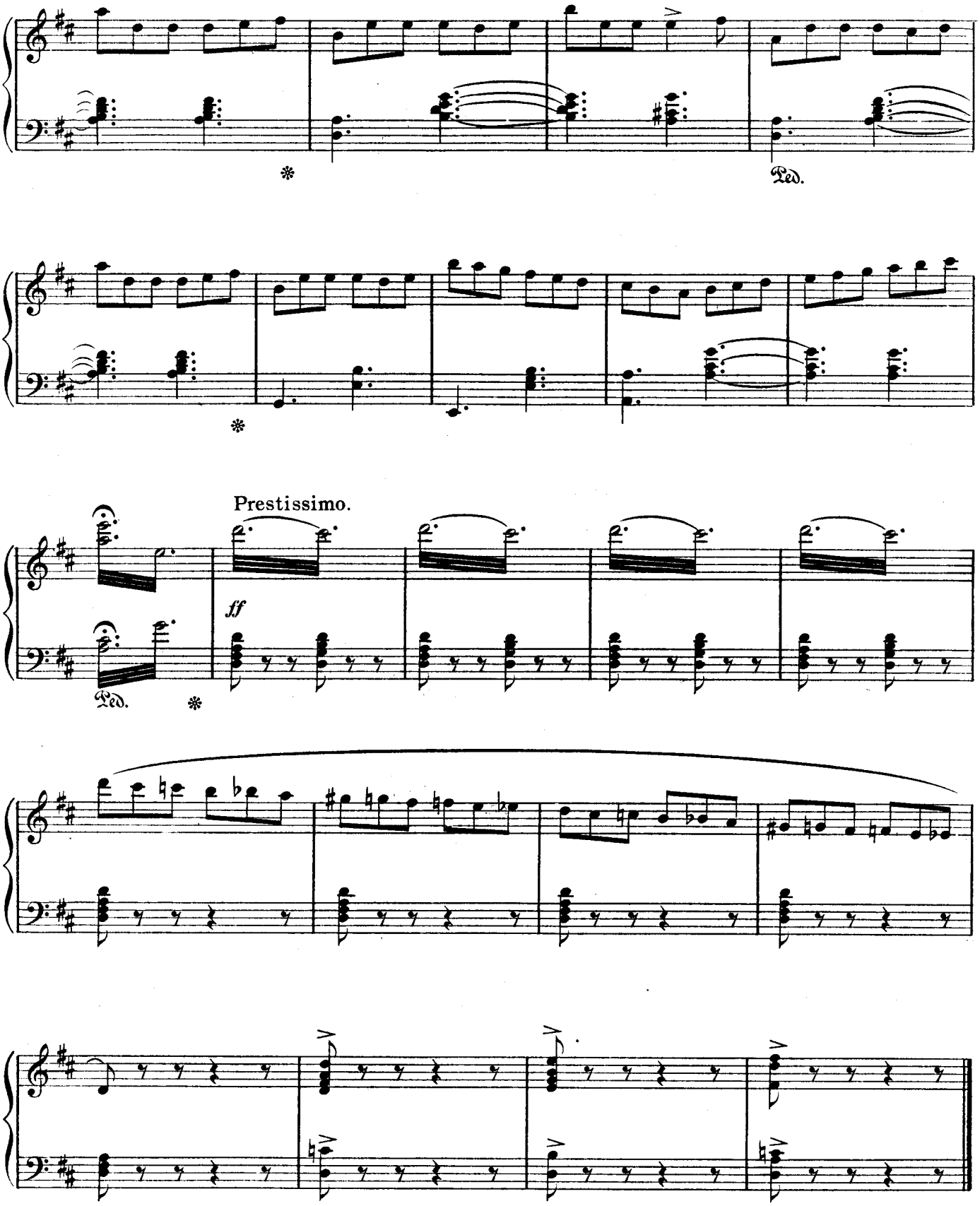

f
cres:
ff largamente
Animato.
sf
Allegro giocoso.
p


mf
Ped.
Ped.
Ped.
ff
Ped.


f
Ped.
ff accel:
JIG.
Presto. ♩ = 184.
sff
pp
fp

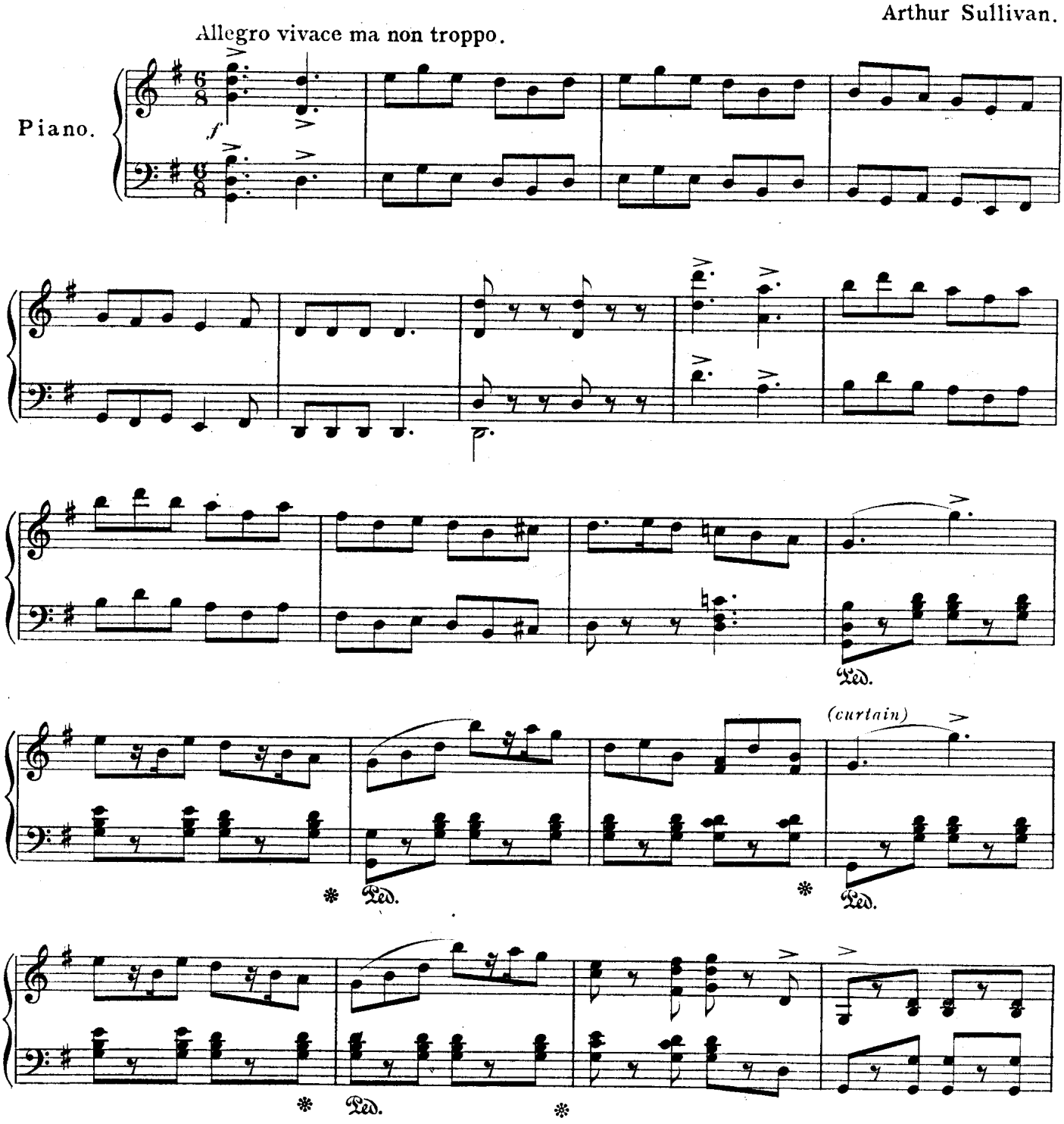

1.
sf
sf
Ped. Ped.
sf
Ped.
Ped. Ped. Ped.
Ped. Ped. Ped. Ped.

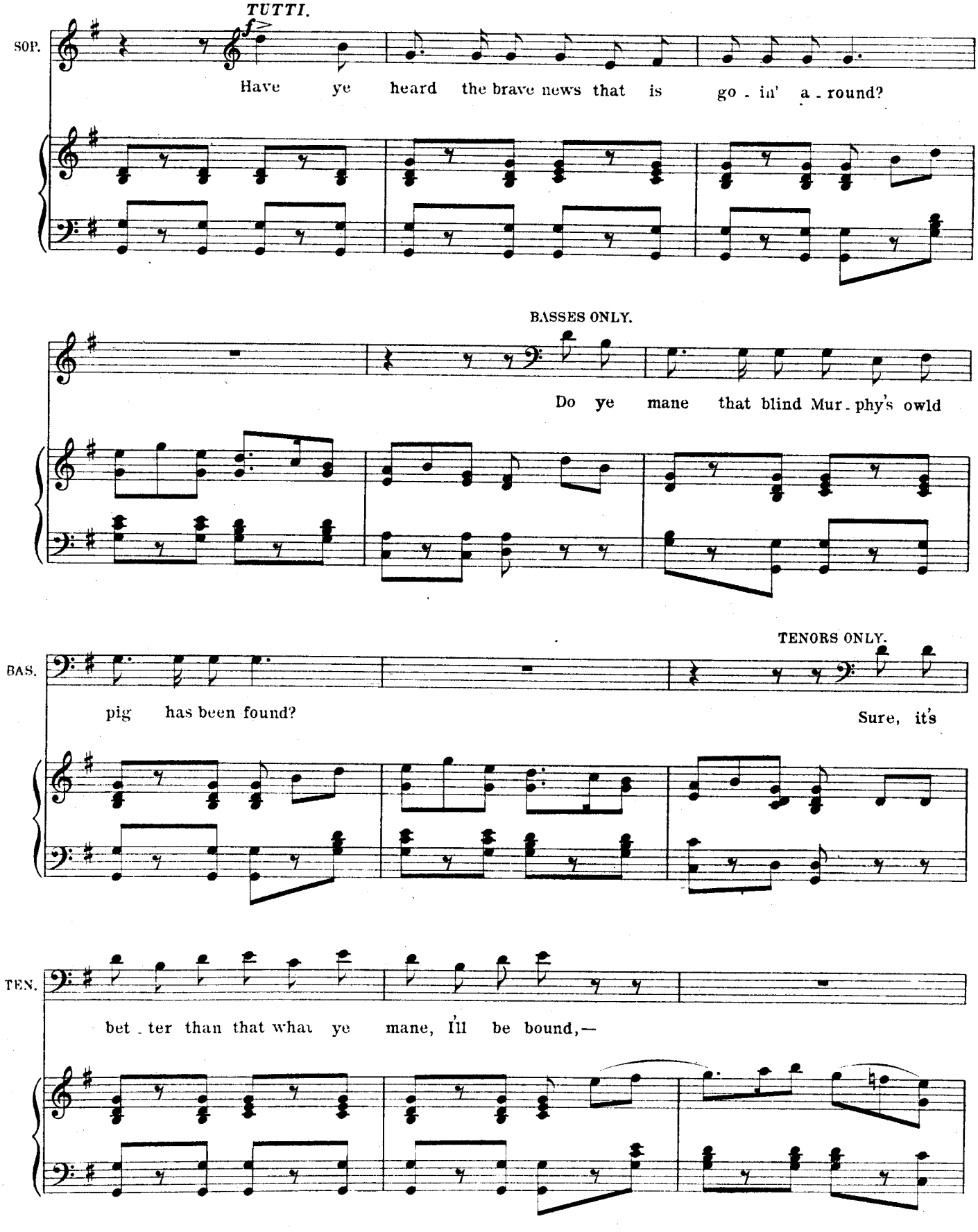

Ped.
*
p
f

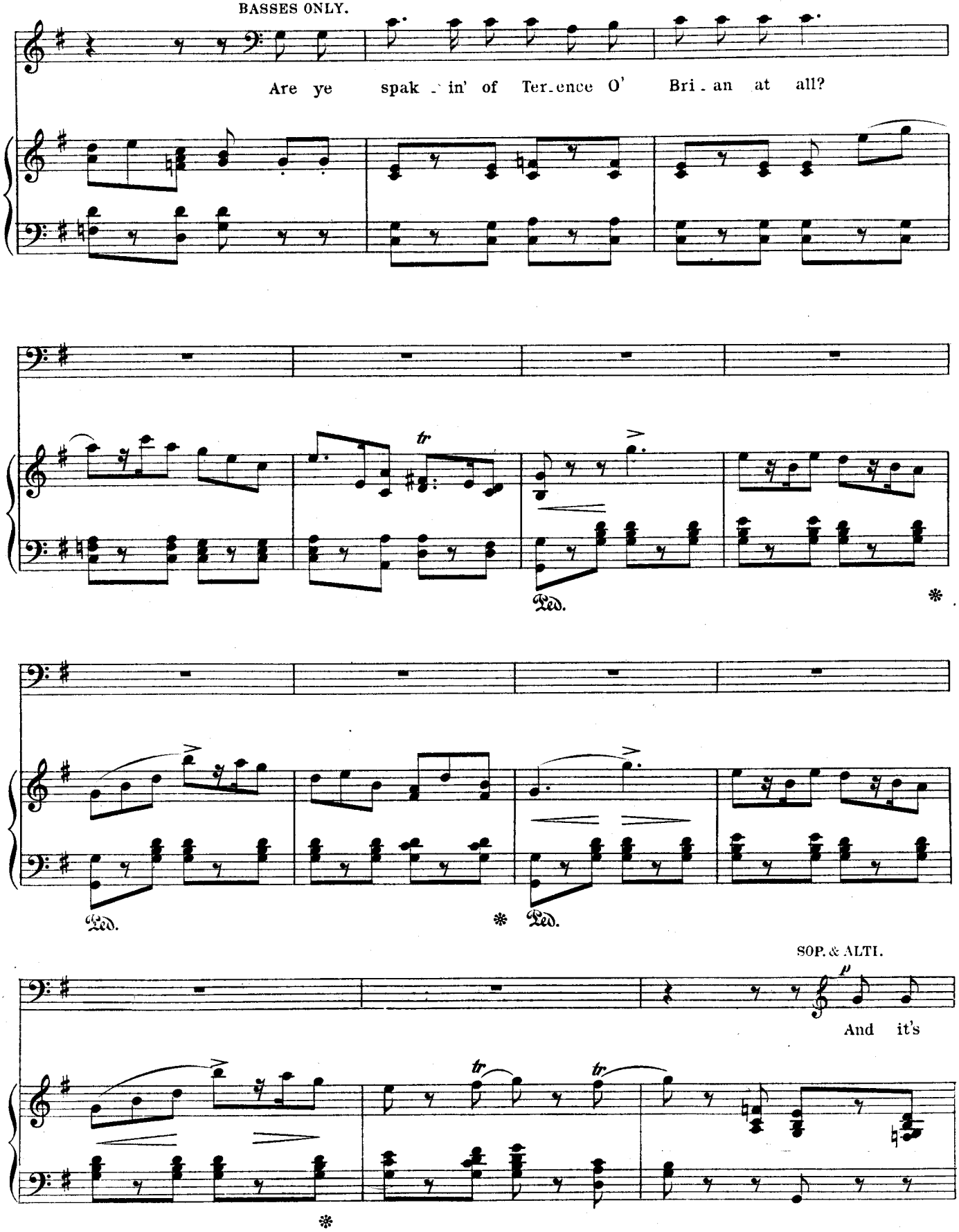

Ped.
Ped.
Prestissimo.
ff

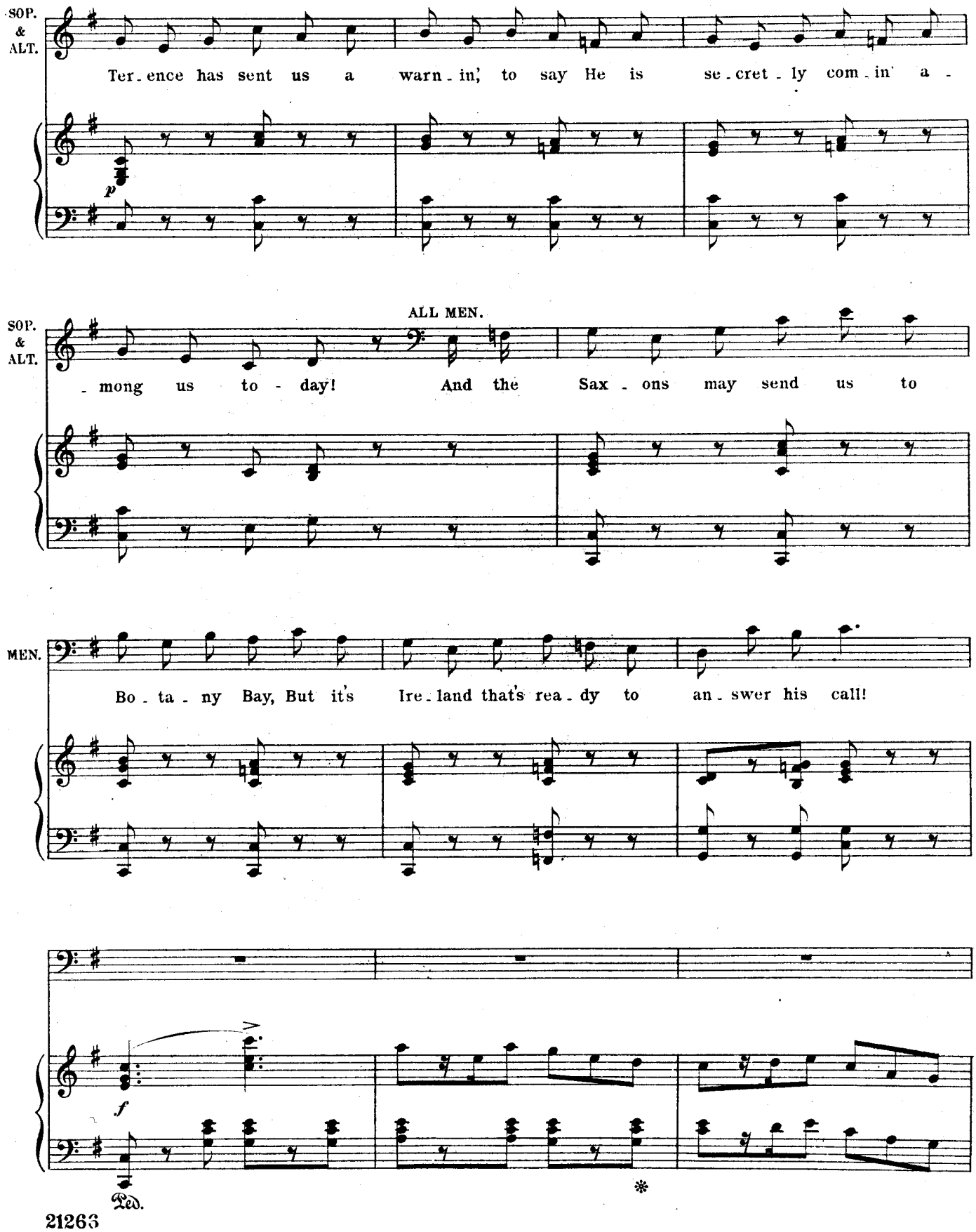
No 1. CHORUS and DANCE.

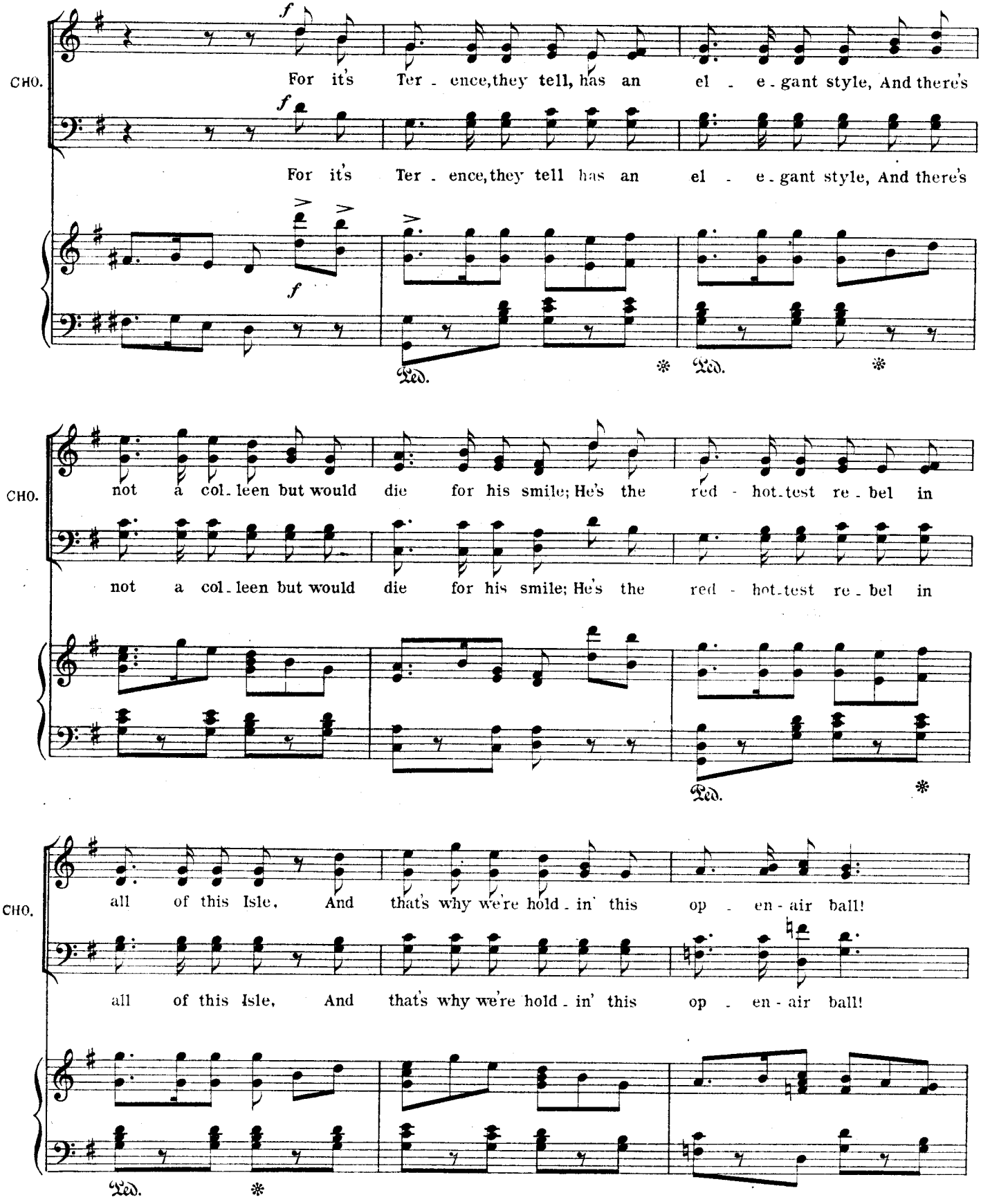
Arthur Sullivan.



