

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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PIANOFORTE SOLO

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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			
SERGEANT PINCHER	}	<i>(H.M. 11th Regiment of Foot)</i>	...	...	...	...	...	...	...	{ Mr. R. CROMPTON
PRIVATE PERRY			
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			

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.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed between the staves.

The second system continues the musical piece. The upper staff features a melodic line with some slurs and accents. The lower staff provides a consistent rhythmic accompaniment. A *cres.* (crescendo) marking is visible in the right-hand portion of the system.

The third system is marked *ff largamente* (fortissimo, broadly). The upper staff contains a complex texture with many beamed notes, possibly triplets or sixteenth-note runs. The lower staff has a more sparse accompaniment with some chords.

The fourth system concludes the section with a double bar line. Both staves show a continuation of the rhythmic and melodic patterns established in the previous systems.

Animato.

This section is marked *Animato* and is written in 6/8 time. The upper staff features a rhythmic pattern of eighth notes with accents. The lower staff has a simple accompaniment of eighth notes.

Allegro giocoso.

This section is marked *Allegro giocoso* and is also in 6/8 time. The upper staff has a more active melodic line with some slurs. The lower staff continues with a rhythmic accompaniment.

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 slur over the final two measures. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking 'v' is present above the final measure of the treble staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with eighth notes and a slur. The bass staff continues the accompaniment with chords and eighth notes.

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

Fourth system of musical notation, consisting of a treble and bass staff. The bass staff includes dynamic markings 'Red.' and an asterisk below the staff in two locations.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff includes a dynamic marking 'ff' below the staff. The bass staff includes dynamic markings 'Red.' and an asterisk below the staff.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff includes a slur and a dynamic marking 'ff' below the staff. The bass staff continues the accompaniment with chords and eighth notes.

Musical notation for the first system, featuring a treble and bass staff. The bass staff contains piano markings: *ped.*, *, *ped.*, *, *ped.*, *, *ped.*, *, *ped.*, *

Musical notation for the second system, including a treble and bass staff. A *ff accel.* marking is present in the treble staff. The bass staff contains piano markings: *ped.*, *, *ped.*, *, *ped.*, *, *ped.*, *

JIG.
Presto. ♩ = 184.

Musical notation for the third system, starting with a treble and bass staff. Dynamics include *sff* and *pp*. The bass staff contains piano markings: *ped.*, *

Musical notation for the fourth system, featuring a treble and bass staff. The bass staff contains piano markings: *ped.*, *, *ped.*, *

Musical notation for the fifth system, showing a treble and bass staff with various musical notations.

Musical notation for the sixth system, including a treble and bass staff. A *fp* marking is present in the treble staff. The bass staff contains piano markings: *ped.*, *, *ped.*, *

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The melody is written in eighth notes with a slur over the first four measures. The bass line consists of eighth notes. A first ending bracket labeled '1.' spans the final two measures of the system.

Second system of musical notation. Treble clef with a key signature of two sharps. The melody continues with a slur over the first four measures. The bass line features chords with stems pointing downwards. The system concludes with a double bar line.

ped. * *ped.*

Third system of musical notation. Treble clef with a key signature of two sharps. The melody continues with a slur over the first four measures. The bass line features chords with stems pointing downwards. The system concludes with a double bar line.

ped.

Fourth system of musical notation. Treble clef with a key signature of two sharps. The melody continues with a slur over the first four measures. The bass line features chords with stems pointing downwards. The system concludes with a double bar line.

* *ped.* * *ped.* *

Fifth system of musical notation. Treble clef with a key signature of two sharps. The melody continues with a slur over the first four measures. The bass line features chords with stems pointing downwards. The system concludes with a double bar line.

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

Sixth system of musical notation. Treble clef with a key signature of two sharps. The melody continues with a slur over the first four measures. The bass line features chords with stems pointing downwards. The system concludes with a double bar line.

