

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!

sf *ppp* *ppp*

CHORUS. ppp mysterioso

This is he who now ap.proaches From the

*

CHO.

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

KATHLEEN.

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

CHORUS. ppp

Speak!

Nº 14.

SONG. (Bunn) with Chorus.

Arthur Sullivan.

Allegro con brio.

Bunn.

Piano.

BUNN.

BUN.

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

BUN.

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

BUN.

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

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

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

BUN. *CHORUS.*
 GIRLS: *- three! Now he's eigh - ty - three, eigh - ty - three, eigh - ty -
- four! Now he's nine - ty - four, nine - ty - four, nine - ty -*
 MEN: *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! Round and round the fai - ry ring,
- four, nine - ty - four, nine - ty - four! Danc - ing round the fai - ry ring,*

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

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

Red. *

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

Red. * *Red.* *

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

pp *trem: pp*
cantabile

1

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

2 MOLLY off stage.

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

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

Red. * Red. * Red. *

MOL. - gus da Dar - dine!

CHO. ah: ah:
ah: ah:

Allegro agitato.

p

Red. * Red. *

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.

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

Musical notation for the second system of the piano accompaniment, continuing the piece with various rhythmic patterns and dynamics.

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

BUNN.

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

Musical notation for the fourth system, showing the vocal line for "BUNN." and the piano accompaniment. The lyrics "Their fa - thers fought at - Ram - il - lies, And" are written below the vocal staff.

BUN.

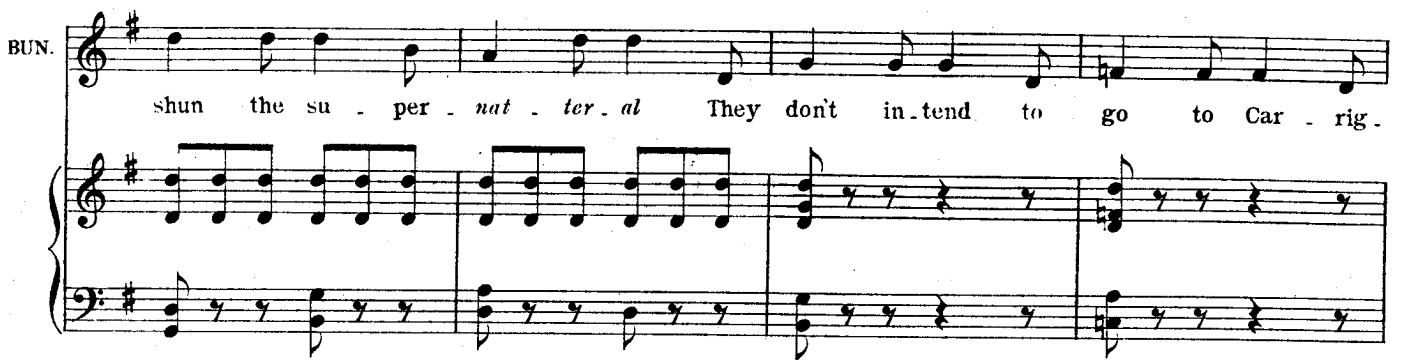
they're pre - par'd to scat - ter all The ar - mies in the world's a

Musical notation for the fifth system, showing the vocal line for "BUN." and the piano accompaniment. The lyrics "they're pre - par'd to scat - ter all The ar - mies in the world's a" are written below the vocal staff.