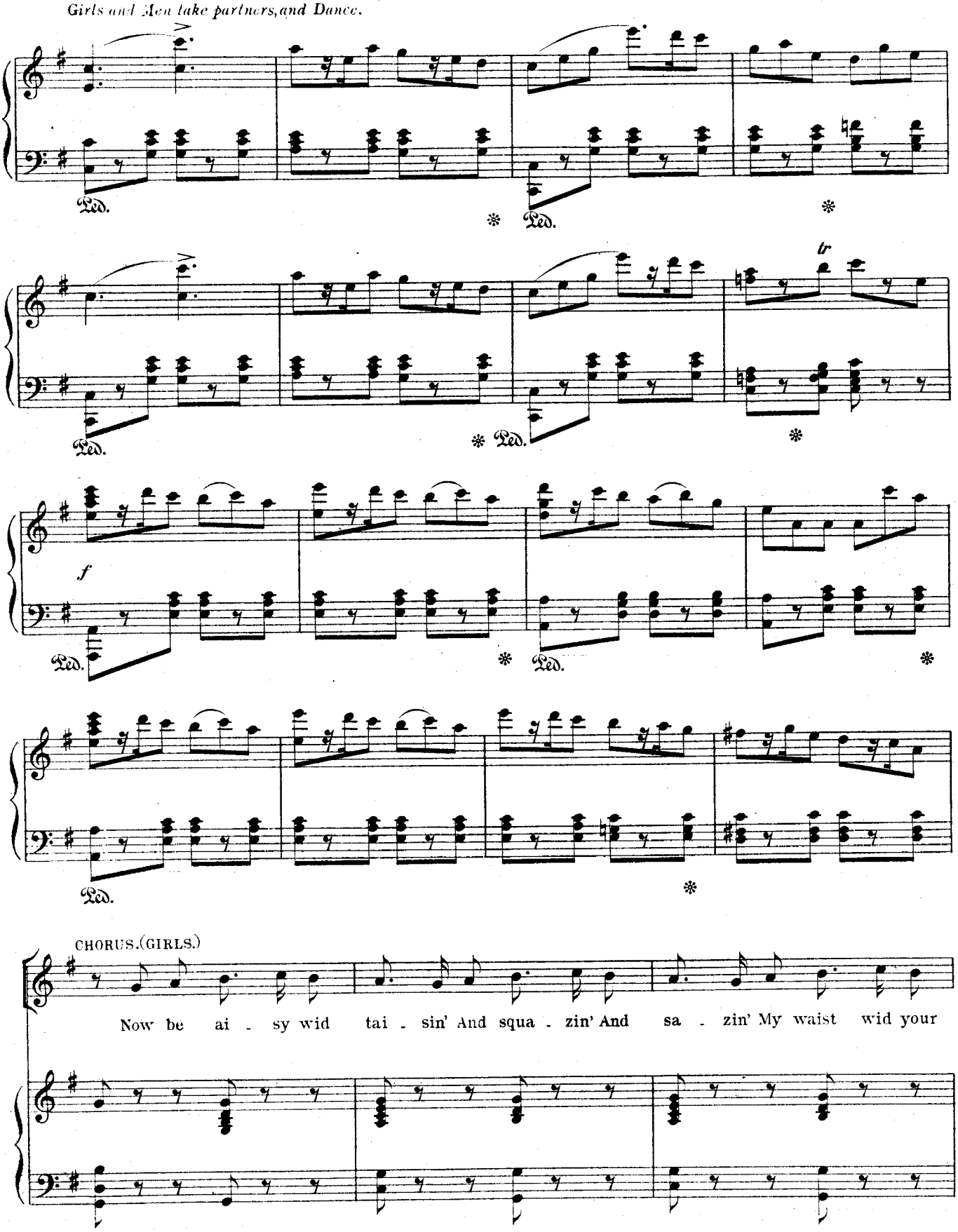

TUTTI.
SOP.
Have ye heard the brave news that is go - in' a - round?
BASSES ONLY.
Do ye mane that blind Mur - phy's owld
TENORS ONLY.
BAS.
pig has been found?
Sure, it's
TEN.
bet - ter than that what ye mane, I'll be bound,—

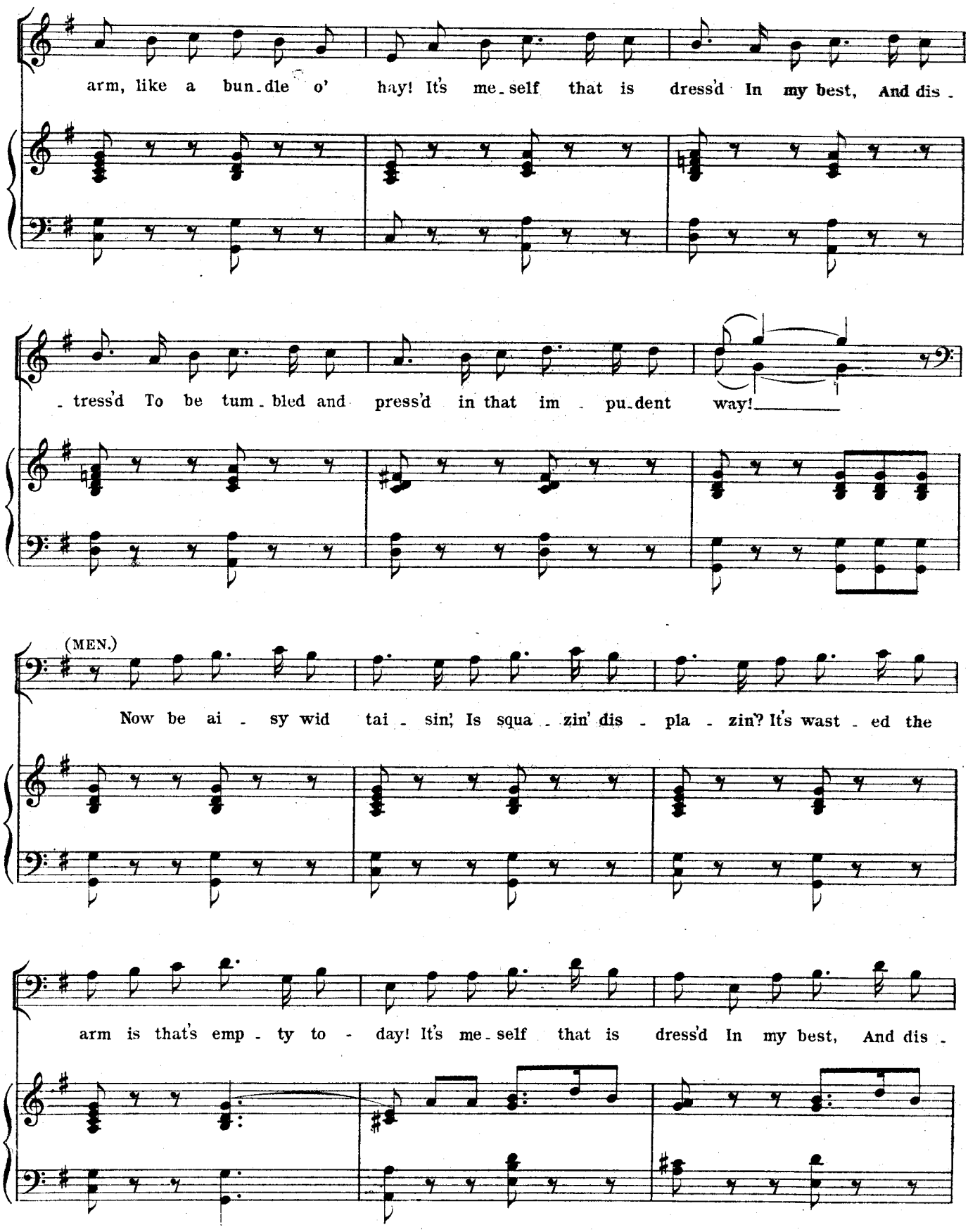

BASSES ONLY.
Are ye spak - in' of Ter-ence O' Bri - an at all?
tr
Ped.
Ped.
Ped.
SOP. & ALTI.
And it's
tr
tr

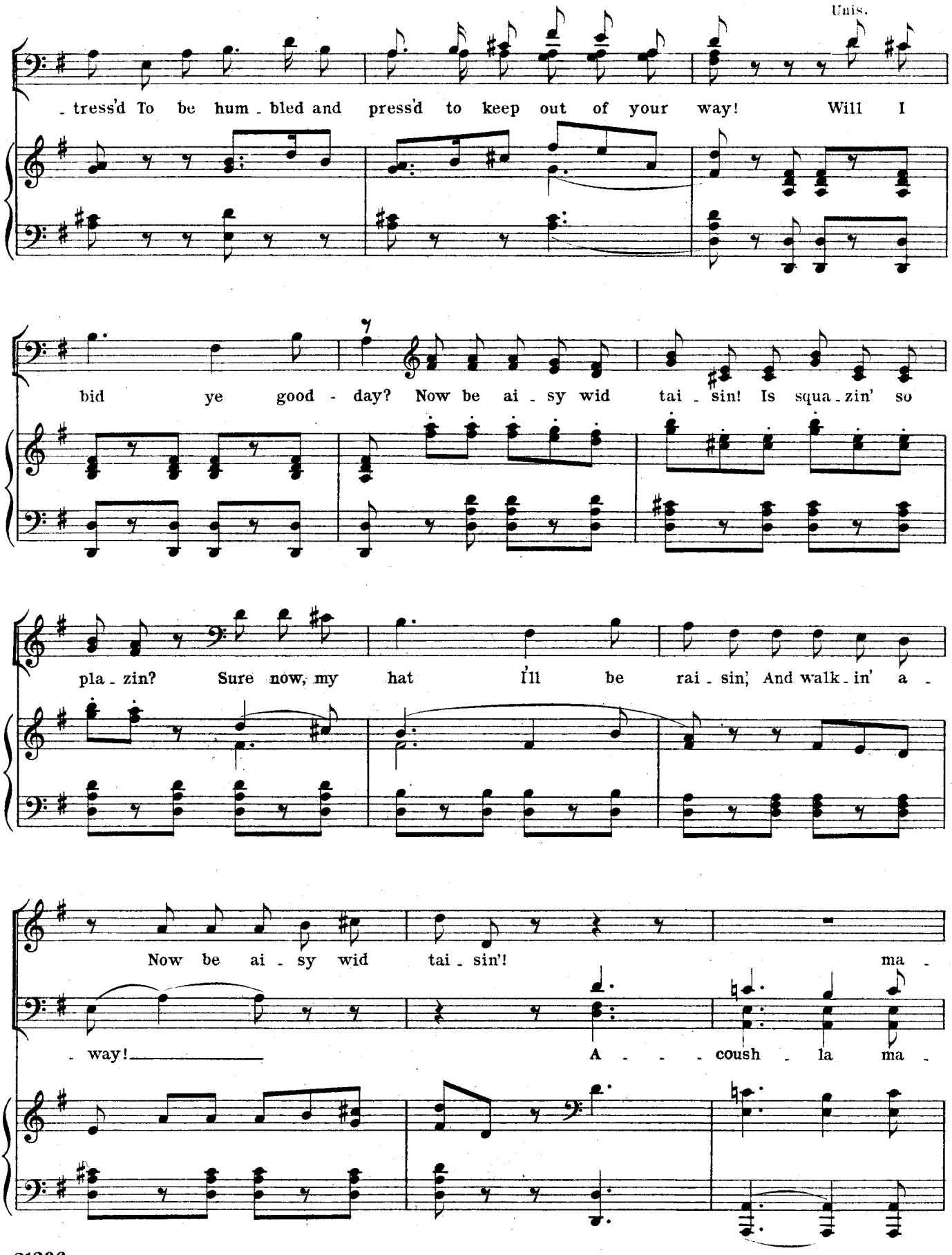

SOP. & ALT.
Ter - ence has sent us a warn - in', to say He is se - cret - ly com - in' a -
p
SOP. & ALT.
ALL MEN.
- mong us to - day! And the Sax - ons may send us to
MEN.
Bo - ta - ny Bay, But it's Ire - land that's rea - dy to an - swer his call!
f
Ped.
*

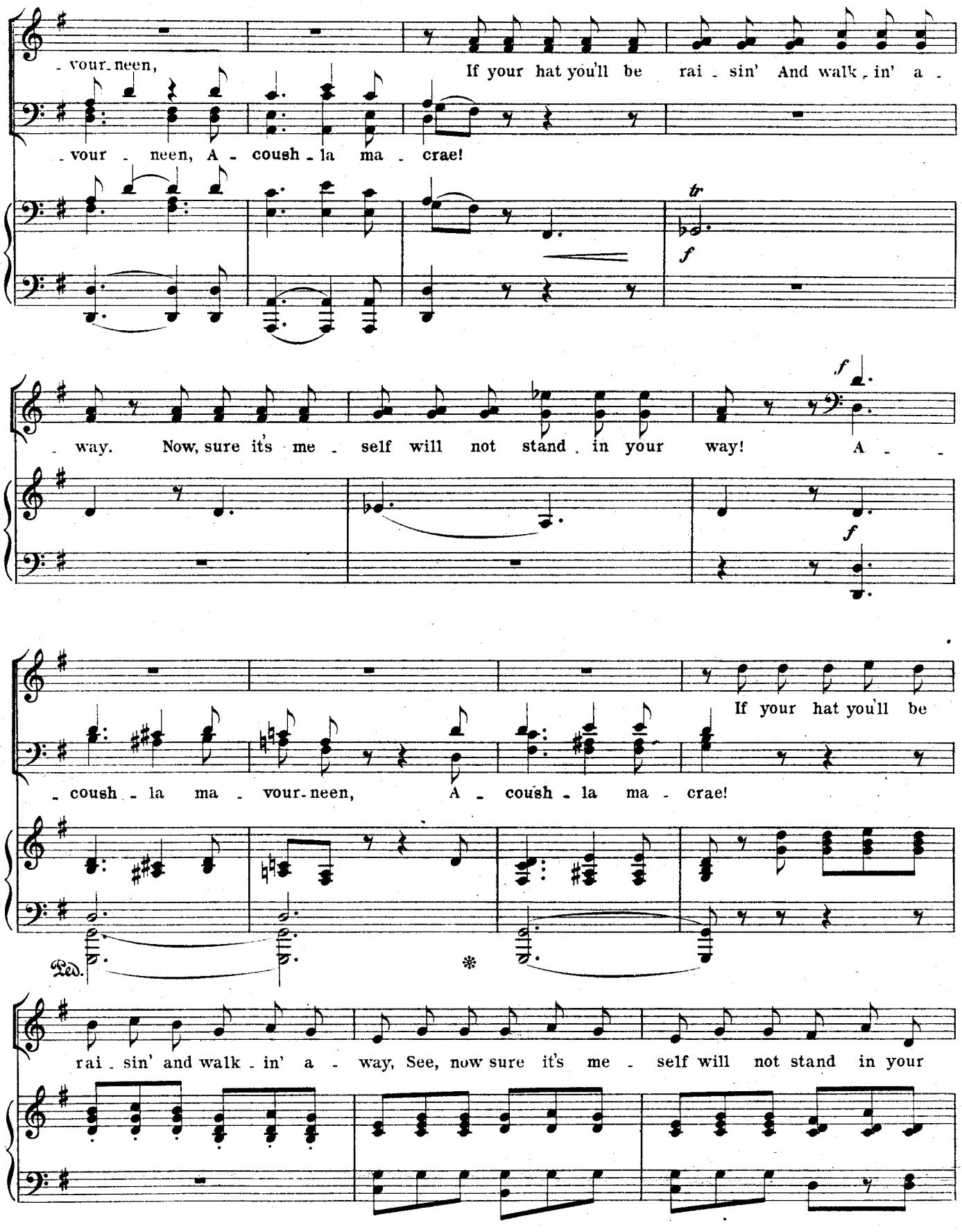

CHO.
f
For it's Ter - ence, they tell, has an el - e - gant style, And there's
For it's Ter - ence, they tell has an el - e - gant style, And there's
Ped. * Ped. *
CHO.
not a col - leen but would die for his smile; He's the red - hot - test re - bel in
not a col - leen but would die for his smile; He's the red - hot - test re - bel in
Ped. *
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!
Ped. *

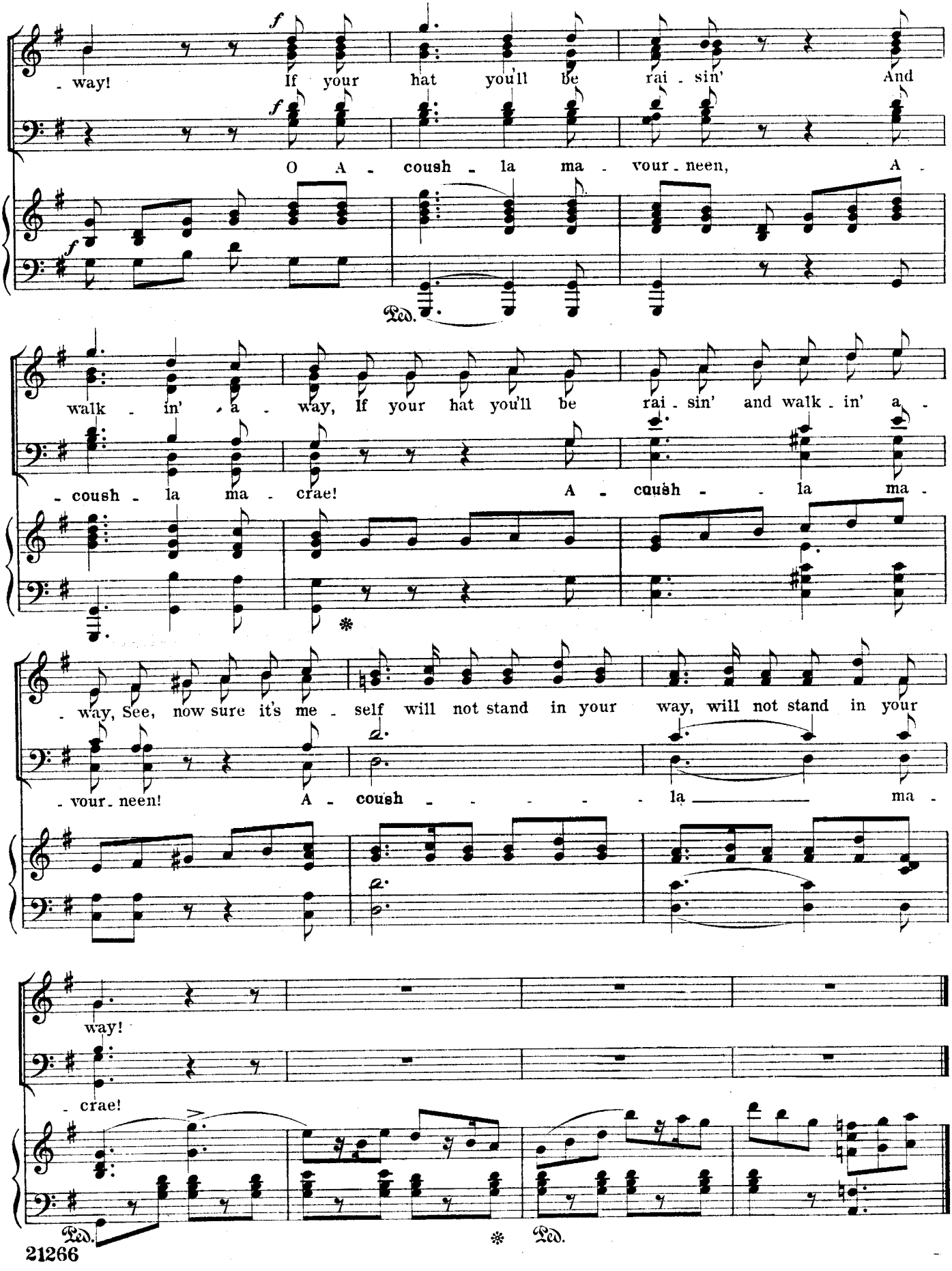
Girls and Men take partners, and Dance.




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-

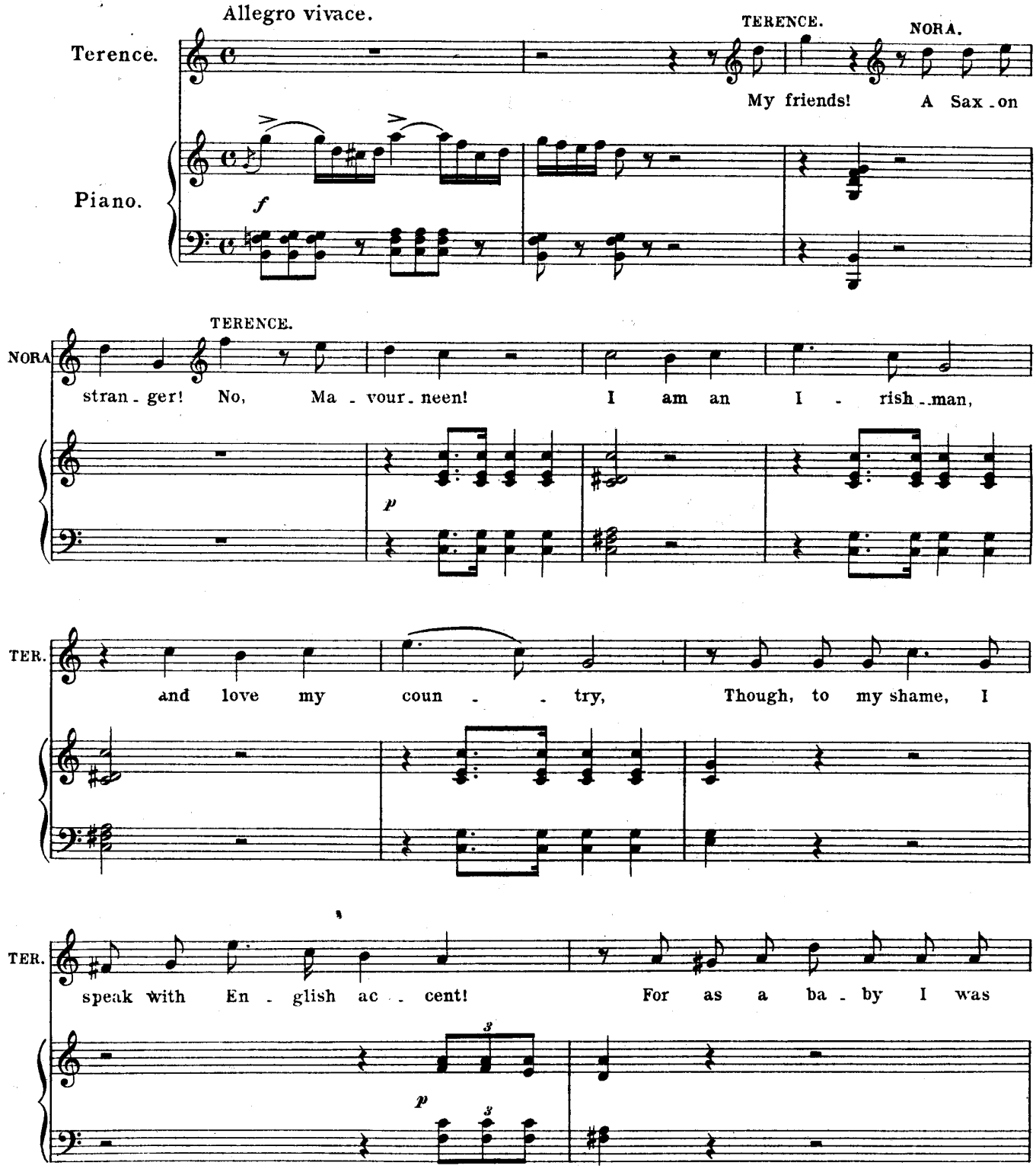

Unis.
- tress'd To be hum - bled and press'd to keep out of your way! Will I
bid ye good - day? Now be ai - sy wid tai - sin! Is squa - zin' so
pla - zin? Sure now, my hat I'll be rai - sin, And walk - in' a -
Now be ai - sy wid tai - sin'! ma -
- way! A - - - coush - la ma -