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 has a complex accompaniment 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 slurs. The bass clef staff has a harmonic accompaniment with the instruction "Ped." followed by an asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a harmonic accompaniment with the instruction "Ped." followed by an asterisk.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a final note with an accent (>). The bass clef staff contains a bass line with chords and a long note with a slur. A star symbol (*) is located below the first measure, and the word "Ped." is written below the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a long note with a slur and a star symbol (*) below the first measure.

Third system of musical notation. The treble clef staff is marked "Prestissimo." and contains five measures of chords with slurs. The bass clef staff is marked "ff" and contains a rhythmic pattern of eighth notes. A star symbol (*) is below the first measure, and "Ped." is written below the second measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a long slur over the entire system. The bass clef staff contains a rhythmic pattern of eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with accents (>) on the first and third measures. The bass clef staff contains a rhythmic pattern of eighth notes with accents (>) on the first and third measures.

Nº 1.

CHORUS and DANCE.

Arthur Sullivan.

Allegro vivace ma non troppo.

Piano.

The musical score is written for piano and consists of five systems of staves. The first system includes a treble and bass clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Allegro vivace ma non troppo'. The score begins with a piano dynamic and a forte (f) marking. The music features a mix of eighth and sixteenth notes, with some rests. The second system continues the melodic and harmonic development. The third system includes a 'Red.' marking. The fourth system includes a '(curtain)' marking and another 'Red.' marking. The fifth system concludes with a 'Red.' marking and asterisks indicating specific performance points. The score is a single melodic line with a supporting bass line.

TUTTI.

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

BASSES ONLY.

Do ye mane that blind Mur - phy's owd

TENORS ONLY.

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

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

BASSES ONLY.

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

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Are ye spak in' of Terence O' Brian at all?". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady bass line with chords and some melodic movement in the right hand.

tr *ped.* *

This system continues the musical score. The vocal line includes a trill (*tr*) and a pedaling instruction (*ped.*). The piano accompaniment continues with similar textures. A star symbol (*) is placed at the end of the system.

ped. * *ped.*

This system continues the musical score. The piano accompaniment includes pedaling instructions (*ped.*) and a star symbol (*) in the middle of the system.

SOP. & ALTI.

And it's

tr *

This system introduces a new vocal line for Soprano and Alto. The lyrics are "And it's". The piano accompaniment continues. The vocal line 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

f *f*

f

Red. * *Red.* *

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

Red. *

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!

Red. *

Girls and Men take partners, and Dance.

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

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

CHORUS. (GIRLS.)

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

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

- 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

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

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

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern with some harmonic changes in the right hand.

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

The third system continues the vocal and piano parts. The vocal line has a more active melody with some grace notes. The piano accompaniment provides a solid harmonic foundation.

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

The fourth system concludes the page. The vocal line ends with a final cadence. The piano accompaniment features a prominent bass line and chords in the right hand, ending with a sustained chord.

- 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

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

Red. *

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 -

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.

The first system of the musical score features Terence's vocal line and piano accompaniment. Terence's part begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a forte (f) dynamic and includes a trill in the right hand.

TERENCE.

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

The second system shows Nora's vocal line and piano accompaniment. Nora's part includes the lyrics "stran . ger! No, Ma - your . neen! I am an I - rish . man,". The piano accompaniment is marked piano (p) and features a steady accompaniment pattern.

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

The third system continues Terence's vocal line and piano accompaniment. Terence's part includes the lyrics "and love my coun - try, Though, to my shame, I". The piano accompaniment continues with the same accompaniment pattern.

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

The fourth system concludes Terence's vocal line and piano accompaniment. Terence's part includes the lyrics "speak with En - glish ac - cent! For as a ba - by I was". The piano accompaniment features a triplet in the right hand and is marked piano (p).

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!* (CHORUS.) *You are? Ter - ence O'*

GIRLS. *You are?*

MEN. *You are?*

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

cres: sp

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

GIRLS. *Hoo -*

MEN. *Hoo -*

red.

cres:

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

No 2a

SONG:- (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

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.