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

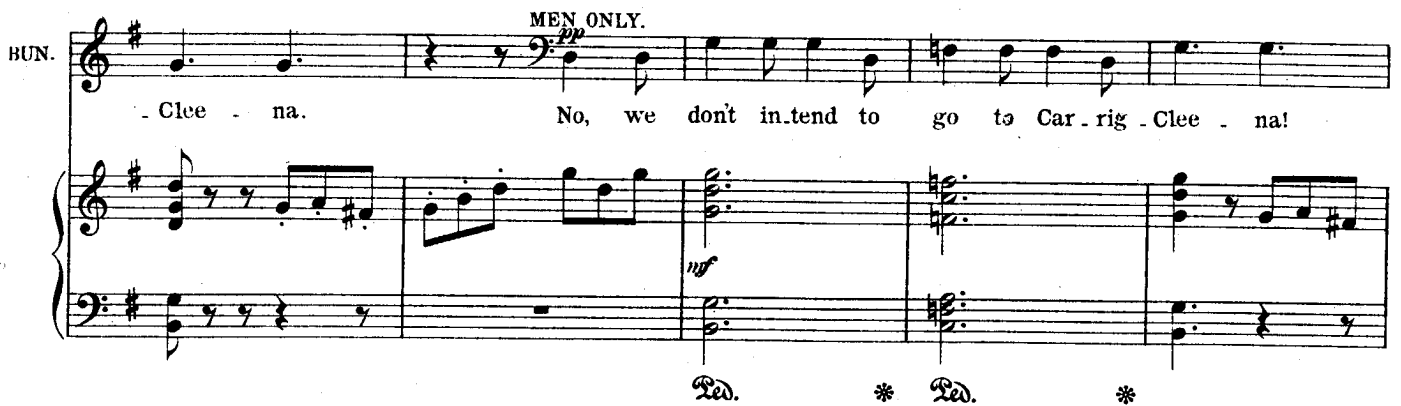


BUN. *shun the su - per - nat - ter - al They dont in - tend to go to Car - rig -*



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

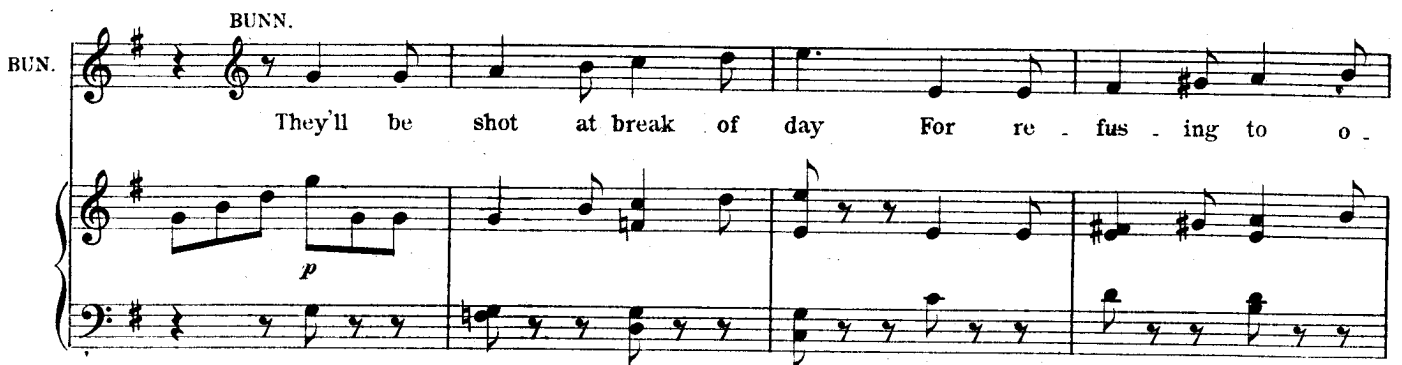
MEN ONLY.



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

TER. dread, For I'll be safe at

TER. Car - rig - Cle - na. For

GIRLS. For

SOLDIERS. For glo - ry's

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

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

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

SOL. sake Though we have bled, And

The first system of the musical score features four vocal parts (ROS., TER., GIR., SOL.) and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#). The lyrics are: 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 piano accompaniment is in G major and consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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: 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 piano accompaniment continues with the same rhythmic pattern as in the first system.

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 lines are written in treble clef with a key signature of one sharp (F#). 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 a right-hand melody and a left-hand bass line.

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 a right-hand melody and a left-hand bass line.

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

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

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

fff largamente

Molto allegro a la Valse.

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

p
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. *Could you make them*

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

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

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

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

*Red. * Red. * Red. **

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

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

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

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

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

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

ROS. - ed?

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

CHA. - tion;

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

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

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

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!

da Dar - dine!

Allegro.

CHAPLAIN.

Ah! Ah!

I do not think this dod - der - ing old

Allegro

COUNTESS.

do - tard Be - lieves what he has told us! Doc - tor Fid - dle! I

do not think that a - ny one in Ire - land Would dare to try to

LORD L!

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

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

ROSIE.

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

ROSIE. *Hark! Hark!*

MOLLY.

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

CHORUS. *Hush! Hush!*

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

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

caves of Car - rig - Clee - na!

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

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

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

ROS.
- way!

COU.
- way!

CHA.
- way!

LORD
L.
- way!

CHO.
way!

Not slower.

Ad. * *Ad.* *