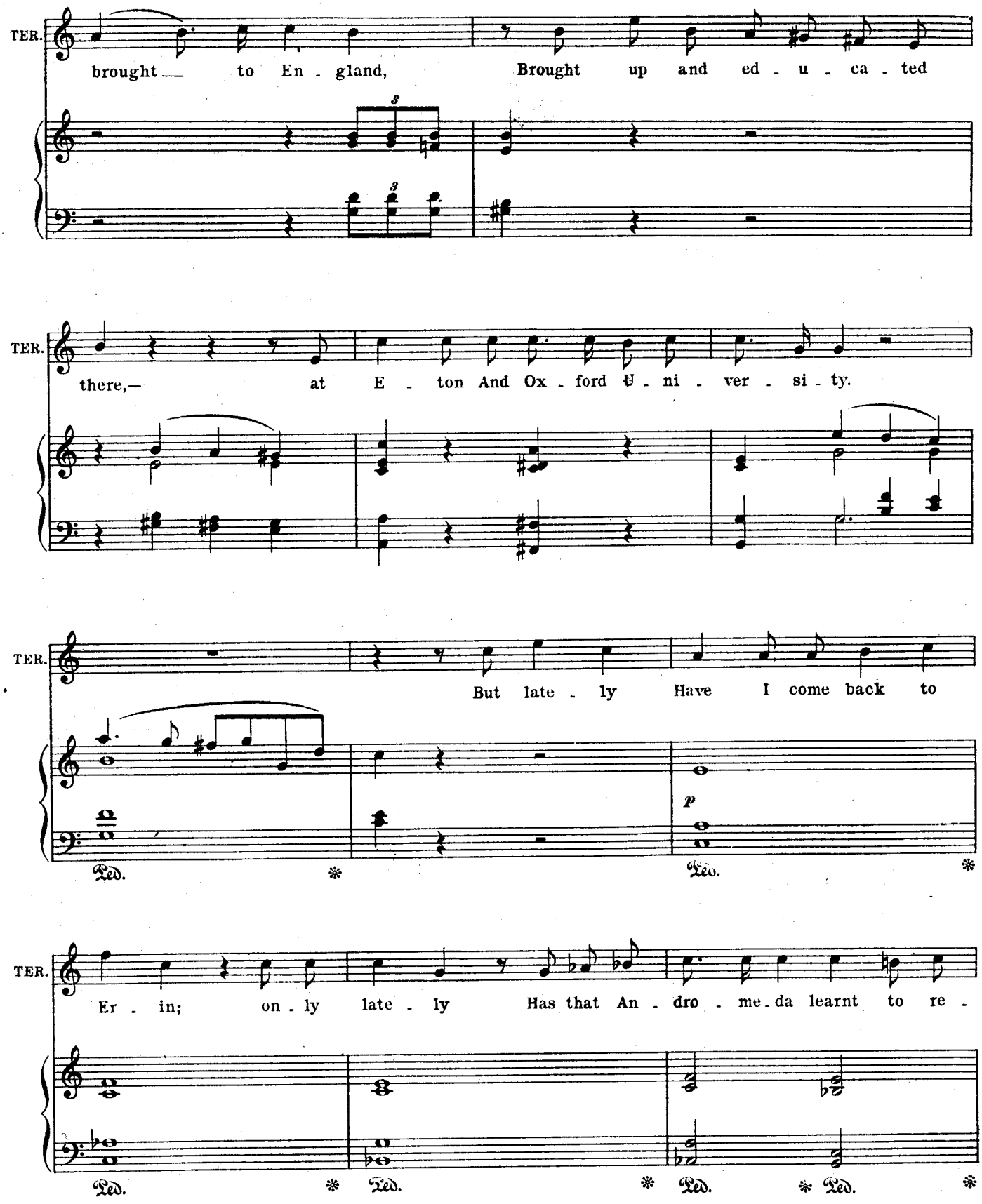

- vour-neen, If your hat you'll be rai - sin' And walk - in' a -
- vour - neen, A - coush - la ma - crae!
tr
f
- way. Now, sure it's me - self will not stand in your way! A - -
f
f
If your hat you'll be
- coush - la ma - vour-neen, A - coush - la ma - crae!
Ped.
*
rai - sin' and walk - in' a - way, See, now sure it's me - self will not stand in your

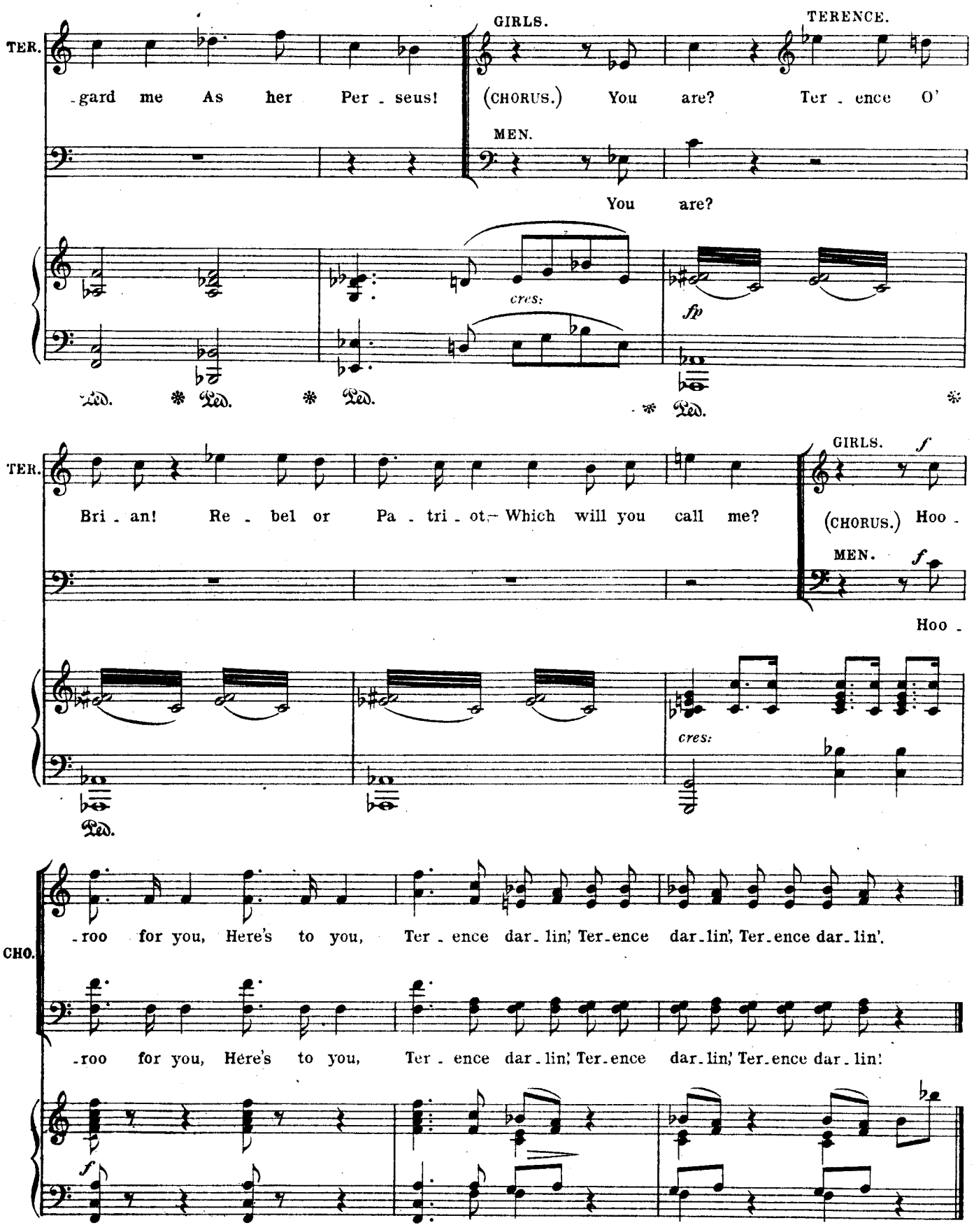

- way! If your hat you'll be rai - sin' And
O A - coush - la ma - vour - neen, A -
walk - in' a - way, If your hat you'll be rai - sin' and walk - in' a -
- coush - la ma - crae! A - coush - - la ma -
- way, See, now sure it's me - self will not stand in your way, will not stand in your
- vour - neen! A - coush - - - - - la ma -
way!
- crae!
Ped.
Ped.
Ped.

No 2. RECIT. and SONG.- (Terence) with CHORUS.

Arthur Sullivan.

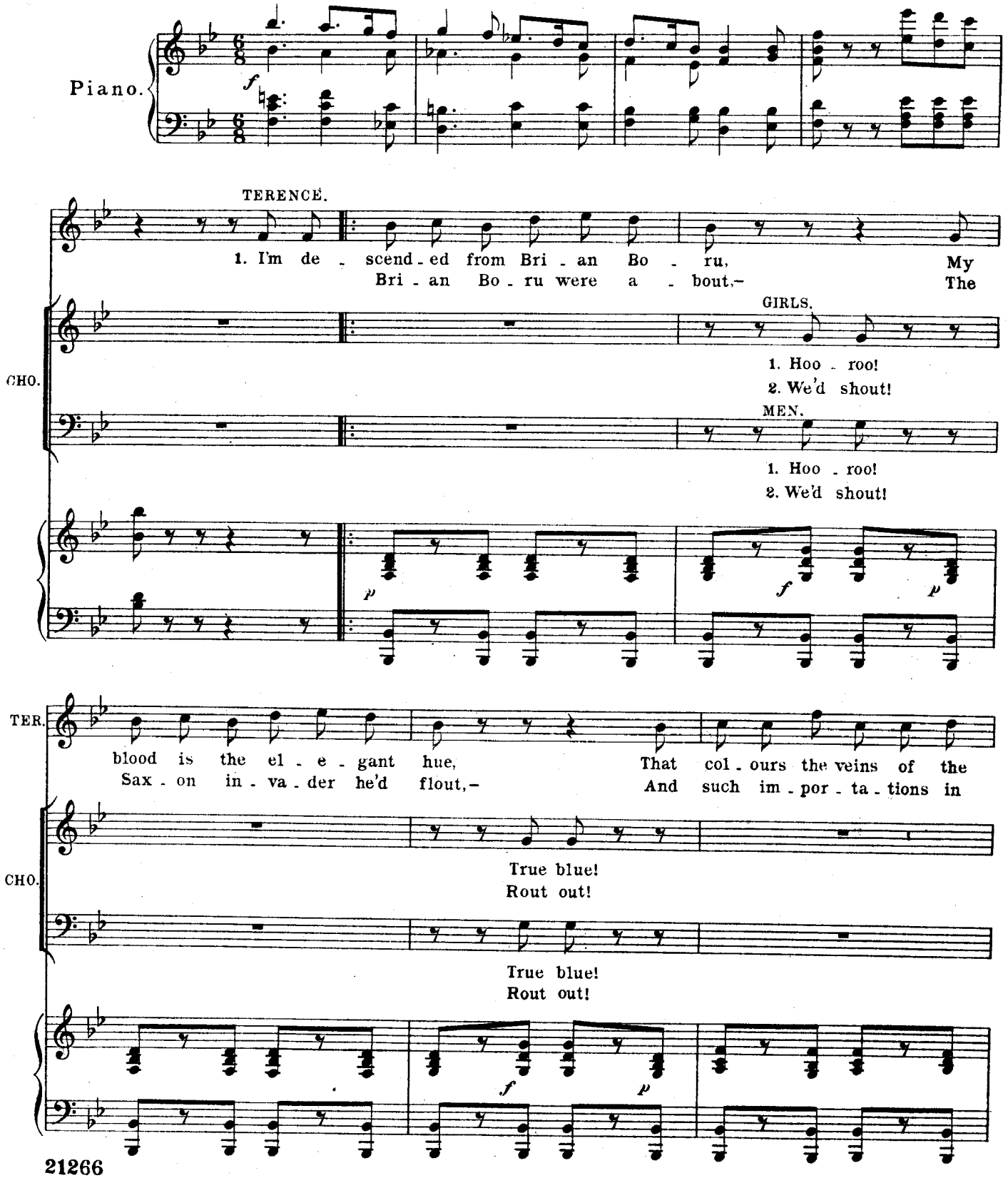


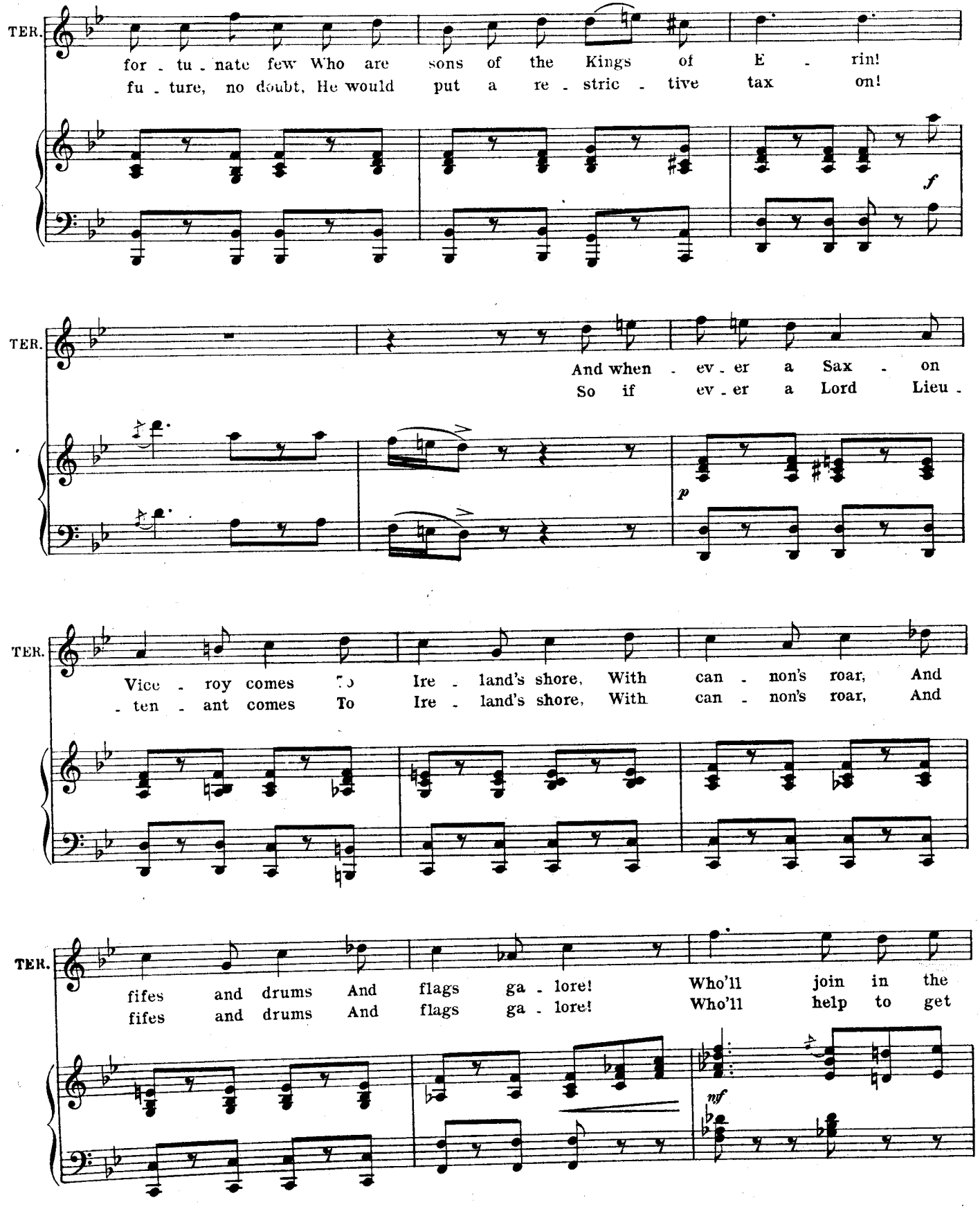

TER.
brought — to En - gland, Brought up and ed - u - ca - ted
TER.
there,— at E - ton And Ox - ford U - ni - ver - si - ty.
TER.
But late - ly Have I come back to
p
Ped. * Ped. *
TER.
Er - in; on - ly late - ly Has that An - dro - me - da learnt to re -
Ped. * Ped. * Ped. * Ped. *

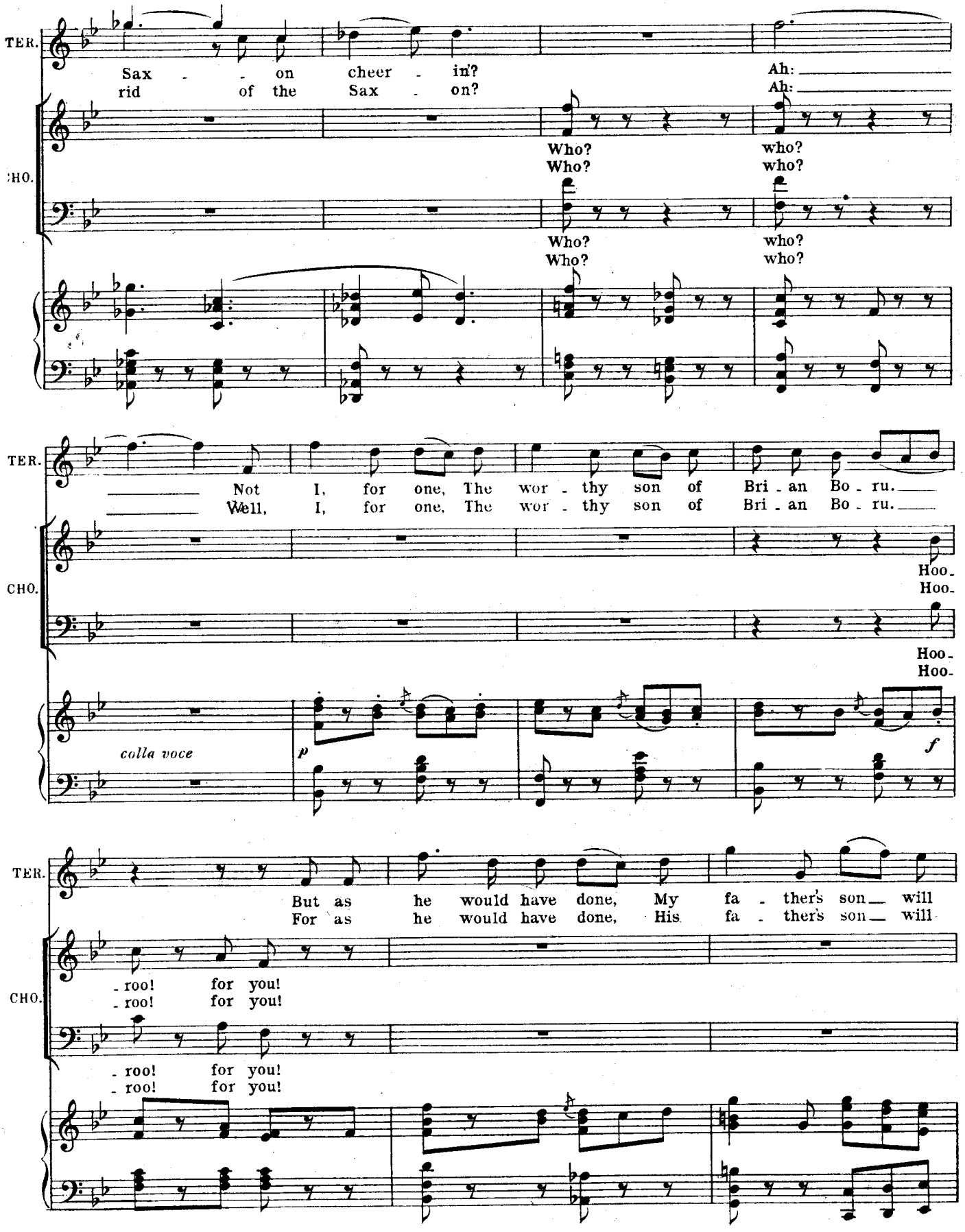

TER.
-gard me As her Per - seus!
GIRLS.
(CHORUS.) You are?
TERENCE.
Ter - ence O'
MEN.
You are?
cres:
fp
Ped. * Ped. * Ped. * Ped. *
TER.
Bri - an! Re - bel or Pa - tri - ot— Which will you call me?
GIRLS. f
(CHORUS.) Hoo -
MEN. f
Hoo -
cres:
Ped.
CHO.
-roo for you, Here's to you, Ter - ence dar - lin', 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'.
f

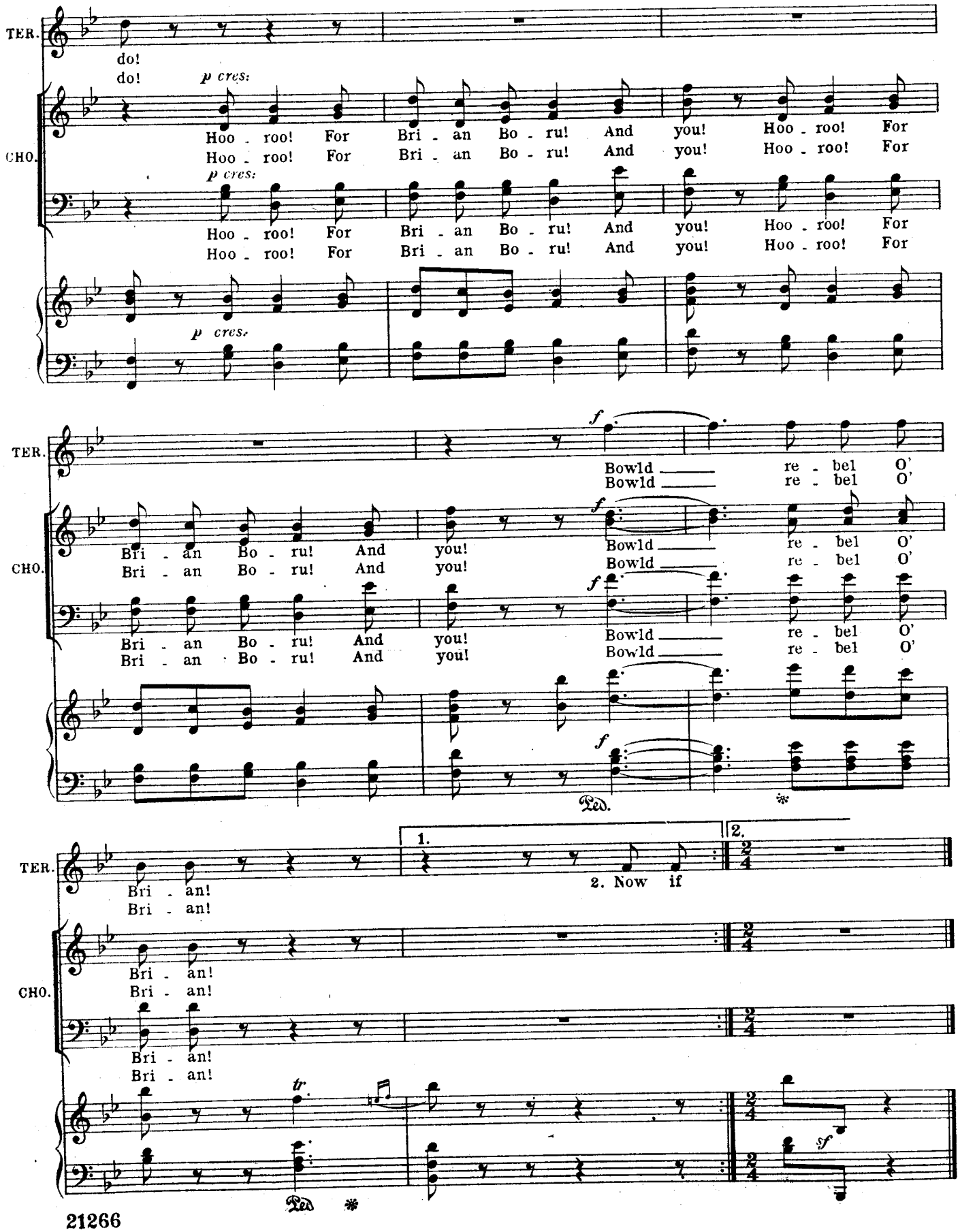
No 2a. SONG.- (Terence) with CHORUS.