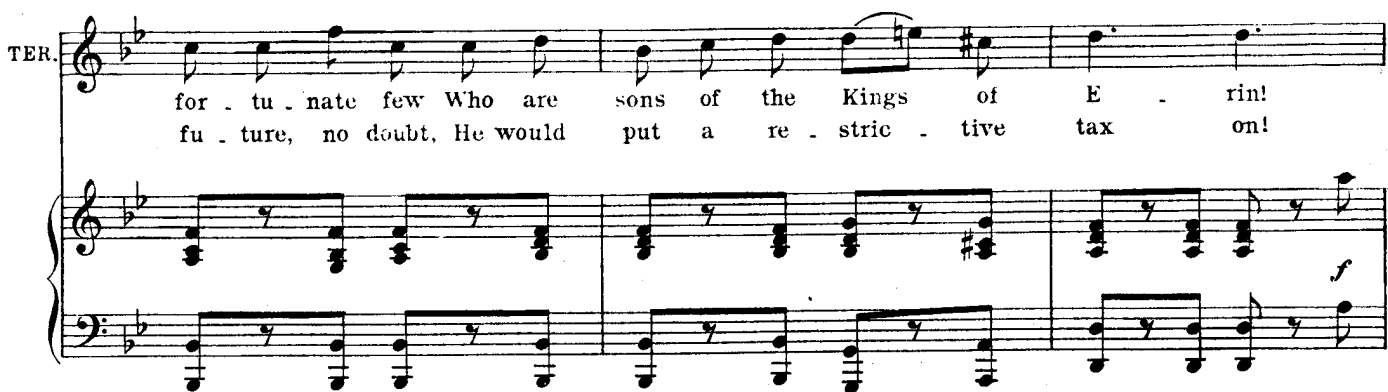
TER.

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

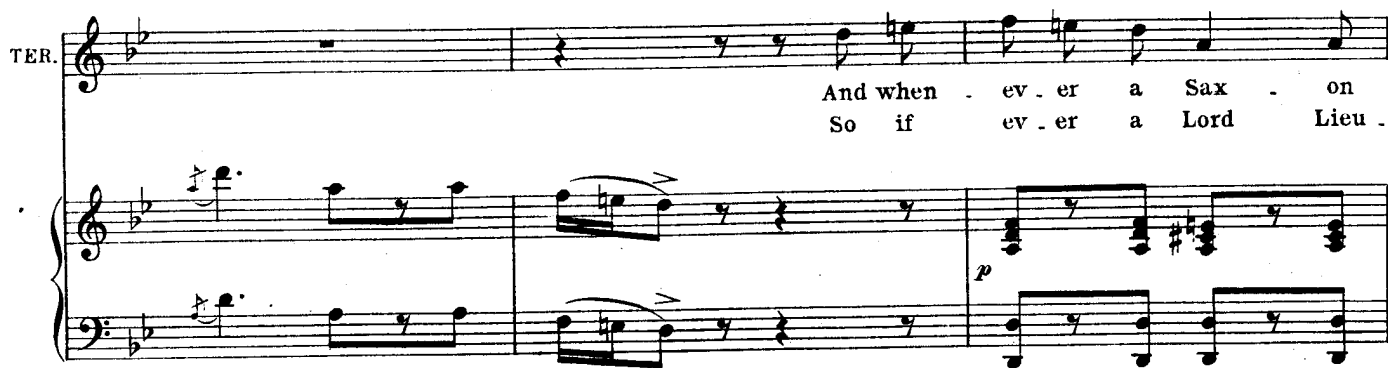
True blue!
 Rout out!

True blue!
 Rout out!

CHO.

TER.  *f*

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.  *p*

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.  *mf*

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!

TER. do!
do!

CHO. 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.

p cres.