Allegretto moderato. Arthur Sullivan.



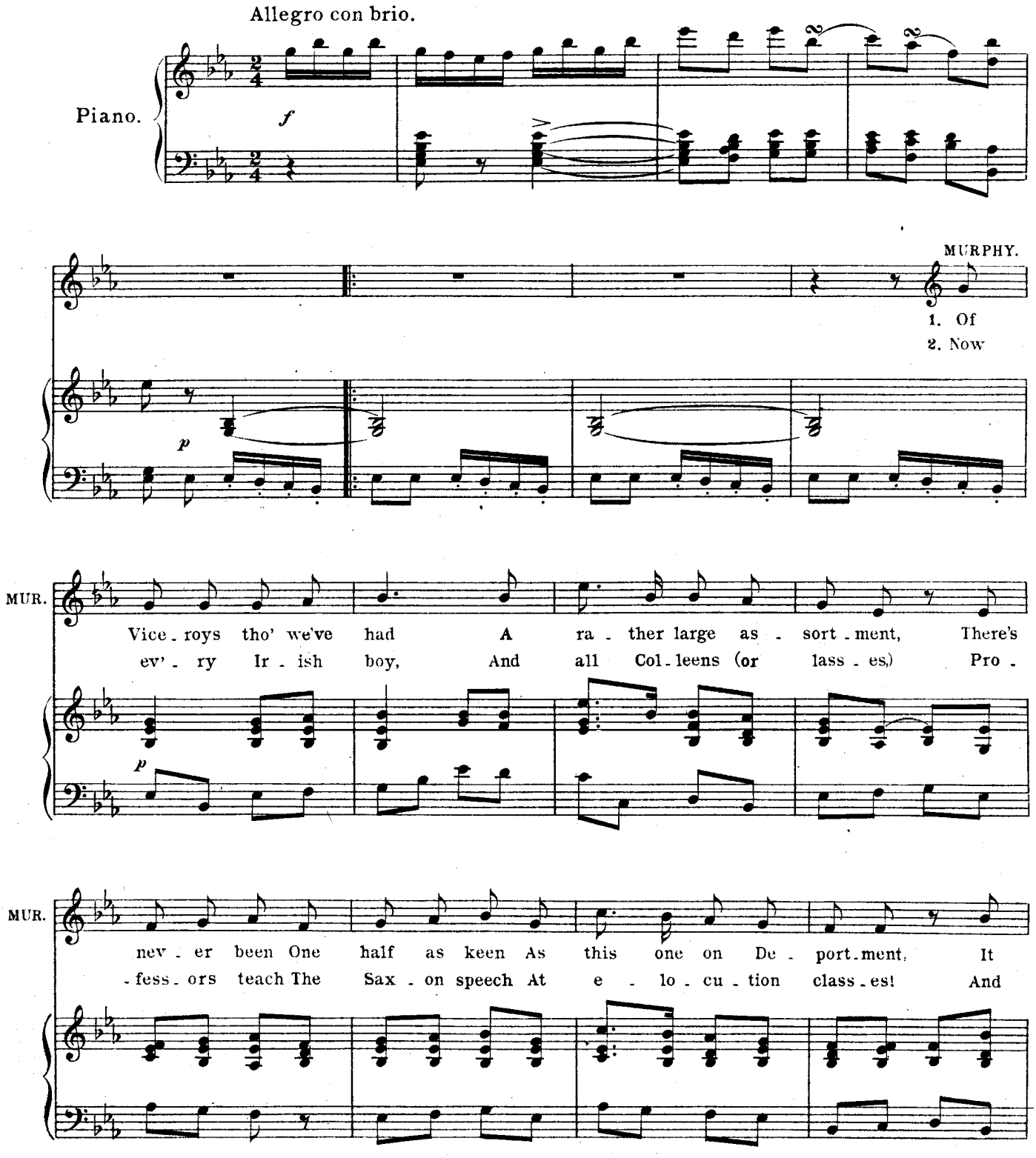

TER.
for - tu - nate few Who are sons of the Kings of E - rin!
fu - ture, no doubt, He would put a re - stric - tive tax on!
f
TER.
And when - ev - er a Sax - on
So if ev - er a Lord Lieu -
p
TER.
Vice - roy comes To Ire - land's shore, With can - non's roar, And
- ten - ant comes To Ire - land's shore, 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
nf

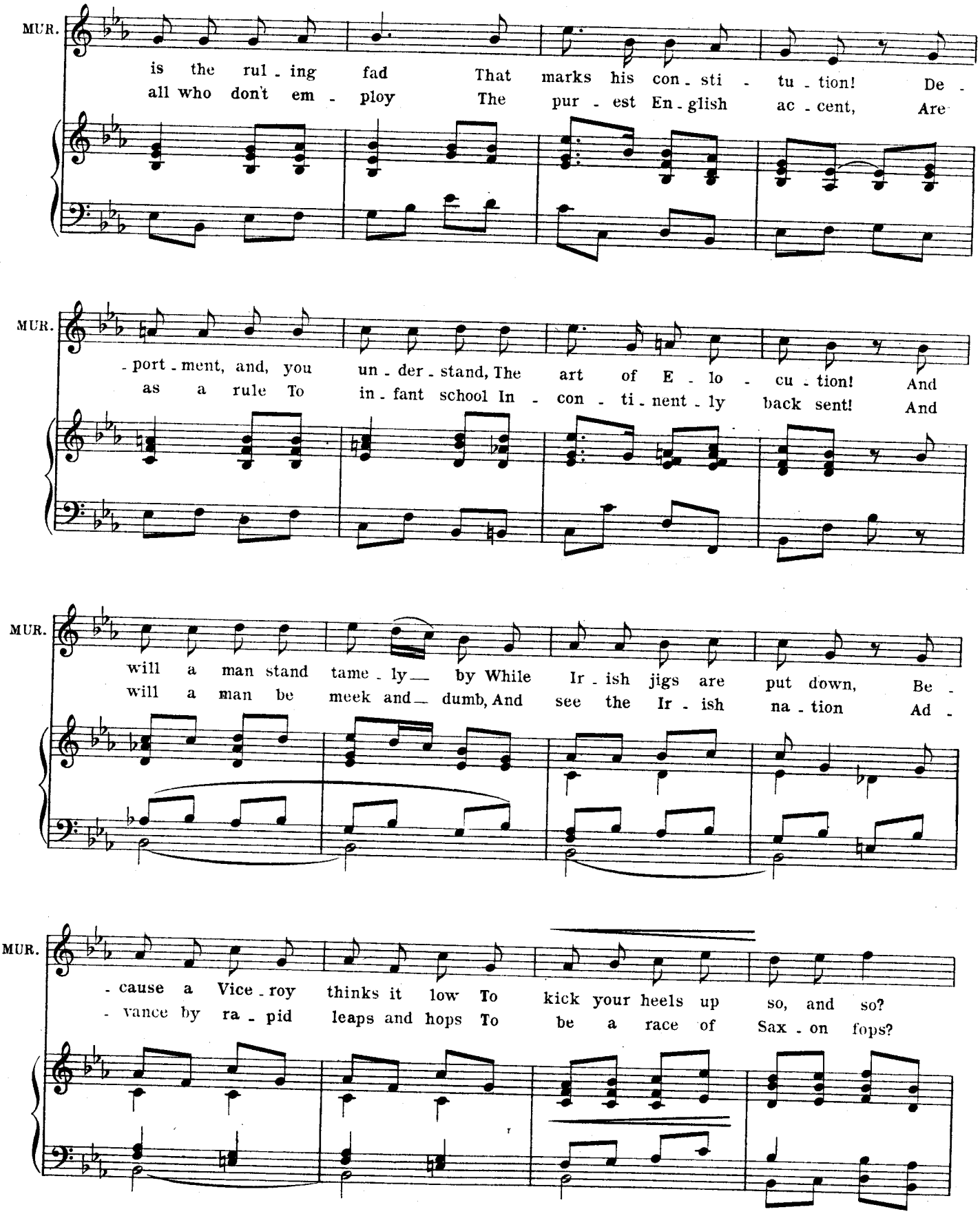

TER.
Sax - - on cheer - in'?
rid of the Sax - on?
Ah:
Ah:
CHO.
Who? who?
Who? who?
Who? who?
Who? who?
TER.
Not I, for one, The wor - thy son of Bri - an Bo - ru.
Well, I, for one, The wor - thy son of Bri - an Bo - ru.
CHO.
Hoo-
Hoo-
Hoo-
Hoo-
colla voce
p
f
TER.
But as he would have done, My fa - ther's son will
For as he would have done, His fa - ther's son will
CHO.
- roo! for you!
- roo! for you!
- roo! for you!
- roo! for you!

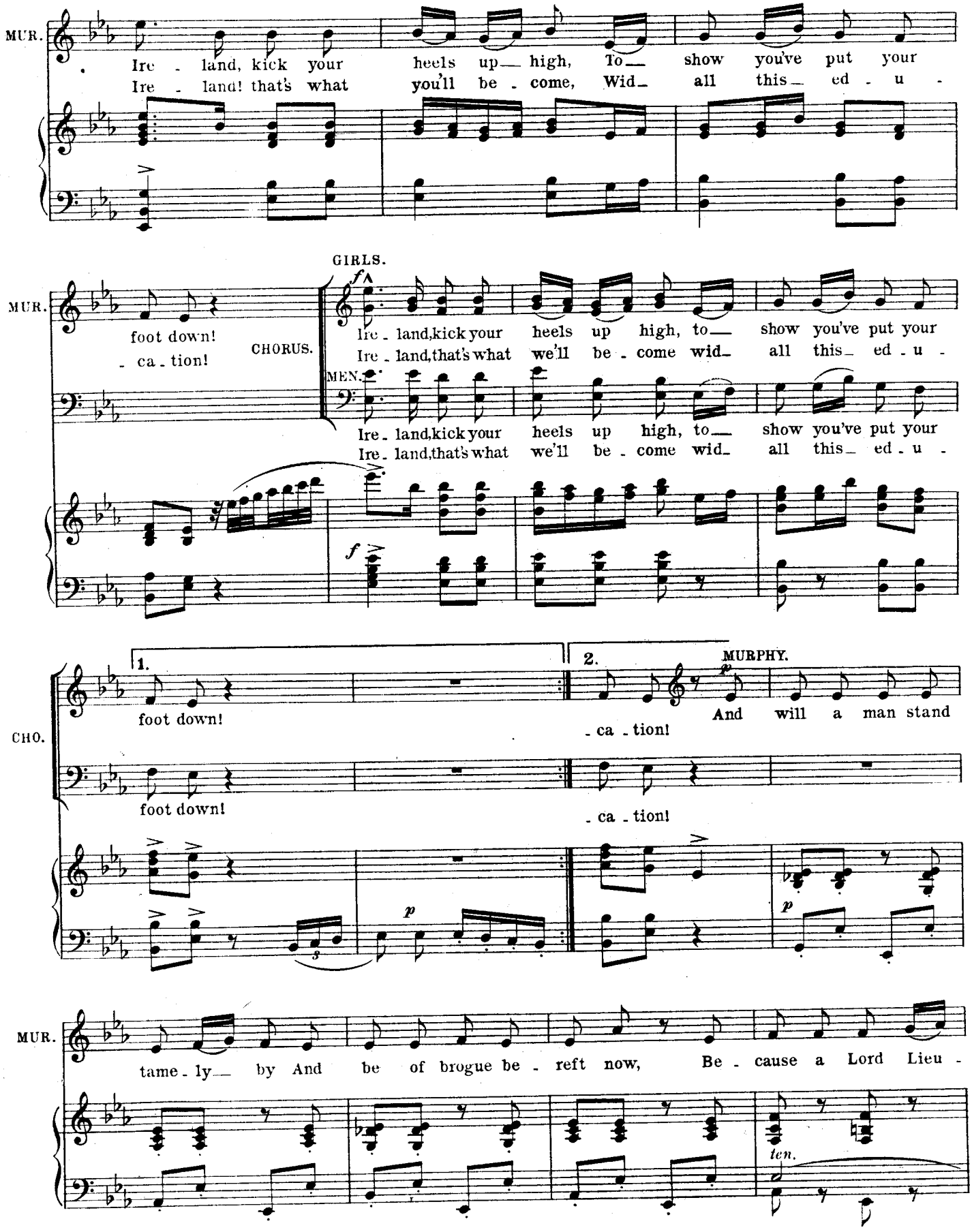

TER.
do!
do!
p cres:
Hoo - roo! For Bri - an Bo - ru! And you! Hoo - roo! For
Hoo - roo! For Bri - an Bo - ru! And you! Hoo - roo! For
CHO.
p cres:
Hoo - roo! For Bri - an Bo - ru! And you! Hoo - roo! For
Hoo - roo! For Bri - an Bo - ru! And you! Hoo - roo! For
p cres.
TER.
f
Bowld re - bel O'
Bowld re - bel O'
CHO.
Bri - an Bo - ru! And you!
Bri - an Bo - ru! And you!
f
Bowld re - bel O'
Bowld re - bel O'
Bri - an Bo - ru! And you!
Bri - an Bo - ru! And you!
f
Bowld re - bel O'
Bowld re - bel O'
f
Ped.
*
TER.
1.
2.
Bri - an!
Bri - an!
2. Now if
CHO.
Bri - an!
Bri - an!
Bri - an!
Bri - an!
tr
Ped.
*
sf

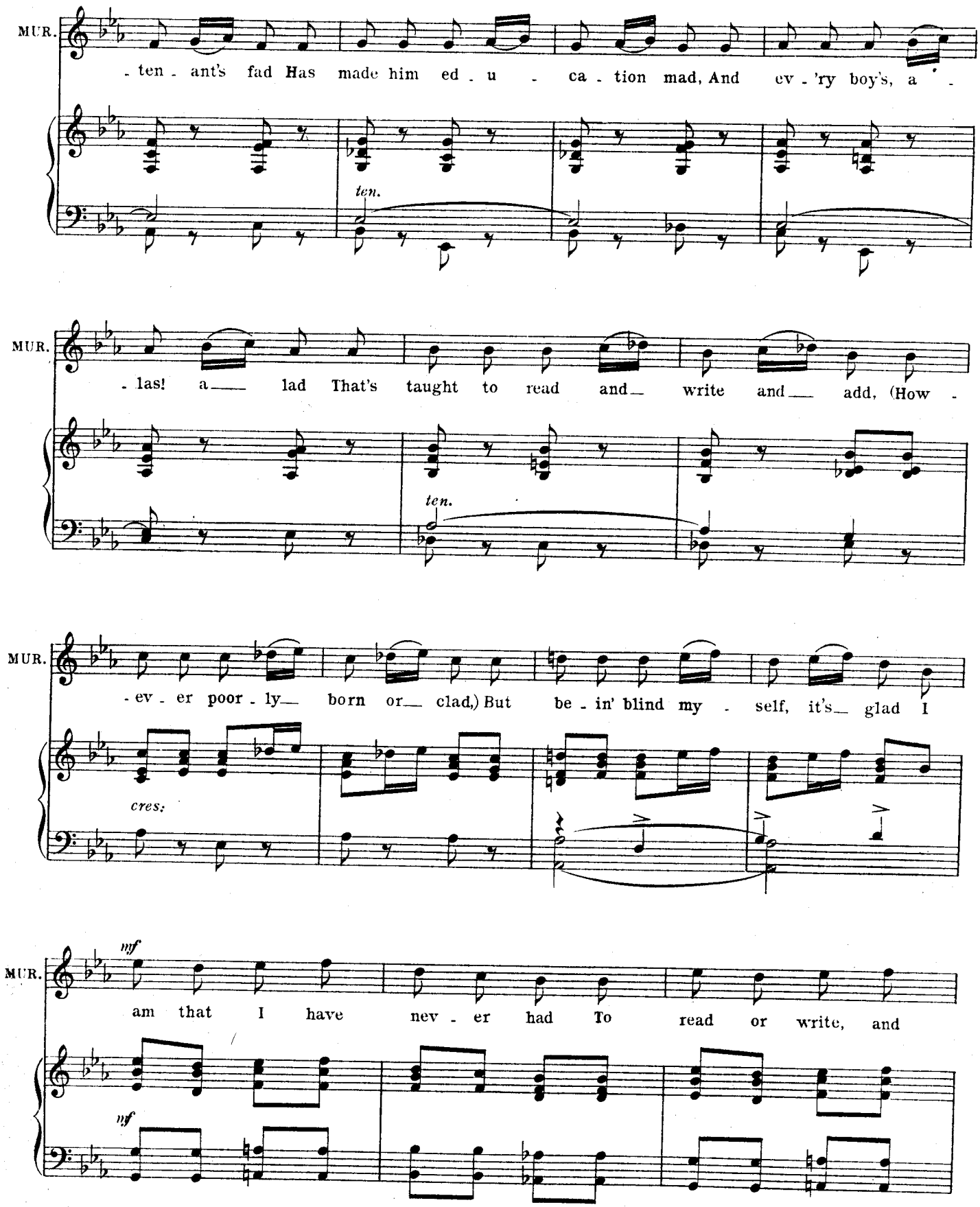
№ 3. SONG.- (Murphy) with CHORUS.

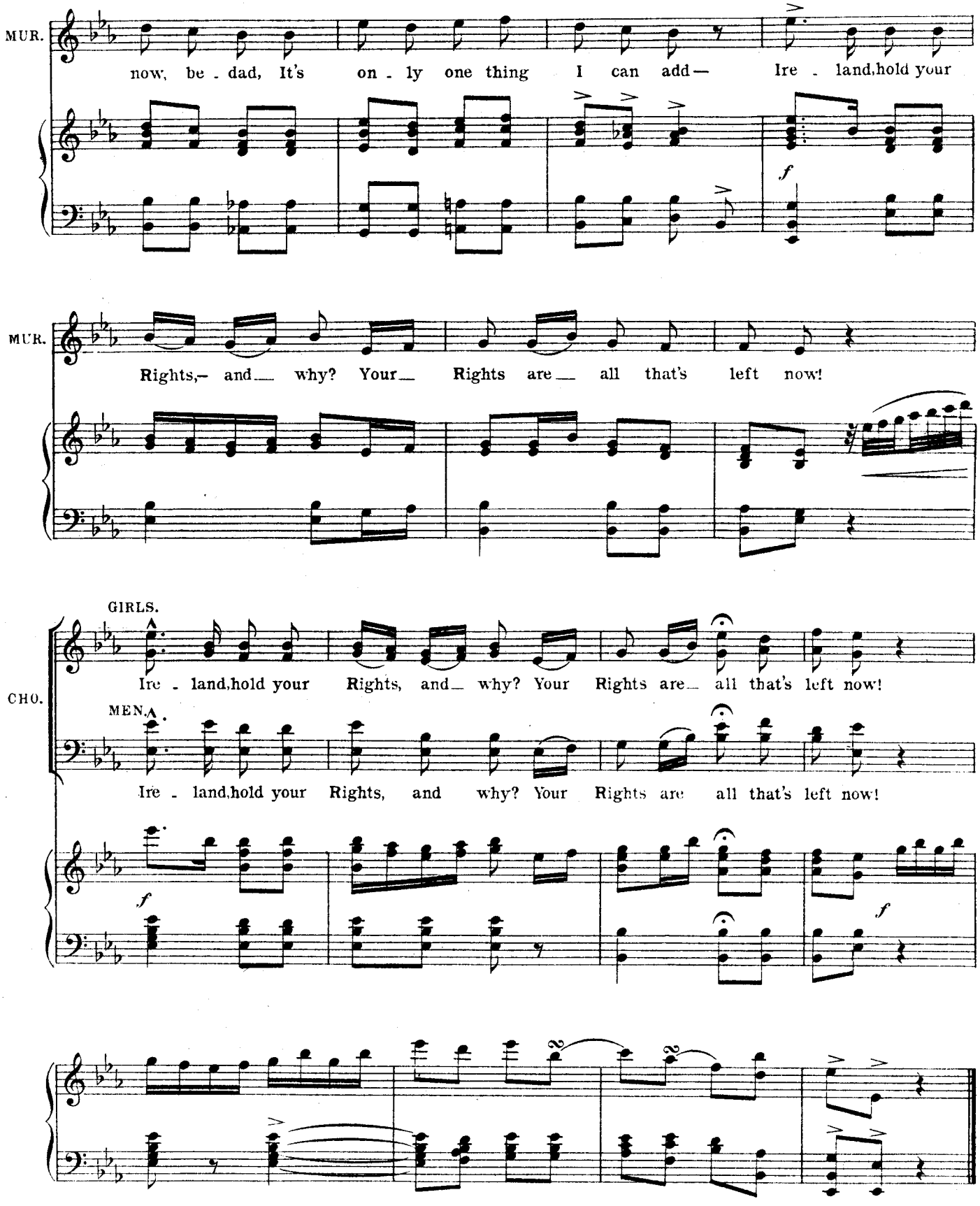
Arthur Sullivan.




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?