TER. Bowld re-bel O'
Bowld re-bel O'

CHO. Bri-an Bo-ru! And you! Bowld re-bel O'
Bri-an Bo-ru! And you! Bowld re-bel O'

f

f

f

f

TER. Bri-an!
Bri-an!

CHO. Bri-an!
Bri-an!

Bri-an!
Bri-an!

1. 2. Now if

tr.

f

Red. *

No 3.

SONG:- (Murphy) with CHORUS.

Arthur Sullivan.

Allegro con brio.

Piano.

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

MURPHY.

- 1. Of
- 2. Now

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

MUR.

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

The piano accompaniment for the first two verses, featuring a piano (*p*) dynamic marking. The bass line is active, providing a rhythmic foundation for the vocal melody.

MUR.

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

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

MUR.

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

MUR.

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

MUR.

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

MUR.

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

MUR.

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

MUR.

foot down!
- ca - tion!

CHORUS.

GIRLS.

MEN.

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

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

CHO.

1.

2.

MURPHY.

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

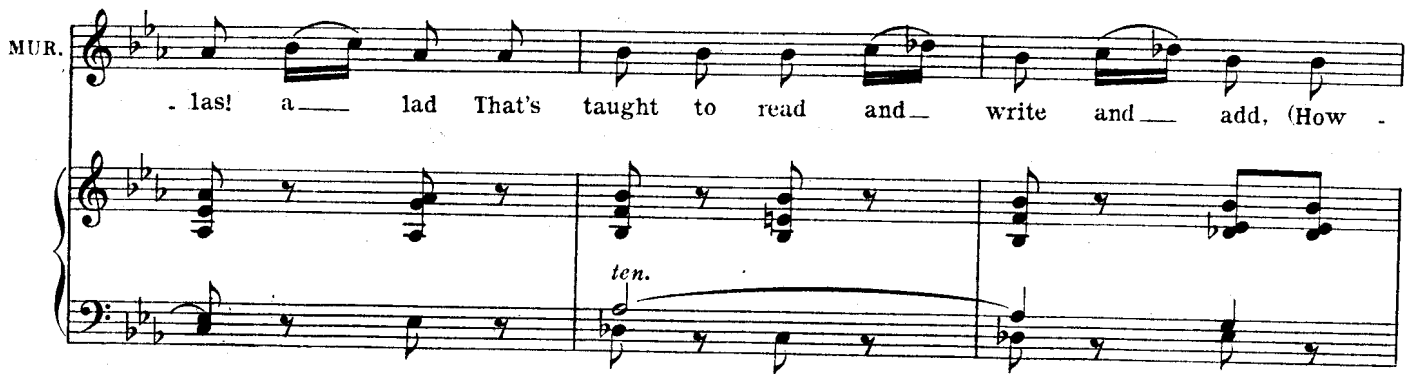
MUR.

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

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



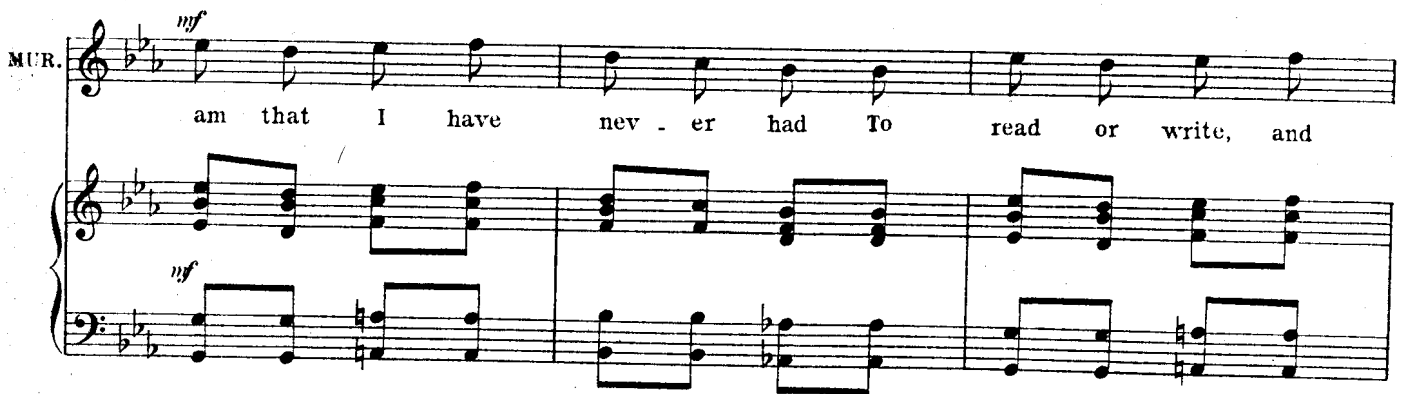
MUR. *ten.*
- las! a lad That's taught to read and write and add, (How