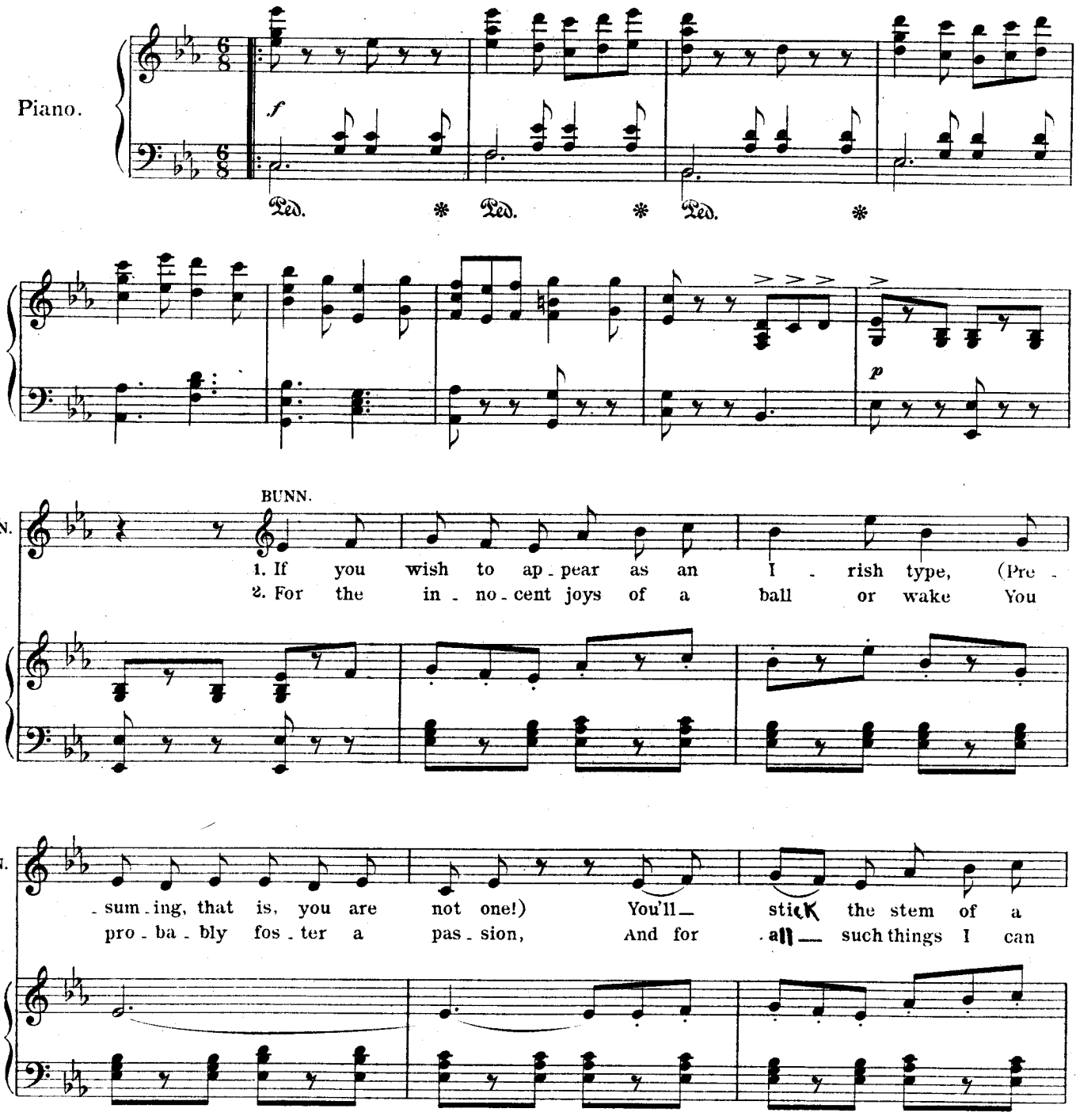

MUR.
Ire - land, kick your heels up— high, To— show you've put your
Ire - land! that's what you'll be - come, Wid— all this— ed - u -
GIRLS.
MUR.
foot down!
- ca - tion!
CHORUS.
Ire - land, kick your heels up high, to— show you've put your
Ire - land, that's what we'll be - come wid— all this— ed - u -
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 -
1.
2.
MURPHY.
CHO.
foot down!
And will a man stand
- ca - tion!
foot down!
- ca - tion!
MUR.
tame - ly— by And be of brogue be - reft now, Be - cause a Lord Lieu -
ten.

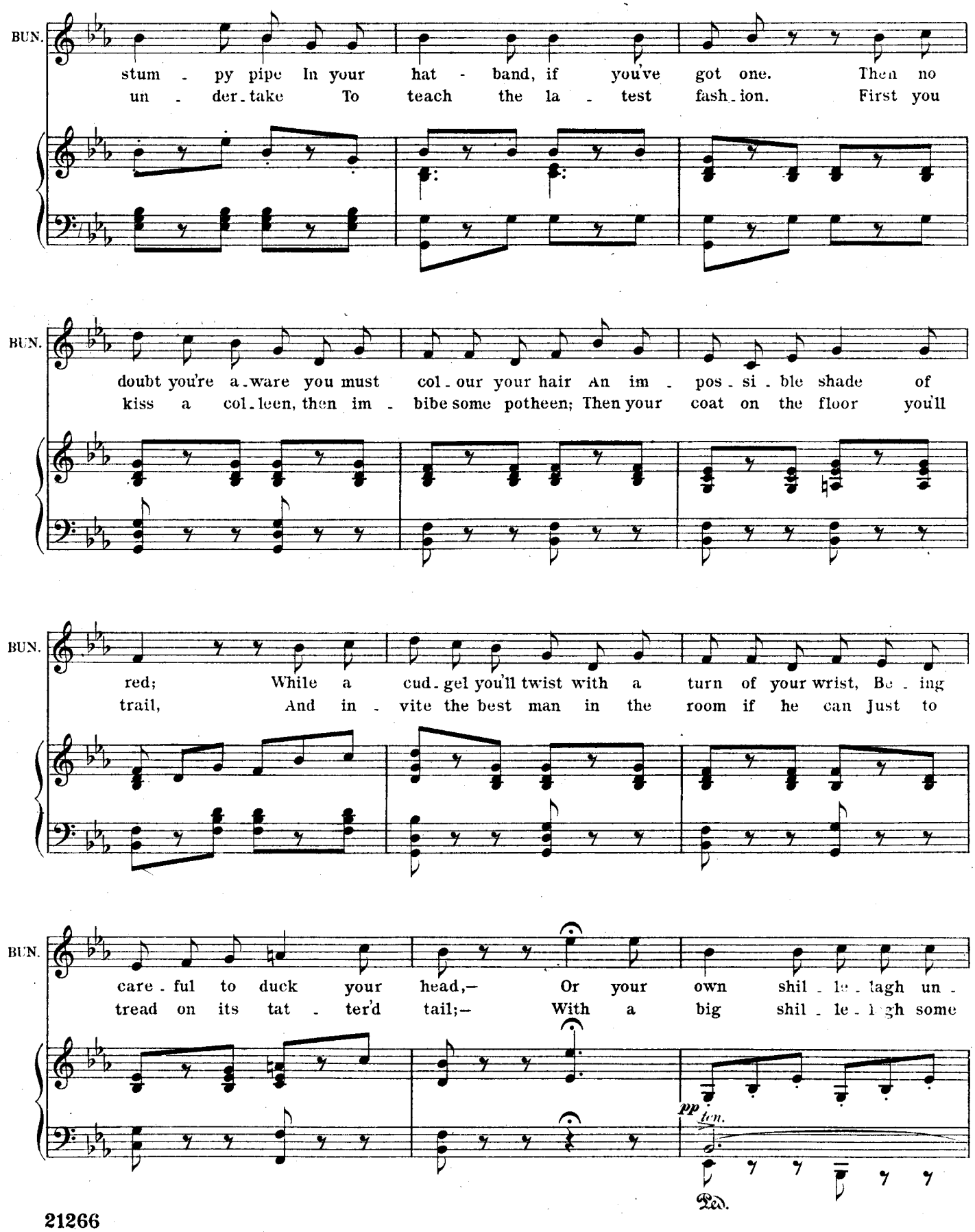

MUR.
- ten - ant's fad Has made him ed - u - ca - tion mad, And ev - 'ry boy's, a -
ten.
MUR.
- las! a___ lad That's taught to read and_ write and___ add, (How -
ten.
MUR.
- ev - er poor - ly___ born or___ clad,) But be - in' blind my - self, it's___ glad I
cres.
MUR.
mf
am that I have nev - er had To read or write, and
mf

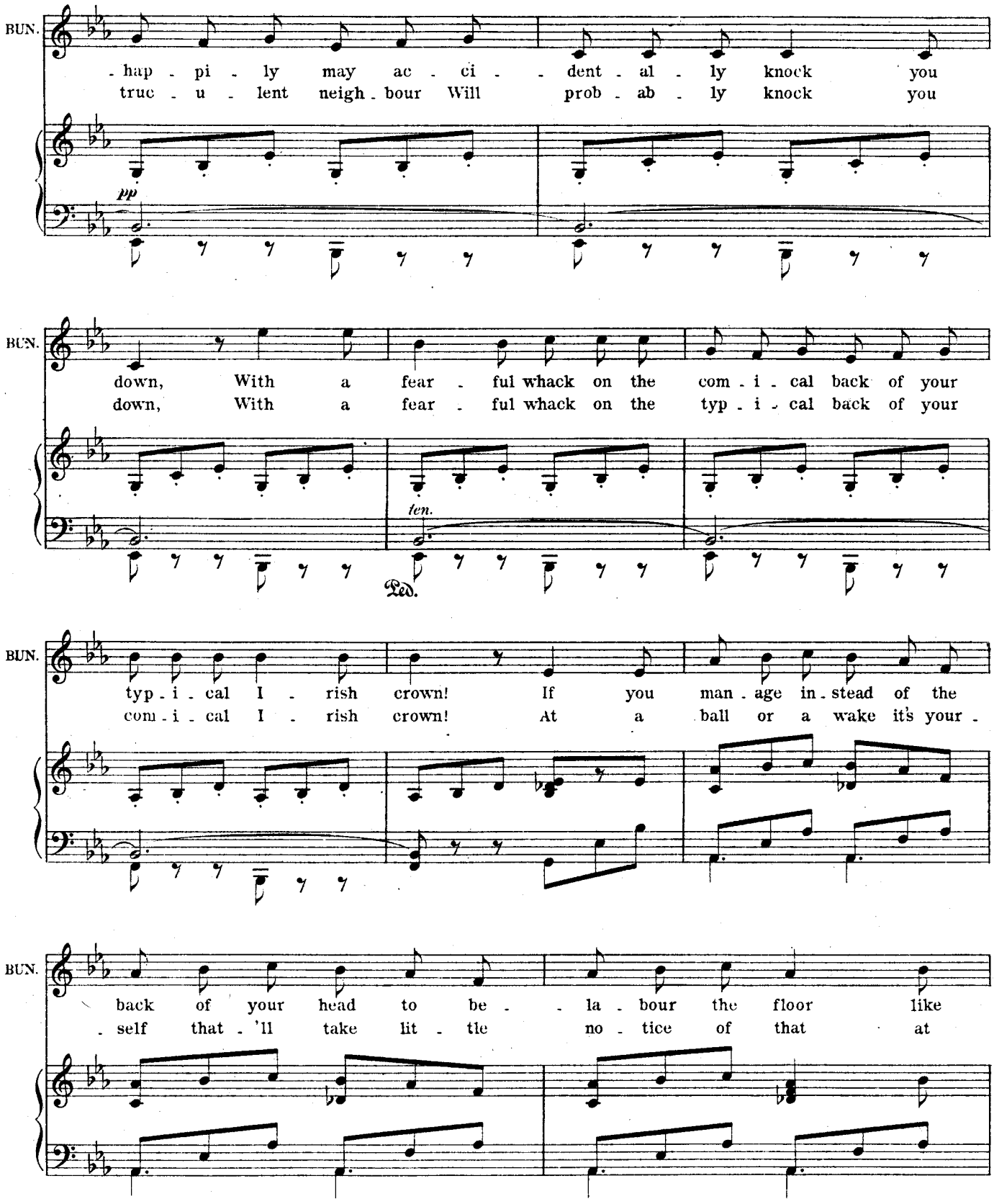

MUR.
now, be - dad, It's on - ly one thing I can add— Ire - land,hold your
f
MUR.
Rights,— and— why? Your— Rights are— all that's left now!
GIRLS.
CHO.
Ire - land,hold your Rights, and— why? Your Rights are— all that's left now!
MEN.
Ire - land,hold your Rights, and why? Your Rights are all that's left now!
f
f

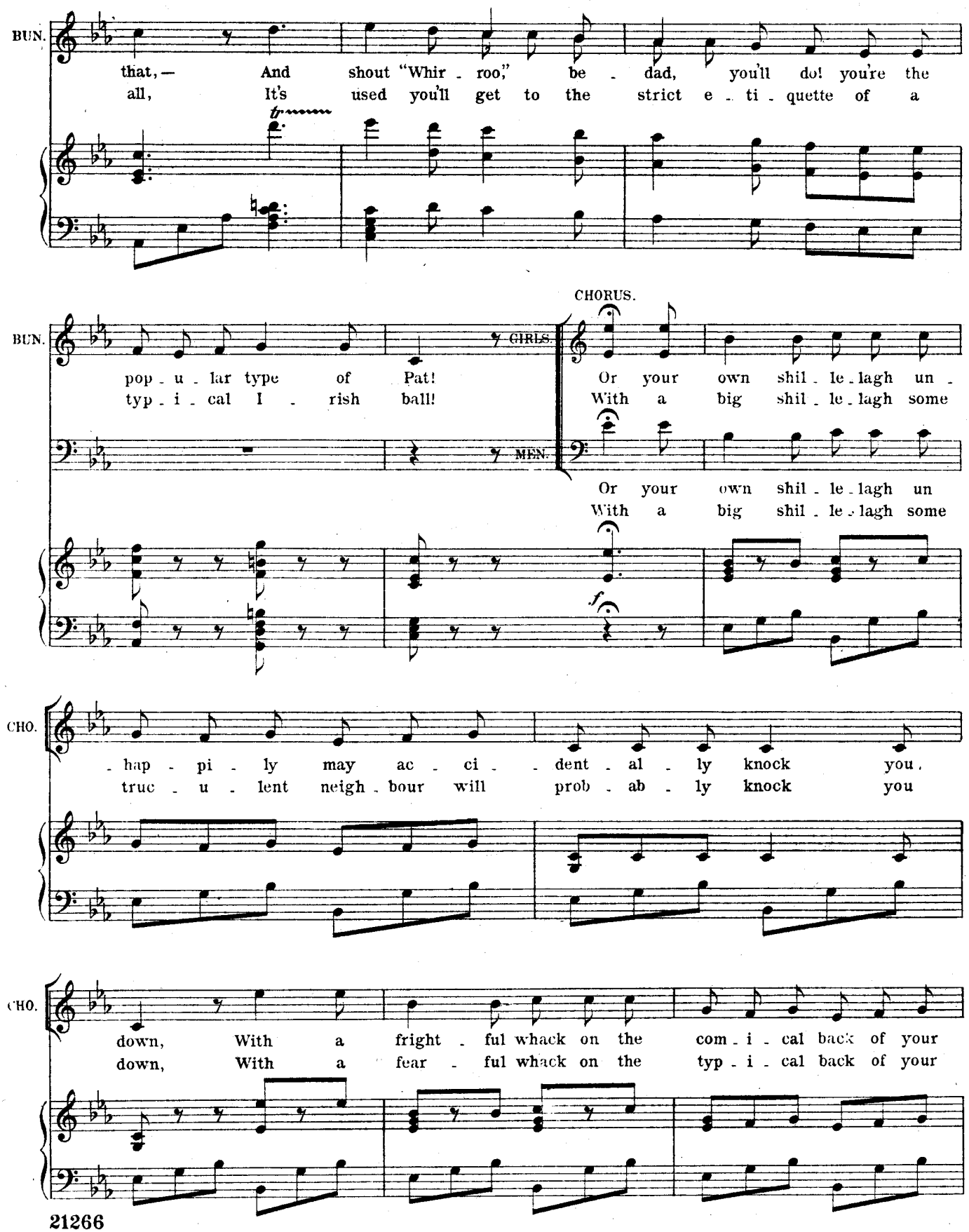
No 4. SONG. (Bunn) with Chorus.

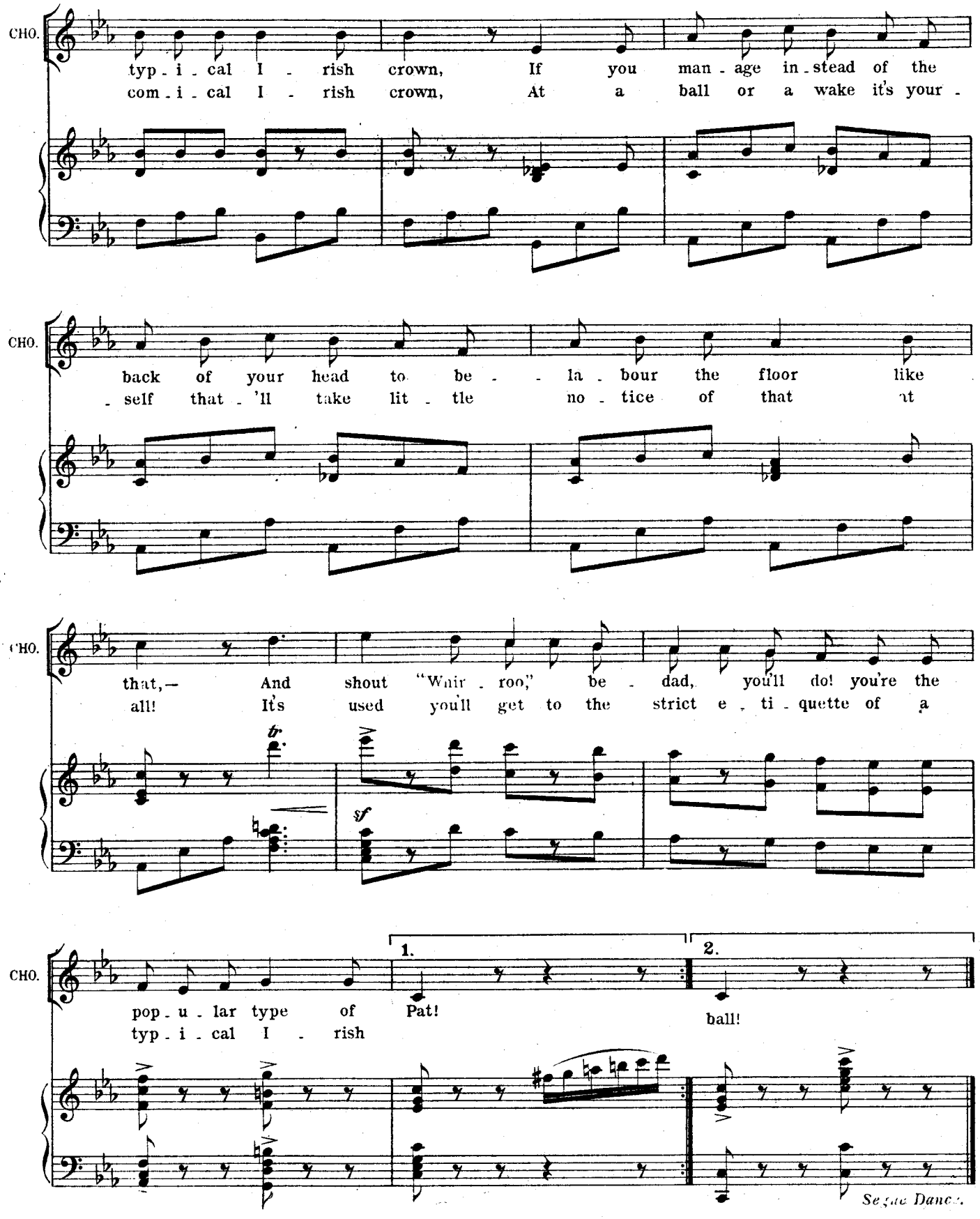
Allegro vivace. Arthur Sullivan.




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 - lagh un -
tread on its tat - ter'd tail;— With a big shil - le - lagh some
pp ten.
Ped.

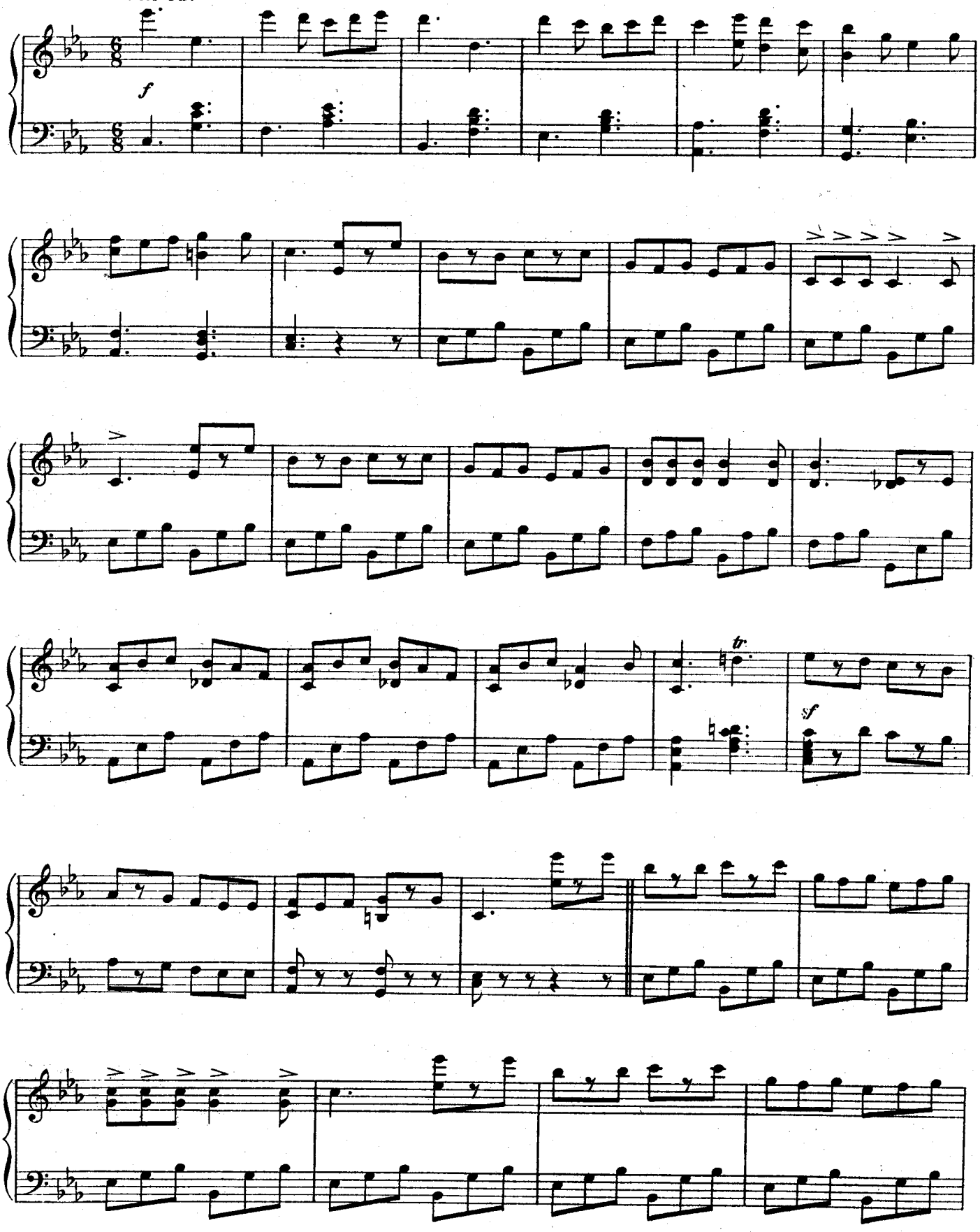

BUN.
-hap - pi - ly may ac - ci - - dent - al - ly knock you
truc - u - lent neigh - bour Will prob - ab - ly knock you
pp
BUN.
down, With a fear - ful whack on the com - i - cal back of your
down, With a fear - ful whack on the typ - i - cal back of your
ten.
Ped.
BUN.
typ - i - cal I - rish crown! If you man - age in - stead of the
com - i - cal I - rish crown! At a ball or a wake it's your -
BUN.
back of your head to be - - la - bour the floor like
- self that - 'll take lit - tle no - tice of that at

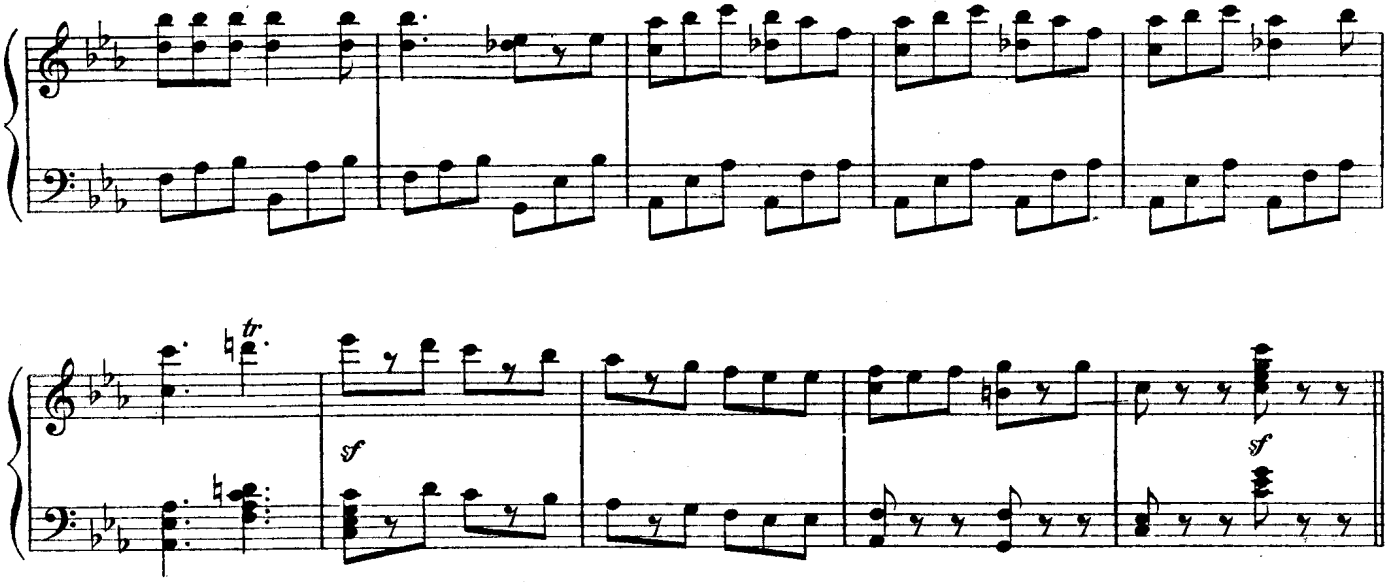

BUN.
that, — And shout "Whir - roo," be - dad, you'll do! you're the
all, It's used you'll get to the strict e - ti - quette of a
BUN.
pop - u - lar type of Pat!
typ - i - cal I - rish ball!
GIRLS.
MEN.
CHORUS.
Or your own shil - le - lagh un -
With a big shil - le - lagh some
Or your own shil - le - lagh un
With a big shil - le - lagh some
f
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 "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
CHO.
pop - u - lar type of Pat!
typ - i - cal I - rish
1.
2.
ball!
Segue Dance.

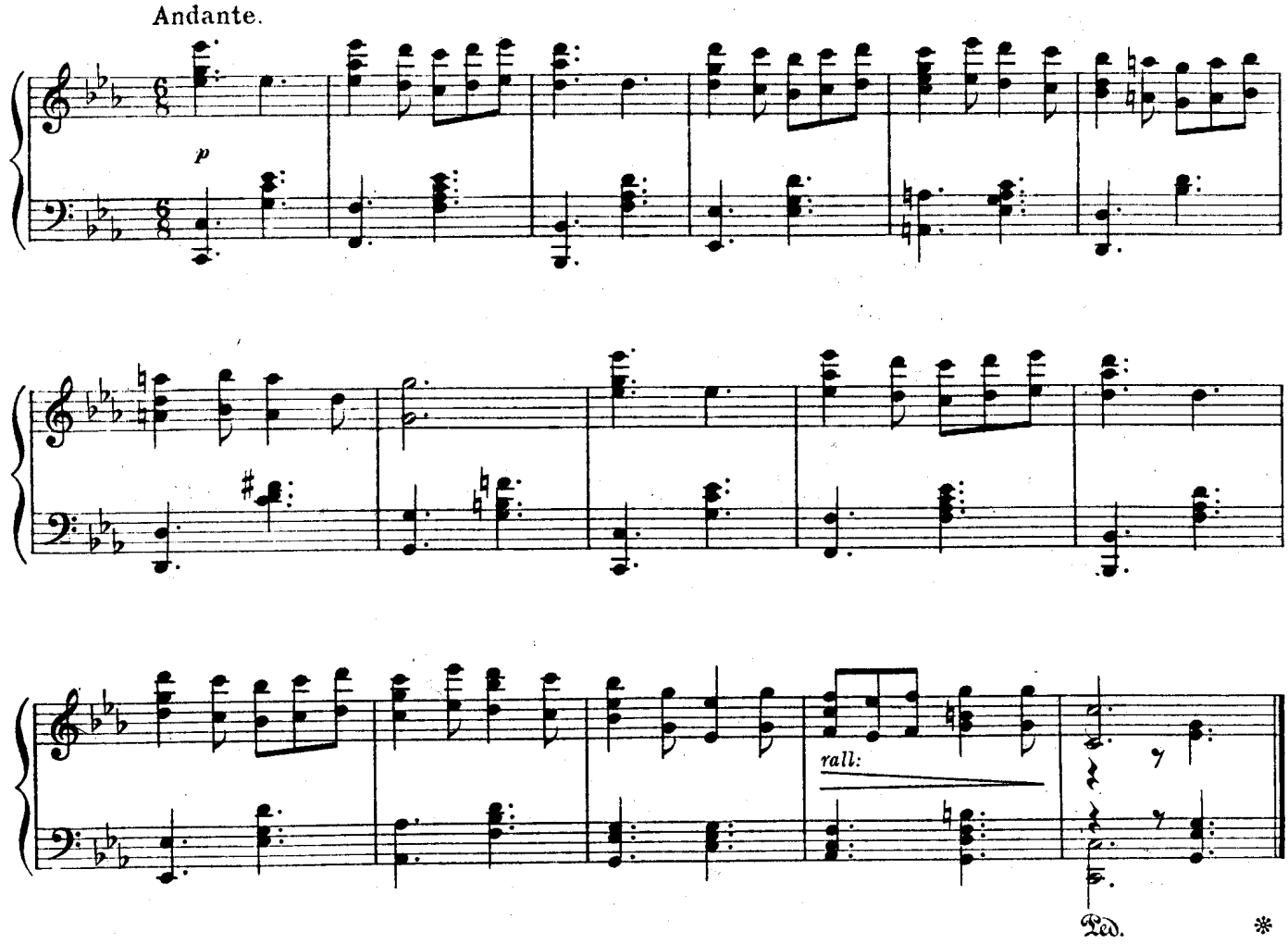
Allegro molto.

DANCE.





EXIT OF CHORUS.



No 5. TRIO.-(Molly, Terence and Murphy.)

Arthur Sullivan.

Allegretto moderato.

Molly.

Piano.

MOLLY.

On the heights of Glan.taun there's no

MOL.

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

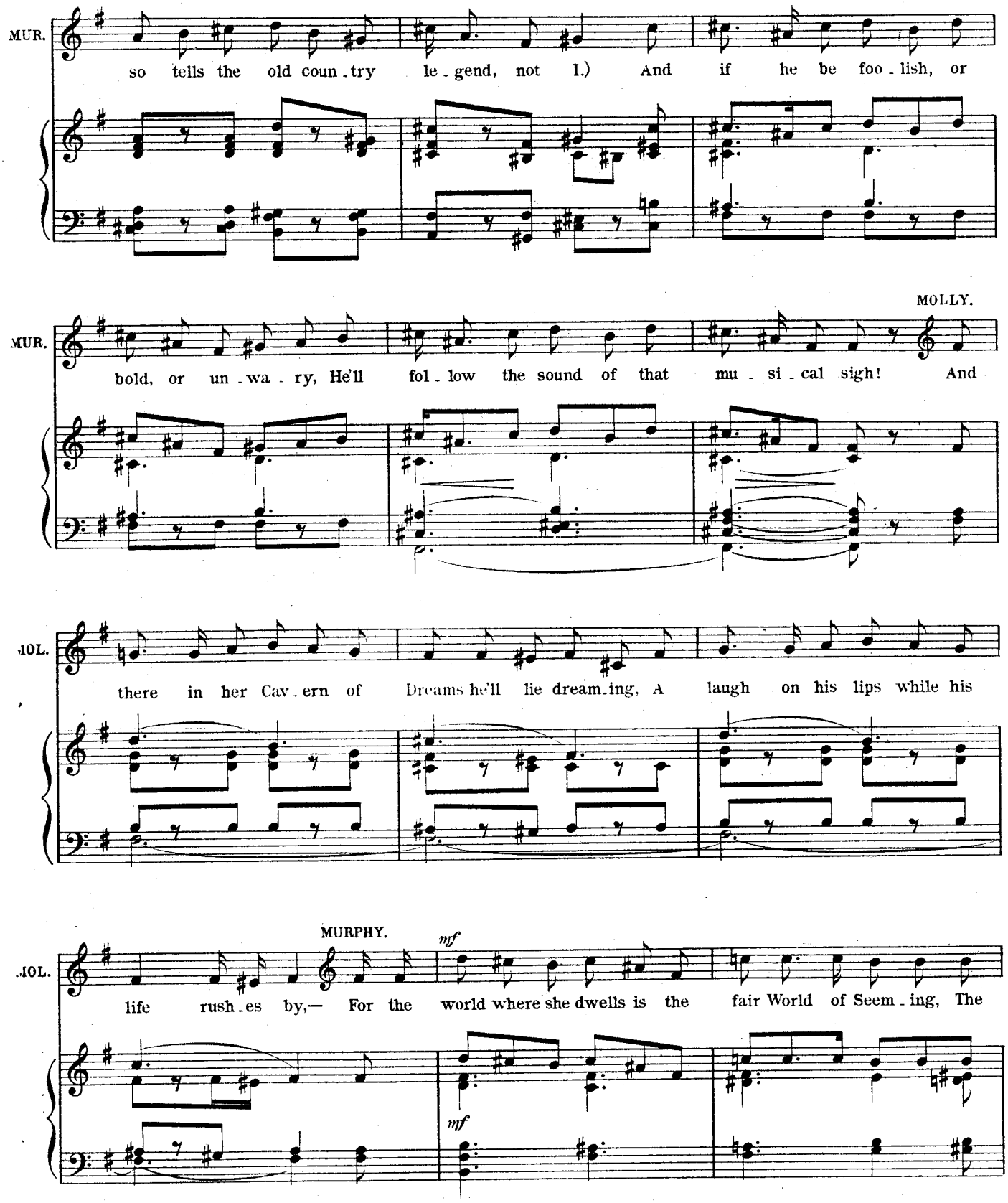
MOL.

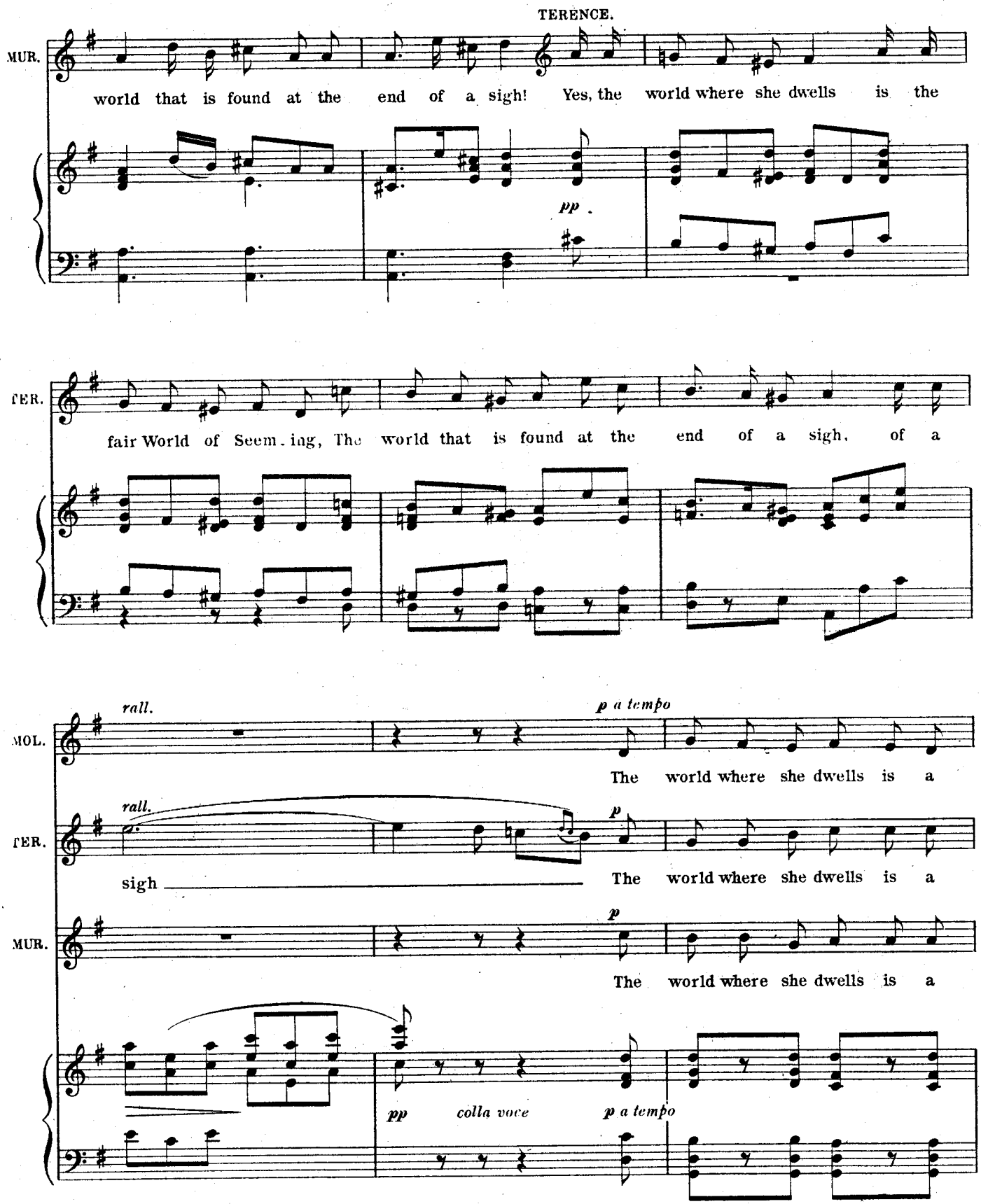
hear on the West wind the song of a wo.man, That calls him to fol.low the

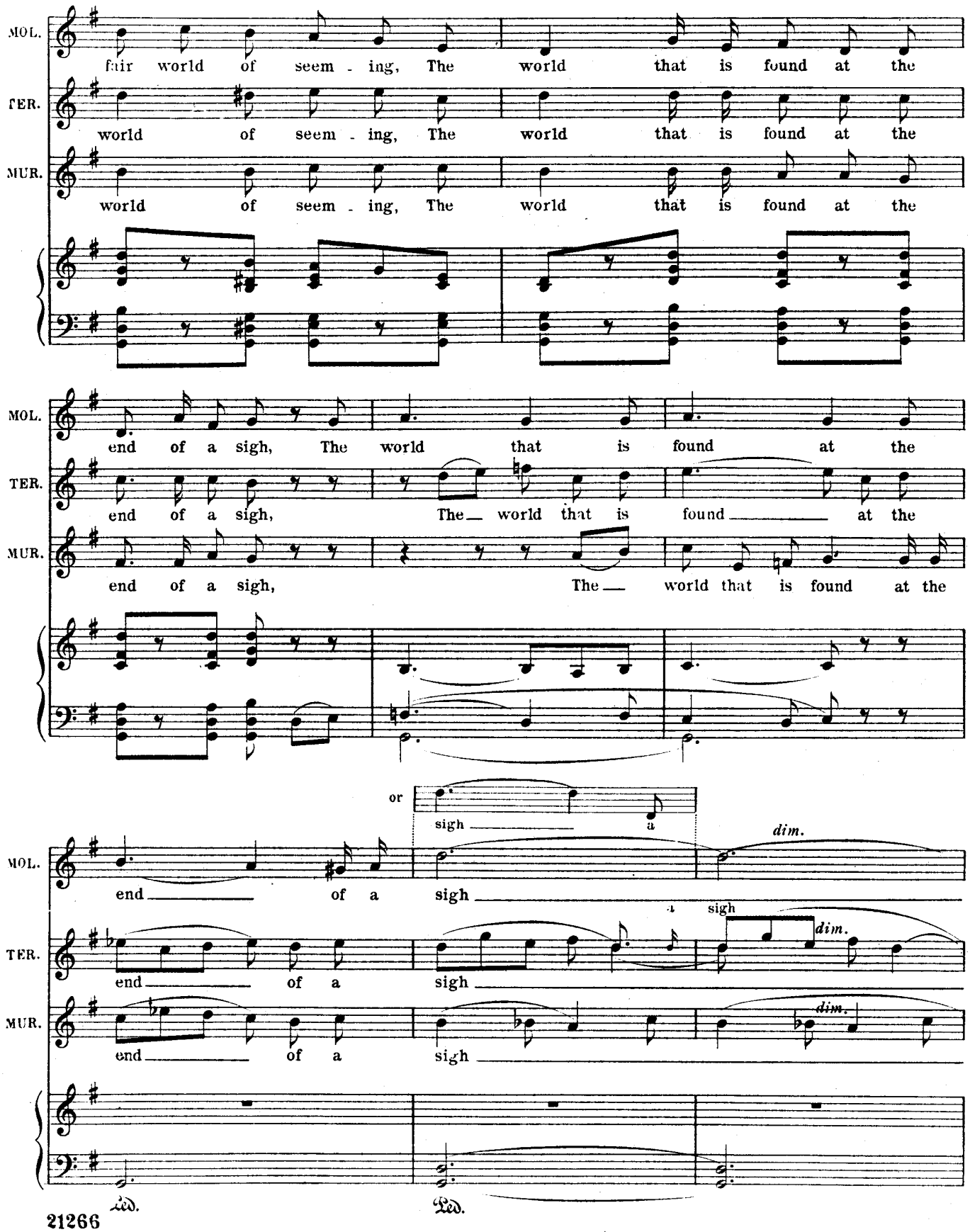
MURPHY.

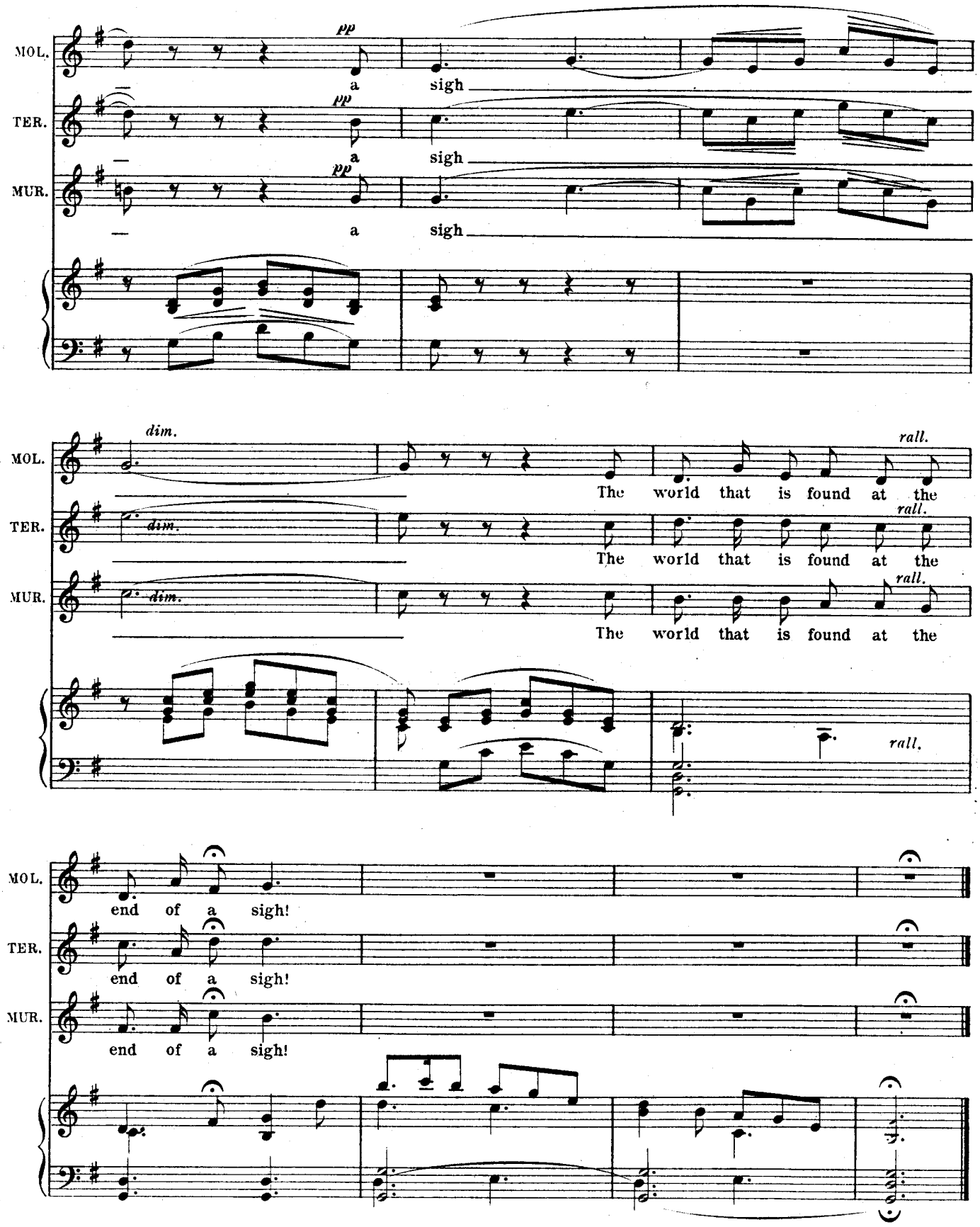
MOL.