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



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



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

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

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

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

Nº 4.

SONG. (Bunn) with Chorus.

Allegro vivace.

Arthur Sullivan.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign and a first ending bracket. Dynamics include *f* (forte) and *p* (piano). There are three asterisks (*) marking specific measures.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music continues from the introduction. Dynamics include *p* (piano).

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 vocal line and piano accompaniment for the first verse. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef) in 6/8 time. The key signature has two flats.

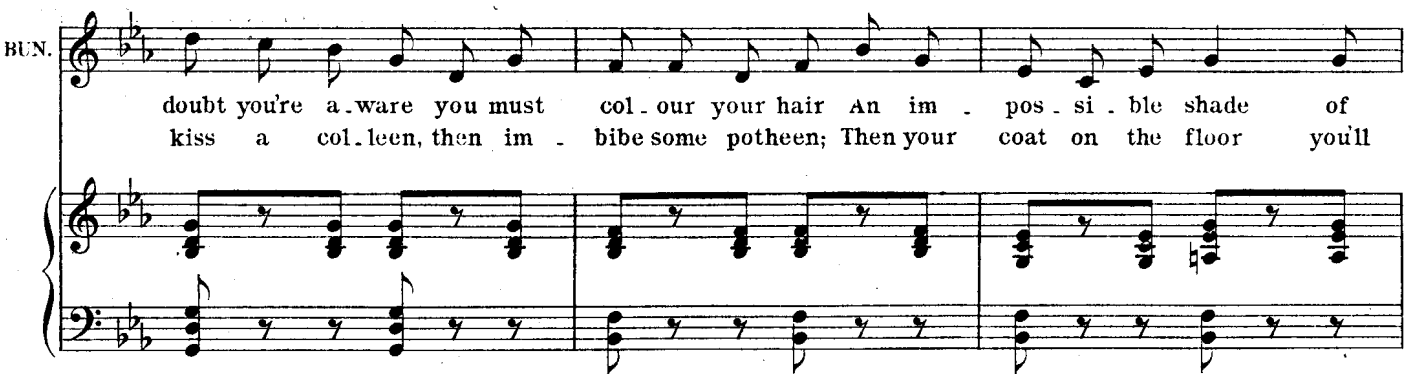
BUN.