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.
MOLLY.
bold, or un - wa - ry, He'll fol - low the sound of that mu - si - cal sigh! And
MOL.
there in her Cav - ern of Dreams he'll lie dream - ing, A laugh on his lips while his
MOL.
MURPHY.
mf
life rush - es by,— For the world where she dwells is the fair World of Seem - ing, The
mf

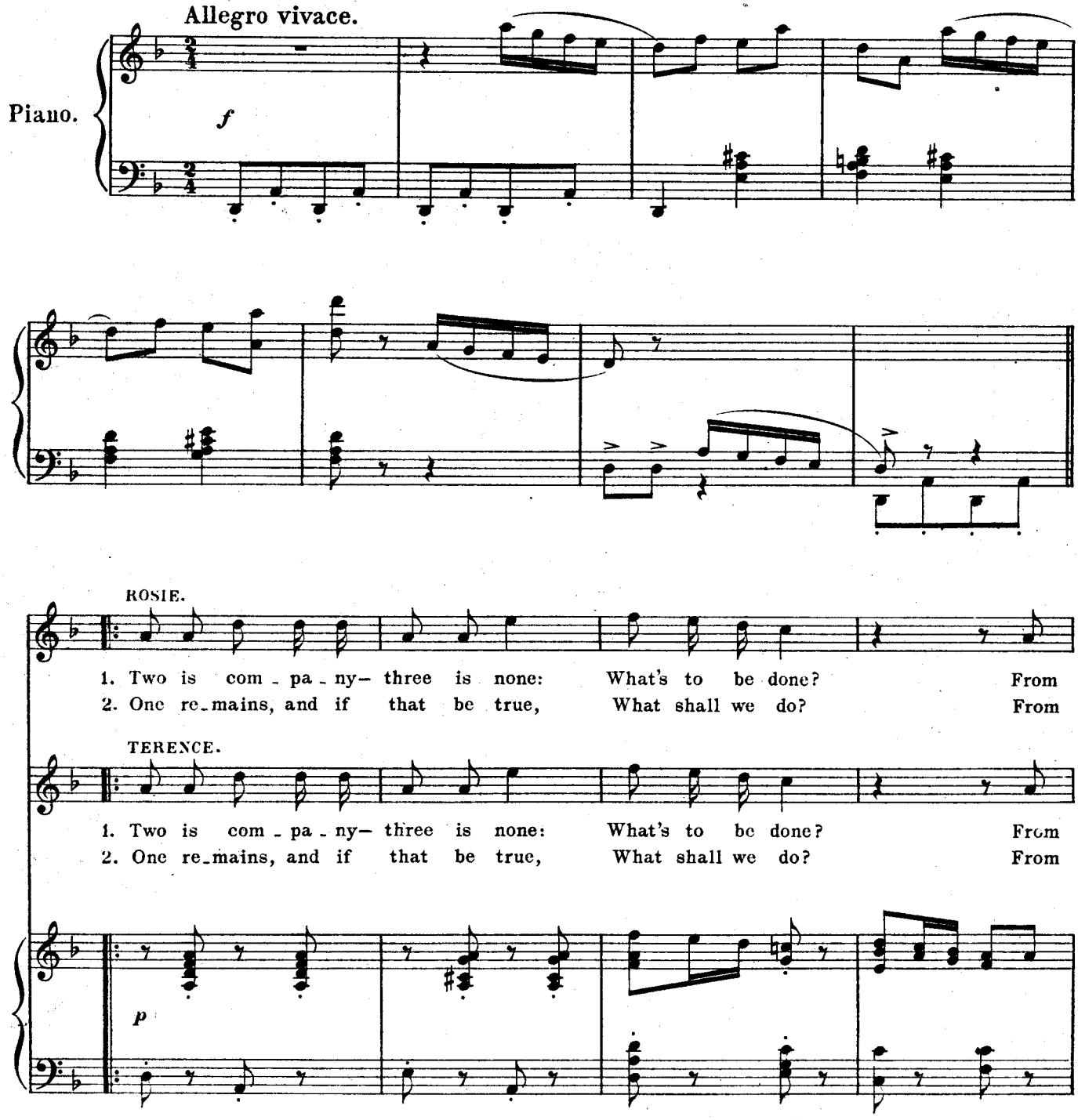

TERENCE.
MUR.
world that is found at the end of a sigh! Yes, the world where she dwells is the
pp
TER.
fair World of Seem. ing, The world that is found at the end of a sigh, of a
rall.
p a tempo
MOL.
The world where she dwells is a
rall.
p
TER.
sigh
The world where she dwells is a
p
MUR.
The world where she dwells is a
pp
colla voce
p a tempo

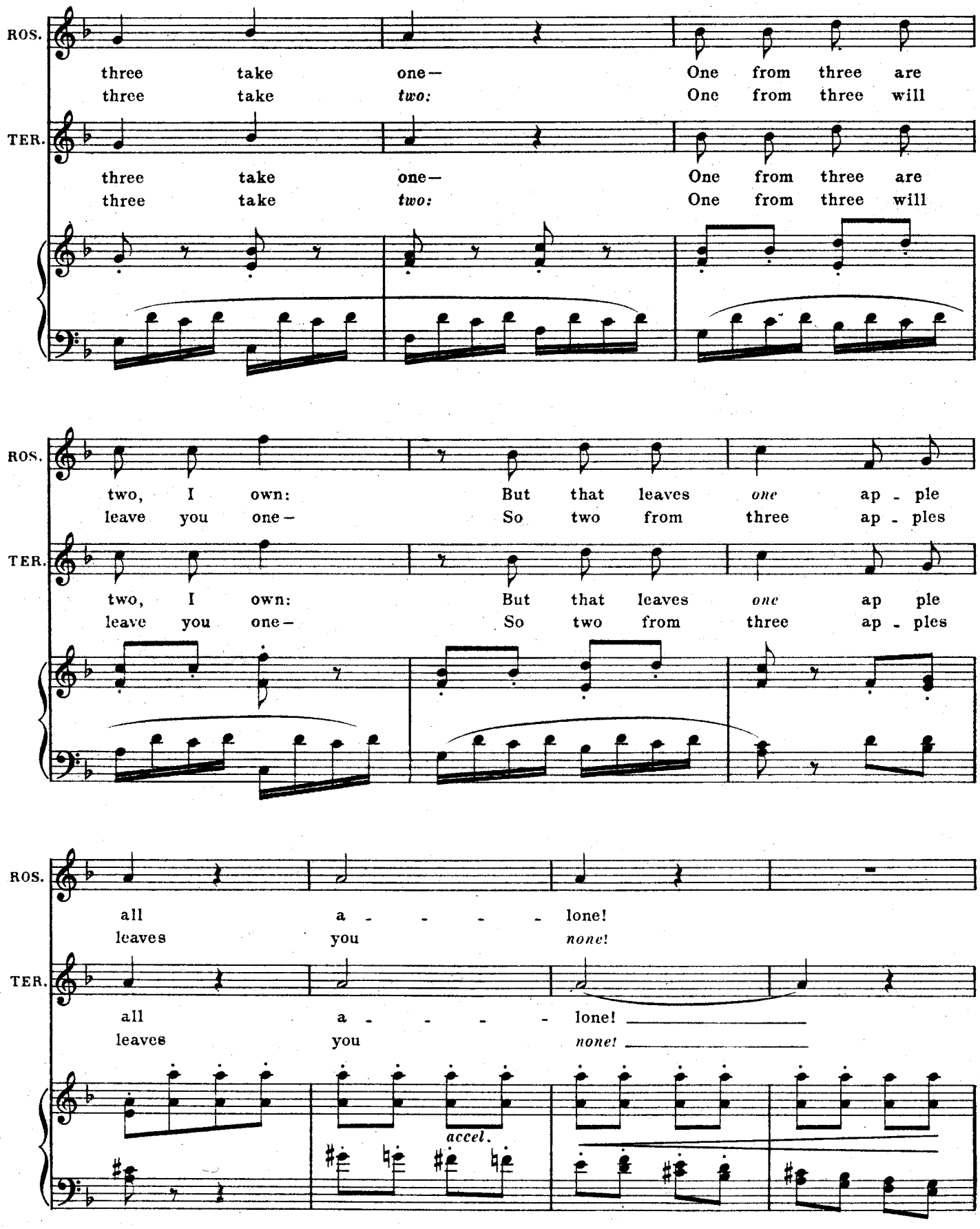

MOL.
fair world of seem - ing, The world that is found at the
TER.
world of seem - ing, The world that is found at the
MUR.
world of seem - ing, The world that is found at the
MOL.
end of a sigh, The world that is found at the
TER.
end of a sigh, The world that is found at the
MUR.
end of a sigh, The world that is found at the
or
sigh a
dim.
MOL.
end of a sigh
sigh
TER.
end of a sigh
dim.
MUR.
end of a sigh
dim.
Led.
Led.

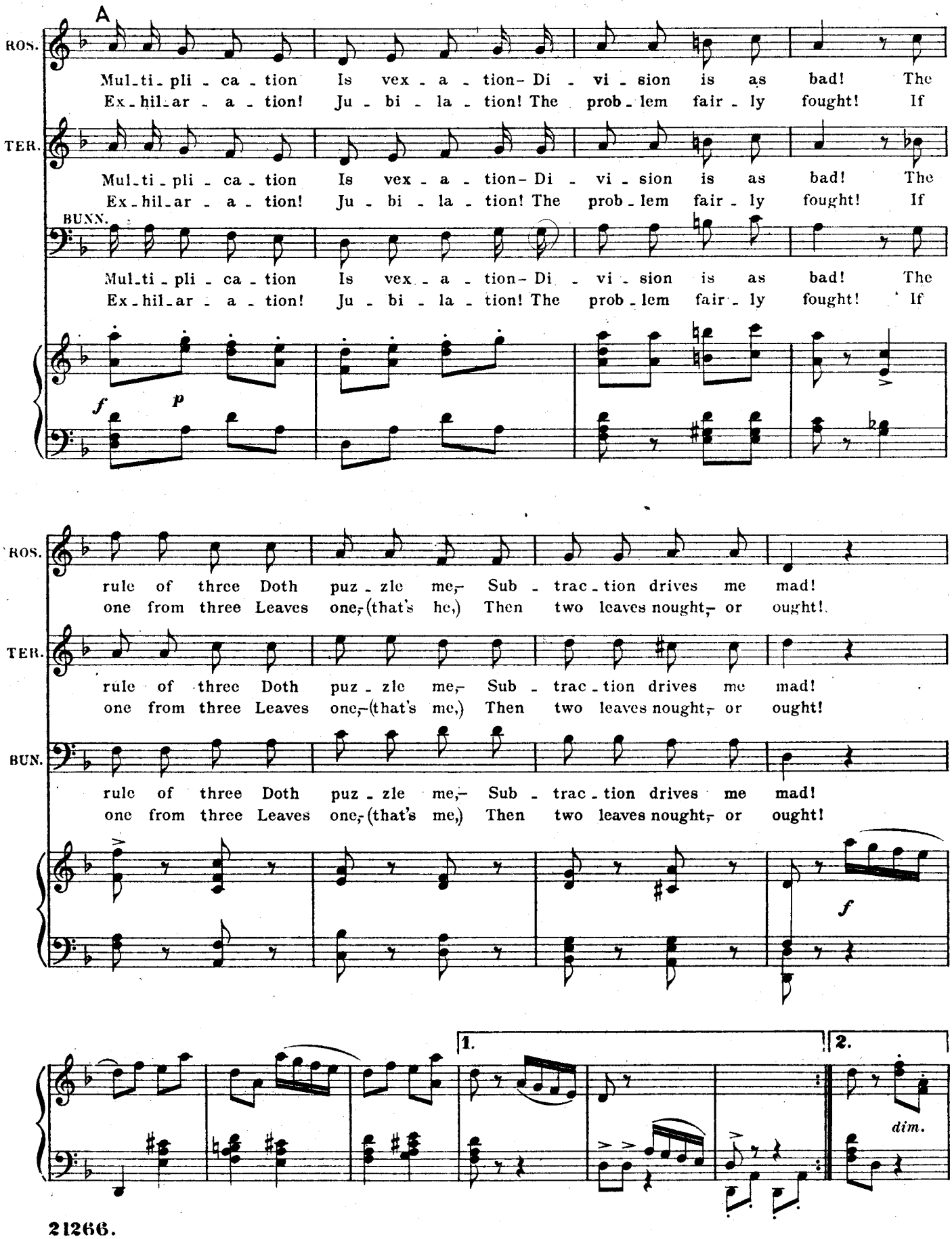

MOL.
TER.
MUR.
pp
a sigh
dim.
rall.
The world that is found at the
end of a sigh!

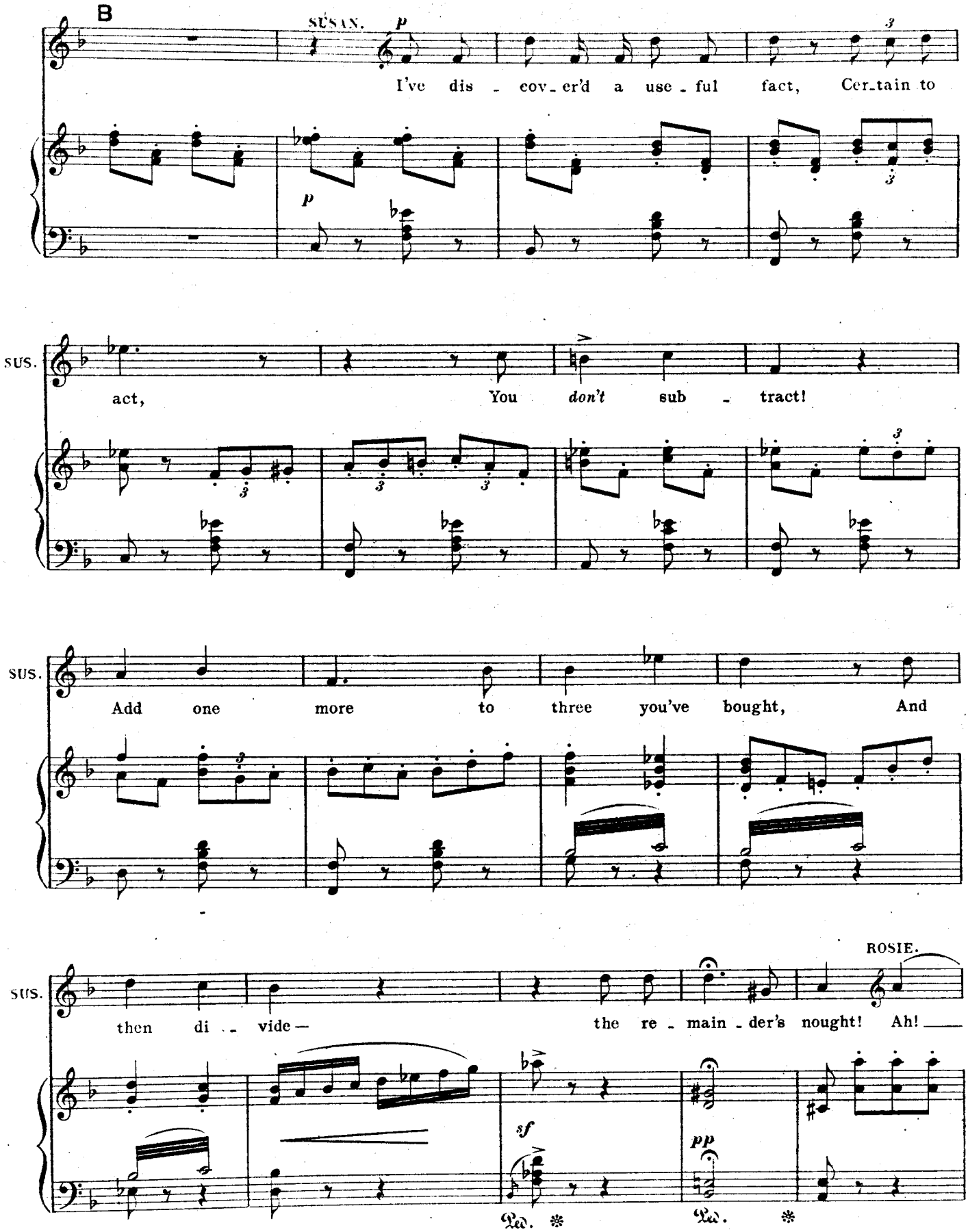
No 6. QUARTET (Rosie, Susan, Terence & Bunn.)

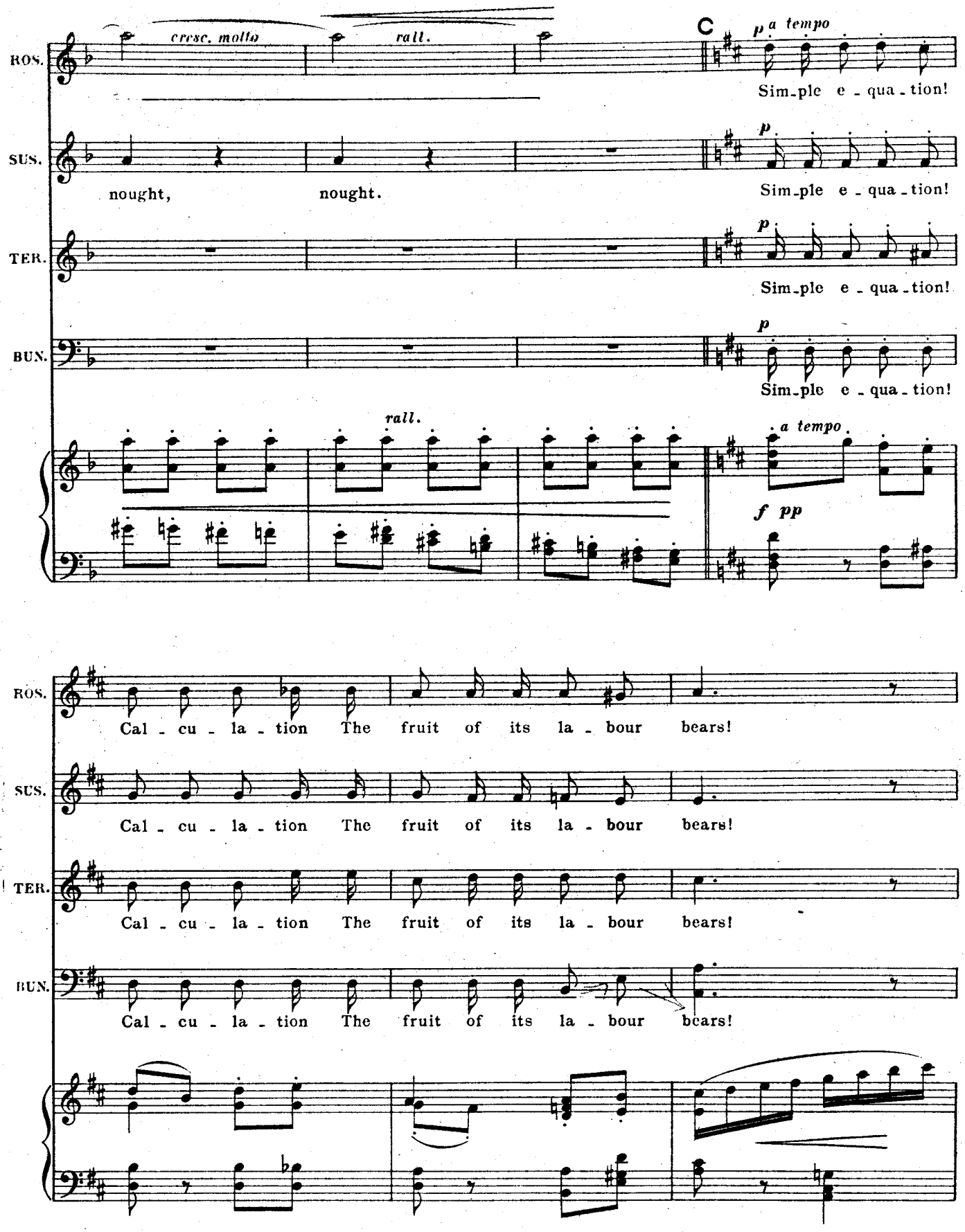
Arthur Sullivan.

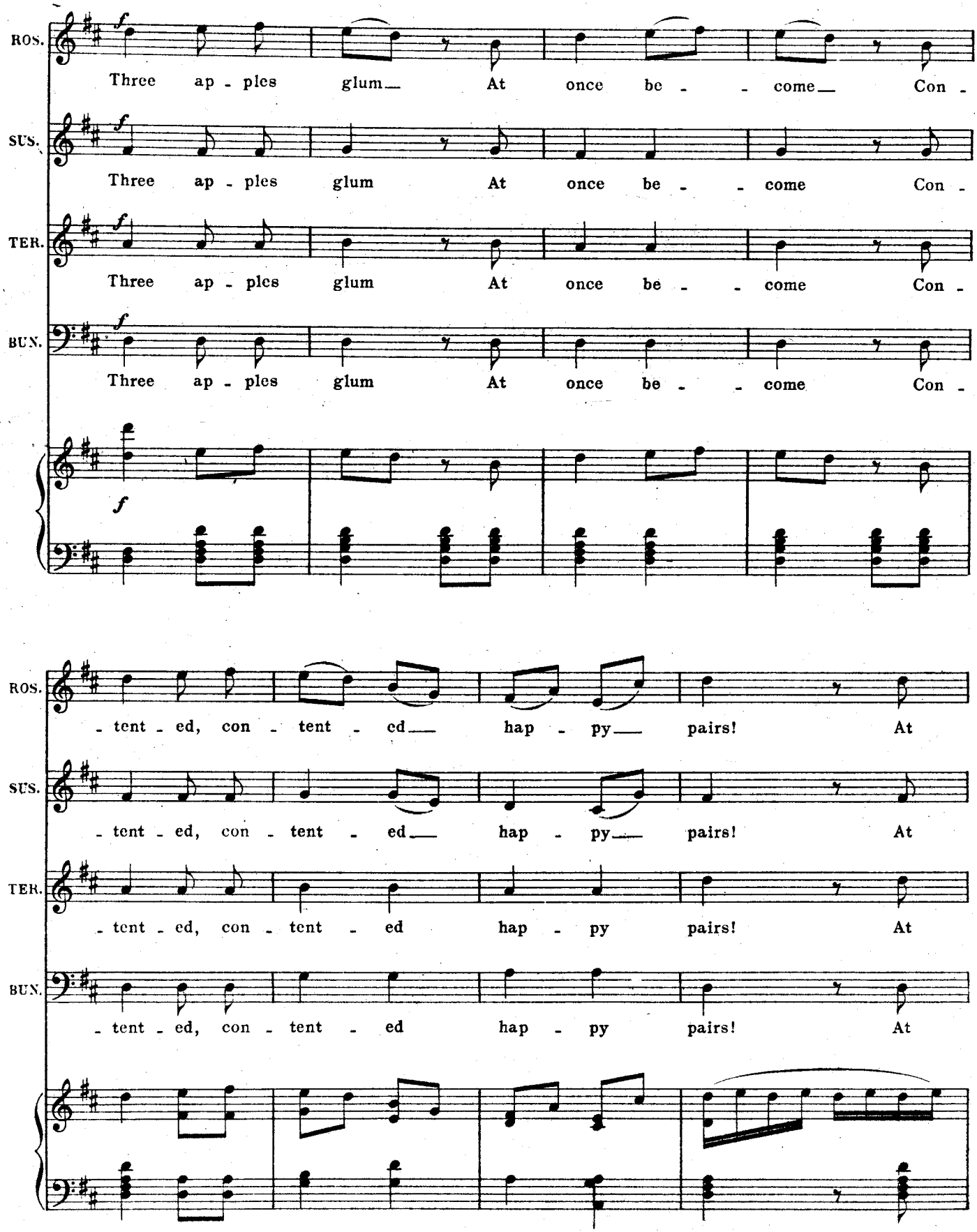


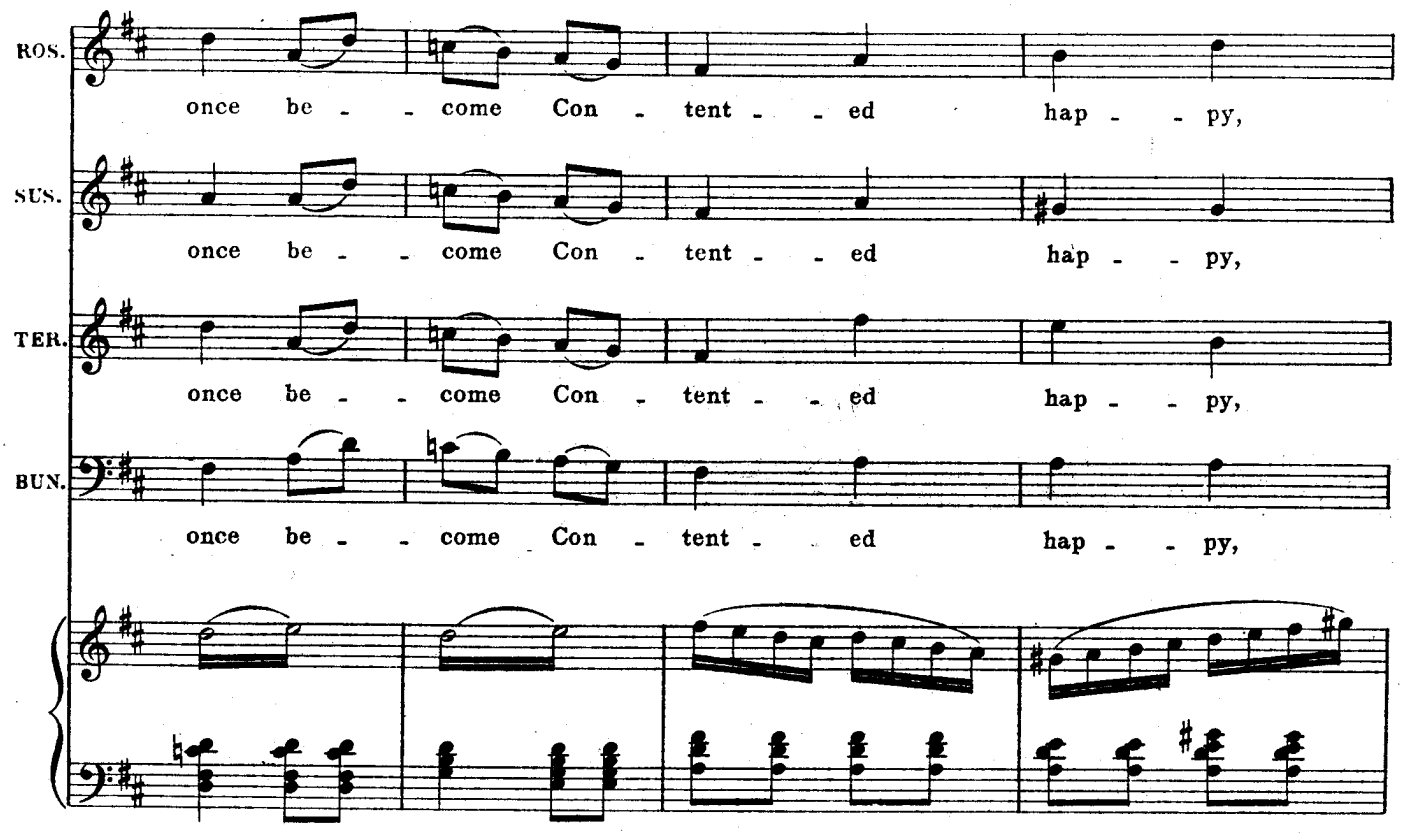

ROS.
three take one— One from three are
three take two: One from three will
TER.
three take one— One from three are
three take two: One from three will
ROS.
two, I own: But that leaves one ap - ple
leave you one— So two from three ap - ples
TER.
two, I own: But that leaves one ap ple
leave you one— So two from three ap - ples
ROS.
all a - - - - lone!
leaves you none!
TER.
all a - - - - lone!
leaves you none!
accel.

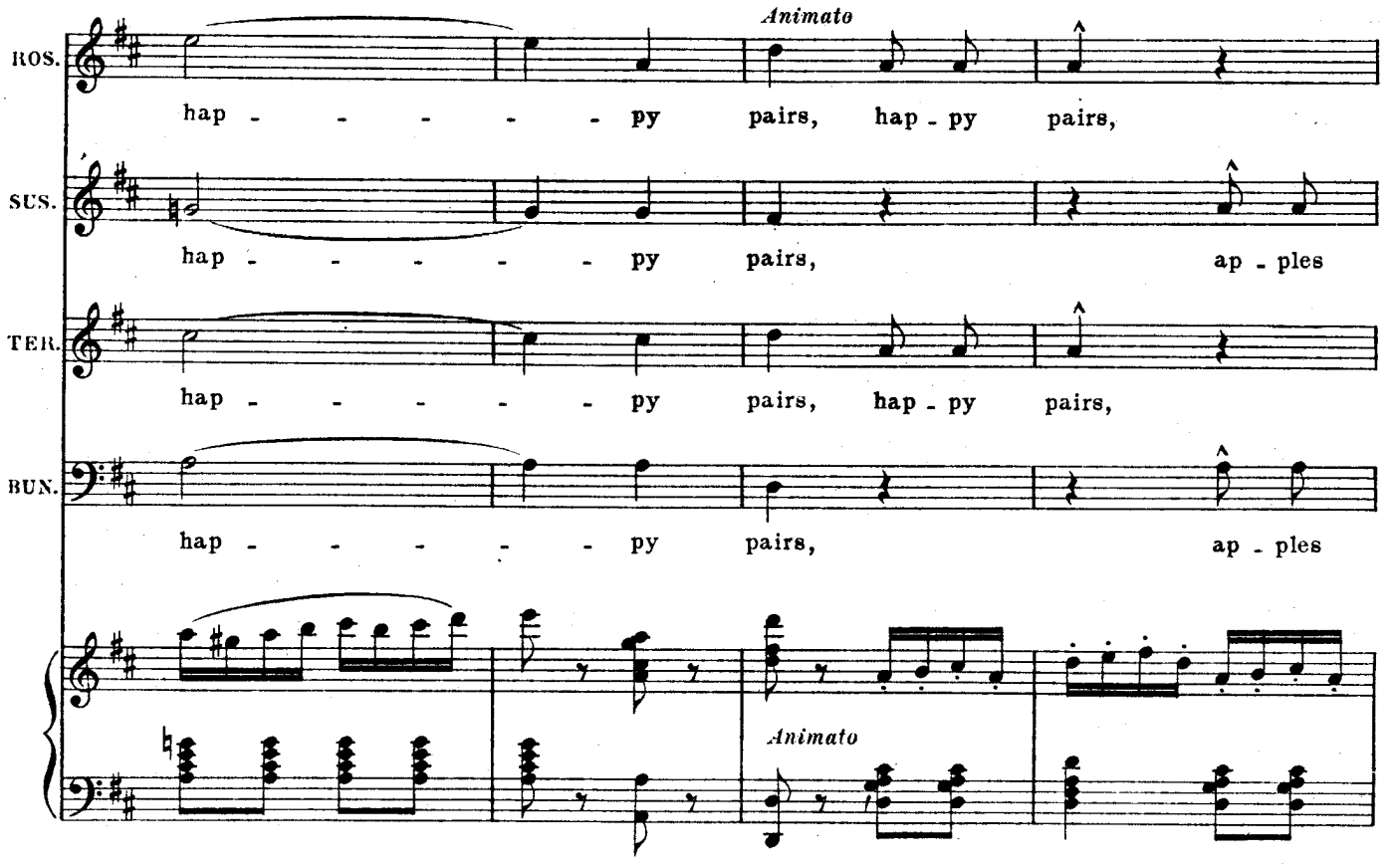

A
ROS.
Mul-ti-pli-ca-tion Is vex-a-tion- Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If
TER.
Mul-ti-pli-ca-tion Is vex-a-tion- Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If
BUNN.
Mul-ti-pli-ca-tion Is vex-a-tion- Di-vi-sion is as bad! The
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If
f
p
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!
f
1.
2.
dim.

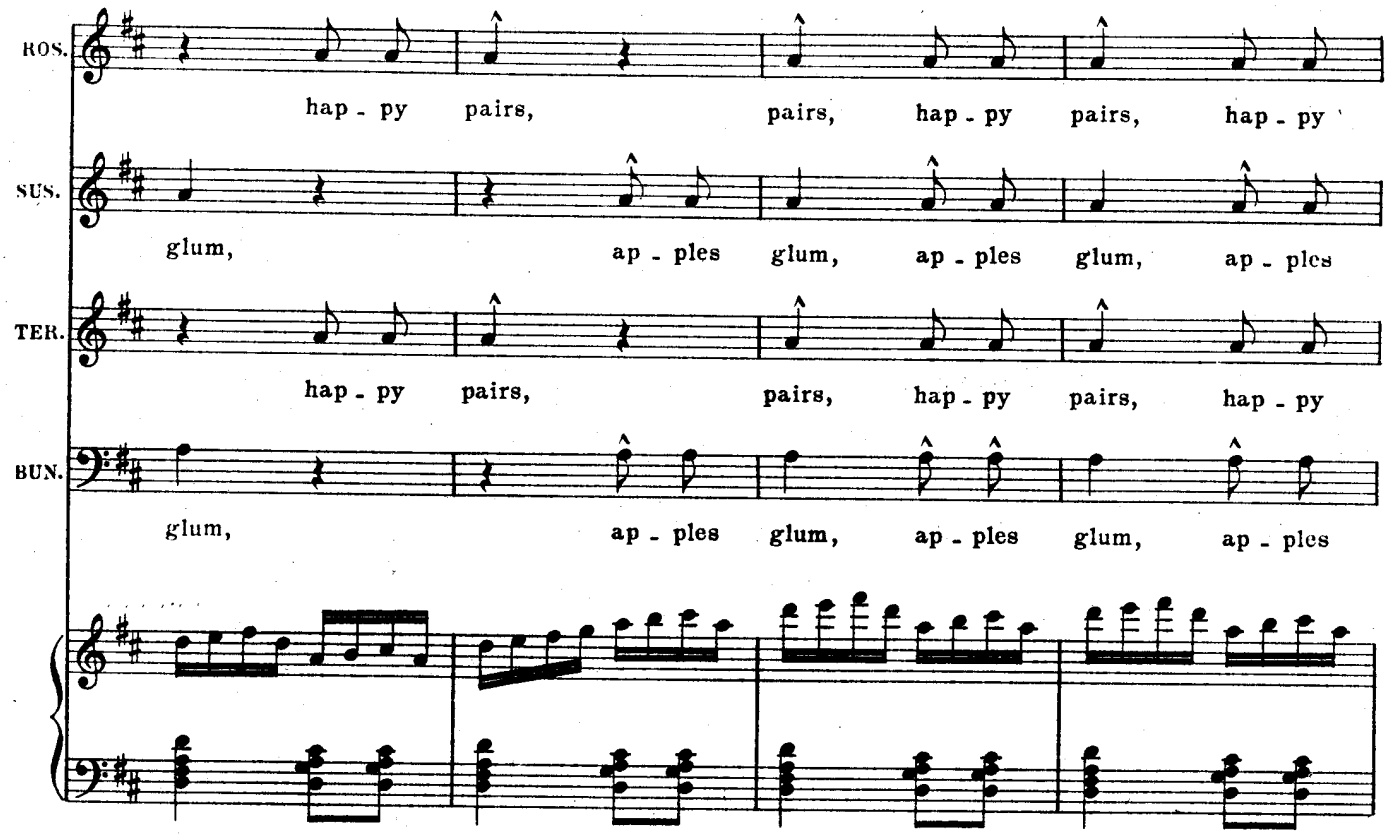

B
SUSAN.
p
I've dis - cov - er'd a use - ful fact, Cer - tain to
p
SUS.
act, You don't sub - tract!
SUS.
Add one more to three you've bought, And
SUS.
then di - vide— the re - main - der's nought! Ah!
ROSIE.
sf
pp
Ped. *
Ped. *

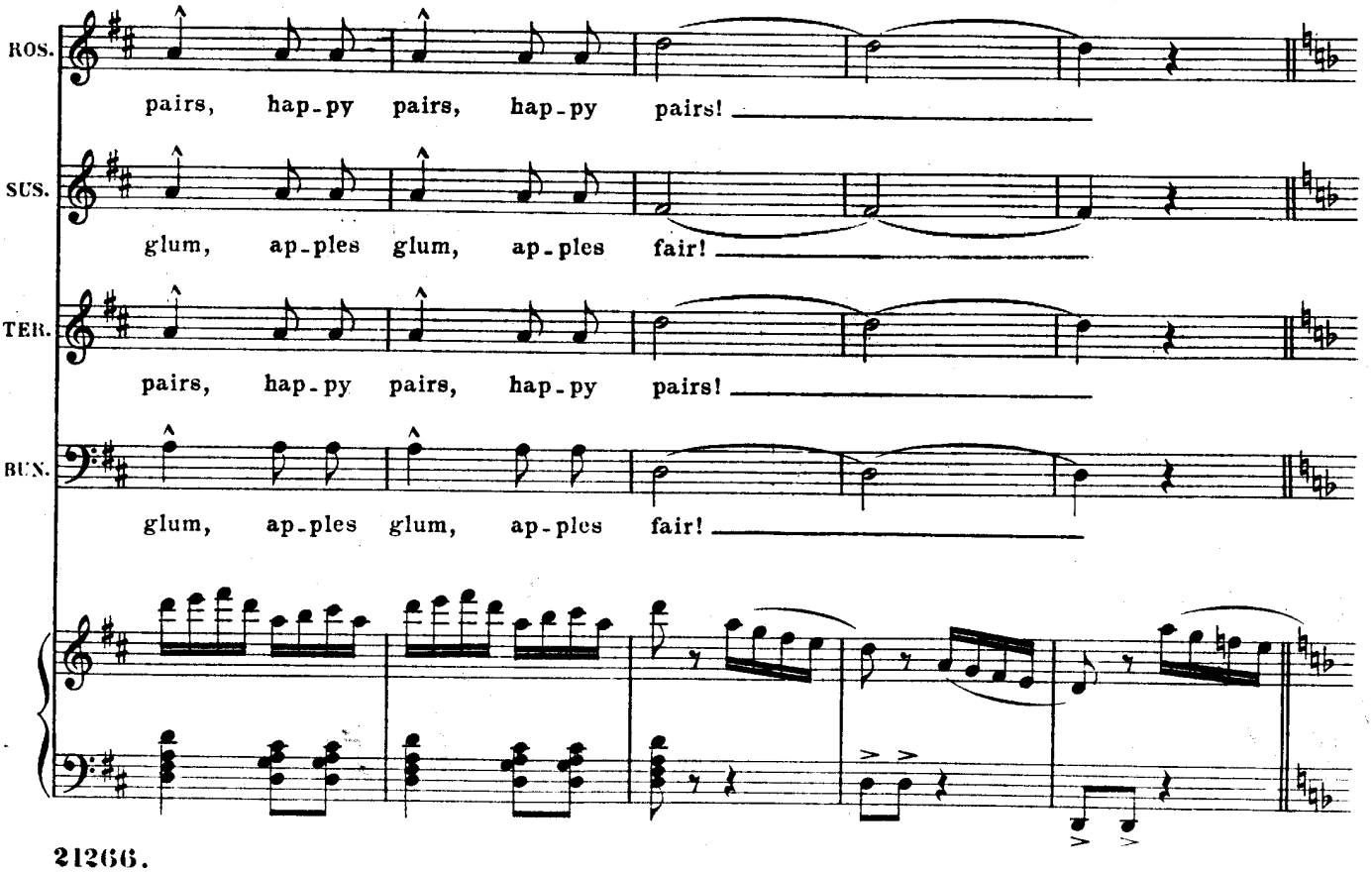
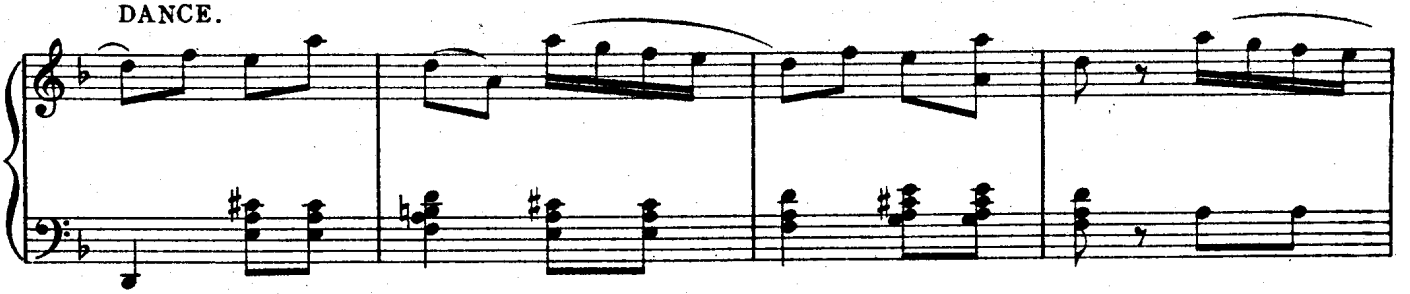
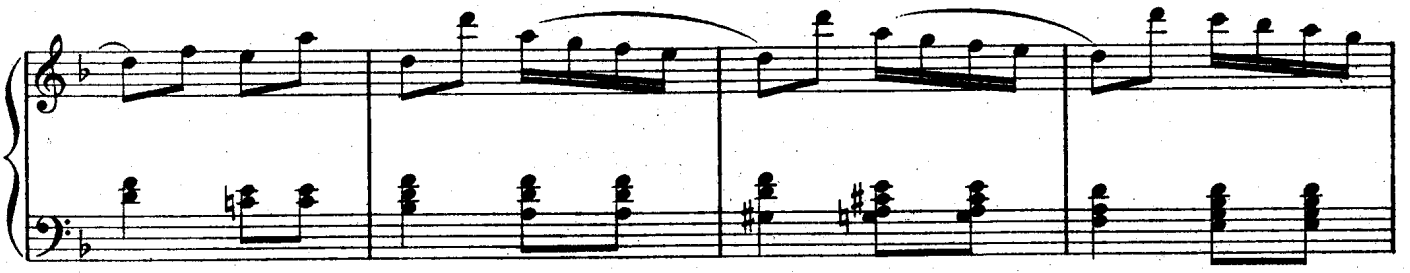
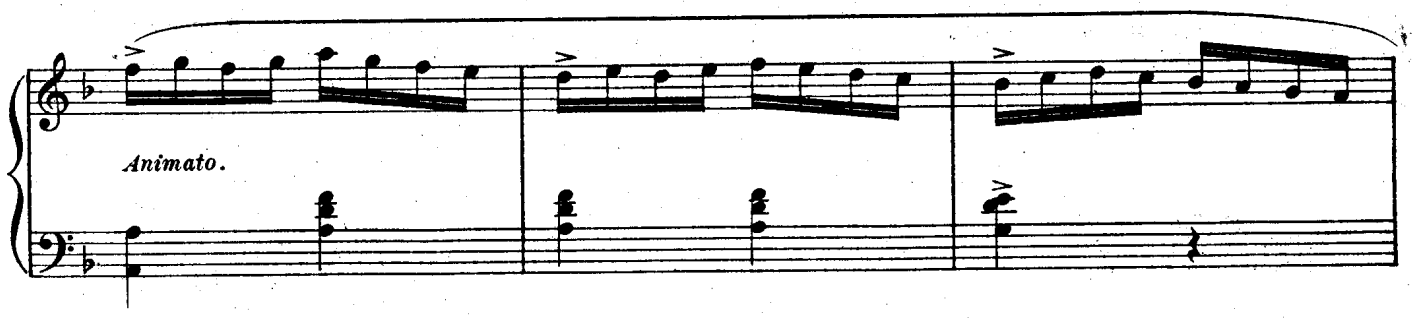
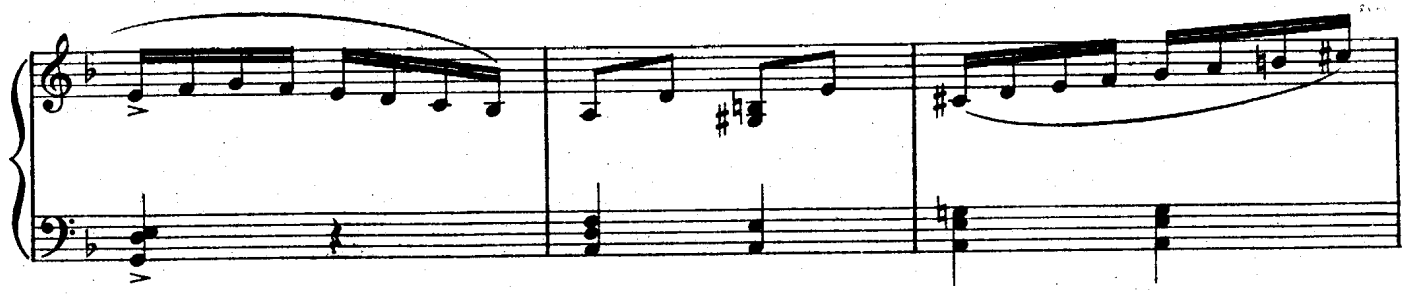
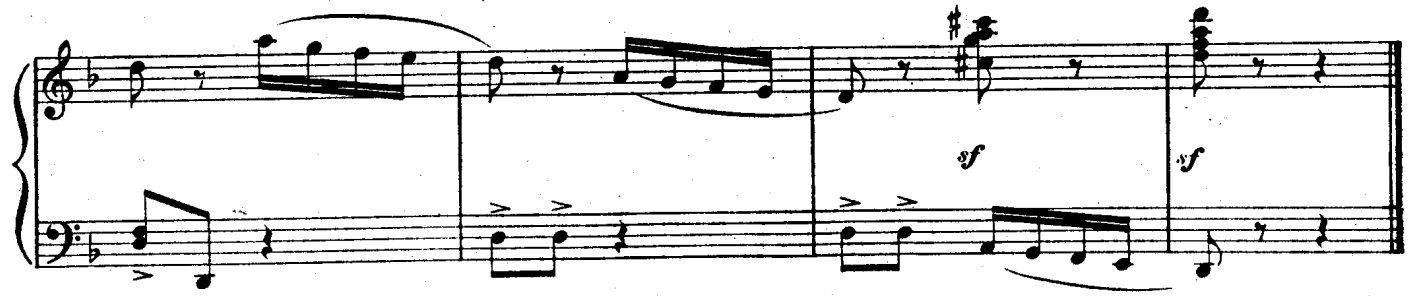

ROS.
cresc. molto
rall.
C
p a tempo
Sim-ple e-qua-tion!
SUS.
nought, nought.
p
Sim-ple e-qua-tion!
TER.
p
Sim-ple e-qua-tion!
BUN.
p
Sim-ple e-qua-tion!
rall.
a tempo
f pp
ROS.
Cal-cu-la-tion The fruit of its la-bour bears!
SUS.
Cal-cu-la-tion The fruit of its la-bour bears!
TER.
Cal-cu-la-tion The fruit 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 -
- tent - ed, con - tent - ed hap - py pairs! At
- tent - ed, con - tent - ed hap - py pairs! At
- tent - ed, con - tent - ed hap - py pairs! At
- 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,


Animato
ROS.
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.