-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

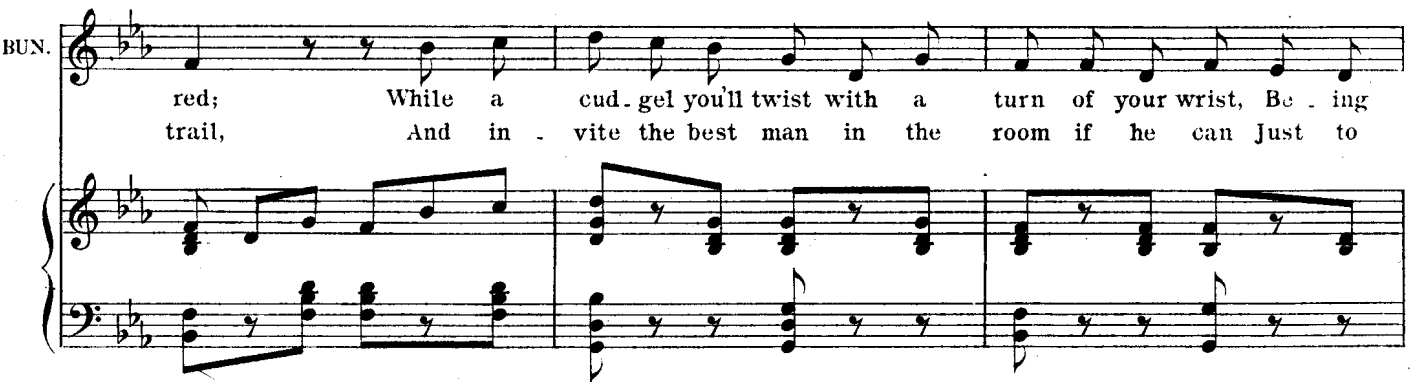
Musical notation for the vocal line and piano accompaniment for the second verse. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef) in 6/8 time. The key signature has two flats.

BUN. 

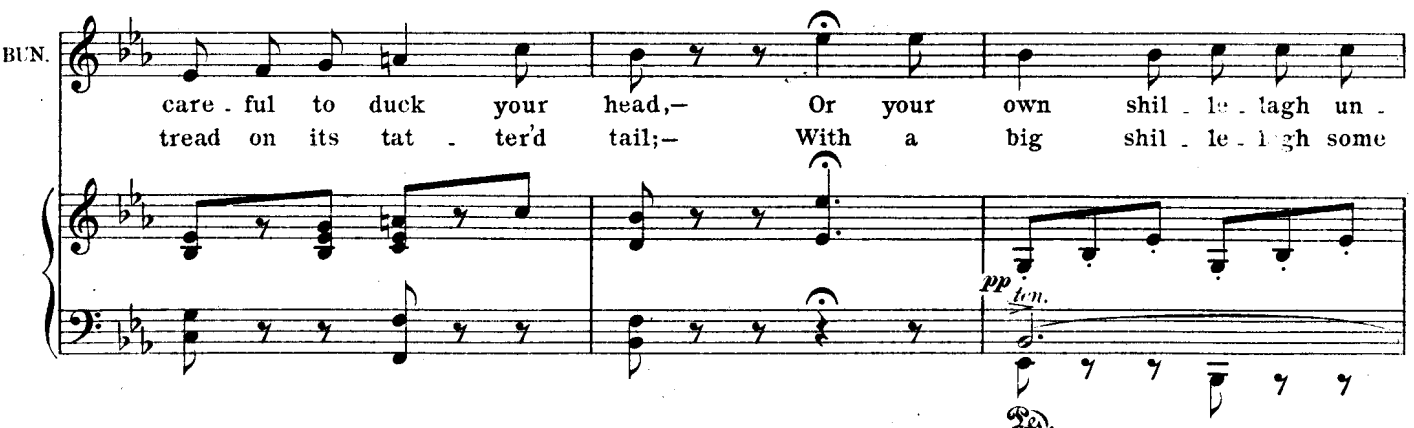
stum - py pipe In your hat - band, if you've got one. Then no
un - der - take To teach the la - test fash - ion. First you

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 melodic line in the right hand. Dynamics include *pp* (pianissimo) at the beginning.

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 and a *Red.* (Reduction) marking. The vocal line has a slight melodic rise towards the end of the phrase.

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 is more rhythmic and syncopated.

BUN.

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

The final system on the page features a vocal line that is more melodic and expressive. The piano accompaniment provides a steady harmonic support.

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 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 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 single 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 accompanimental lines. 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 continues with eighth notes, and the accompaniment remains consistent.

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

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

EXIT OF CHORUS.

Andante.

Red. *

No 5.

TRIO:- (Molly, Terence and Murphy.)

Arthur Sullivan.


Allegretto moderato.

MOLLY.


Molly. 


Piano. 

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. in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "world that is found at the end of a sigh! Yes, the world where she dwells is the". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a *pp* dynamic marking.

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. in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "fair World of Seem-ing, The world that is found at the end of a sigh, of a". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs).

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. (top), TER. (middle), and MUR. (bottom), all in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "The world where she dwells is a", "sigh _____", and "The world where she dwells is a" respectively. The piano accompaniment is at the bottom, consisting of two staves (treble and bass clefs). The piano part includes dynamic markings *pp*, *colla voce*, and *p a tempo*. The MOL. and TER. vocal lines have a *rall.* marking, and the TER. line has a long horizontal line under the word "sigh".

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.

The piano introduction is in 2/4 time, marked *Allegro vivace*. It begins with a forte (*f*) dynamic. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

This section continues the piano accompaniment. The right hand has a more melodic line with some slurs, while the left hand continues with a rhythmic accompaniment. The dynamics vary, including accents and a piano (*p*) section towards the end.

ROSIE.

Rosie's vocal line consists of a single melodic phrase in 2/4 time, starting with a repeat sign. The melody is simple and fits the lyrics below.

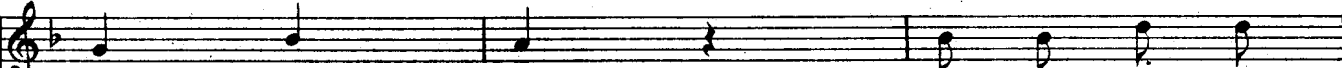
1. Two is com - pa - ny - three is none: What's to be done? From
 2. One re - mains, and if that be true, What shall we do? From

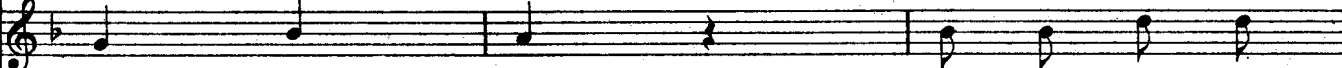
TERENCE.


Terence's vocal line is identical to Rosie's, consisting of a single melodic phrase in 2/4 time with a repeat sign.


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


The piano accompaniment concludes with a piano (*p*) dynamic. The right hand has a melodic line with some chords, and the left hand provides a simple accompaniment. The piece ends with a final chord.


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

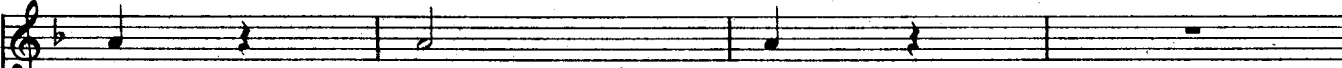
TER. 
 three take one— One from three are
 three take two: One from three will

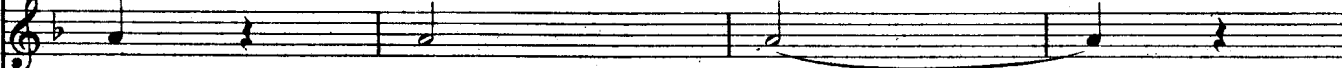



ROS. 
 two, I own: But that leaves one ap - ple
 leave you one - So two from three ap - ples

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!



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 -

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

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

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

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

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

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

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

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

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

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

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

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

Animato


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


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

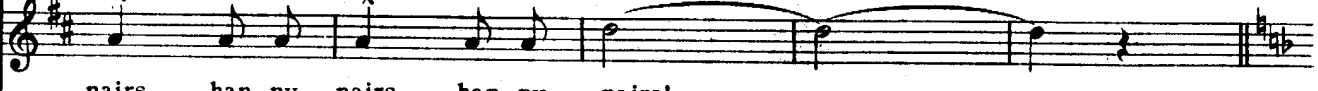
TER.  hap - py pairs, pairs, hap - py pairs, hap - py


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




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

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

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

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



DANCE.

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

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

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

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

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