

Act II.

Nº 16.

CHORUS (Men only) with SOLO (Dan.)

Arthur Sullivan.

Allegretto non troppo vivace.

Piano.

TENORS.

CHO. Is there

BASSES.

Is there

CHO. Walk.in,'

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

Walk.in,'

CHO. Is there

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

Is there an.y.bo.dy near?

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

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

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

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

DAN. No! No one

CHO. ner - vous!

ner - vous!

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

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

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

CHO. Tho' the
Tho' the

The second system includes a bass line for the dancer (DAN.) with lyrics "drums, dis - tant drums I faint - ly hear!", a vocal line for the choir (CHO.) with lyrics "Tho' the" and "Tho' the", and piano accompaniment. The piano accompaniment continues with a similar texture to the first system, featuring a steady bass line and a melody in the right hand.

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

The third system features a vocal line for the choir (CHO.) with lyrics "sum.mer night is dumb in My at - ten - tive - ear, And there's" and "sum.mer night is dumb in My at - ten - tive - ear, And there's". The piano accompaniment continues with a steady bass line and a melody in the right hand, which becomes more active in this system.

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

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

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

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

ppp

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

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

pp

MEN ONLY.

Edward German.

Allegro giocoso.

Men.

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

f

Ad. *

Detailed description: This system contains the first two staves of music. The top staff is for the Men's voices, starting with a bass clef and a 6/8 time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "Be . . dad, it's for him that we'll al . ways em-ploy A" are written below the staff. The bottom staff is for the Piano accompaniment, starting with a treble clef and a 6/8 time signature. It features a series of chords and eighth notes. A dynamic marking of *f* is present. The system concludes with a *Ad.* marking and an asterisk.

MEN.

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

Ad. *

Detailed description: This system contains the second two staves of music. The top staff continues the Men's vocal line with the lyrics "name that St Pat - rick him - self would en - joy, For St Pat - rick him self was a". The bottom staff continues the Piano accompaniment. The system concludes with a *Ad.* marking and an asterisk.

MEN.

TENORS.

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

Detailed description: This system contains the final two staves of music. The top staff continues the Men's vocal line, with the lyrics " "broth of a boy,"- And he liked to be called it in Ire . . . land! St". The bottom staff continues the Piano accompaniment. The system concludes with a final chord.

MEN. BASSES.

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

Ad. *

MEN. TENORS. TUTTI

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

Ad. *

MEN.

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

Ad. * *Ad.*

MEN.

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

* *Ad.* *

MEN. *And.* ***

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

MEN. *ff*

liked to be called it in Ire . land!

f animato

MEN. *sf* *ff*

In

MEN. *sf*

Ire . land!

No 18.

JIG.

Edward German.

Piano.

Presto. ♩ = 184

DANCE.

ff

sf pp

ff

fp

Ad. * Ad. *

Ad. *

Ad. *

1.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords. Below the bass staff, the marking "Ped. * Ped." is present.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line. The marking "Ped." is located at the end of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. The marking "* Ped. * Ped. *" is located below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with accents. The bass clef staff continues the bass line. The marking "Ped. * Ped. * Ped. * Ped. *" is located below the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line. This system ends with a double bar line.

CHO.

Ah! ah!

Ah! ah!

p *f*

* *

CHO.

ah!

ah!

p

CHO.

Ah! ah! ah!

Ah! ah! ah!

ff *ff* *ff*

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

CHO.

— — — — —

— — — — —

p

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

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

CHO. Ah! ah! ah!

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

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

CHO. *Prestissimo.*

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

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

The first system of music includes a choir part and piano accompaniment. The choir part consists of two staves, treble and bass clef, with the lyrics "Pat. rick was a 'broth of a boy.'" written below. The piano accompaniment consists of two staves, treble and bass clef. The tempo is marked "Prestissimo." There are various musical notations including notes, rests, and dynamic markings.

CHO.

The second system of music continues the choir and piano accompaniment. The choir part has two staves, treble and bass clef. The piano part has two staves, treble and bass clef. There are dynamic markings such as "ff" and "Ped." (pedal). The music continues with various notes and rests.

CHO.

sf *Cass.* *rit.*

The third system of music concludes the choir and piano accompaniment. The choir part has two staves, treble and bass clef. The piano part has two staves, treble and bass clef. There are dynamic markings such as "sf" and "rit." (ritardando). The system ends with a double bar line.

No. 18a

CHORUS of Peasants.

Edward German.

Presto.

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

Piano.

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

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

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

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

No. 19.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

TERENCE.

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

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

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

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

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

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

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

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

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

MEN. *f*

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

1 & 2. TERENCE.

TER. *f*

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

2. Who's
 3. Who's

1 & 2.

ff

3. *a tempo*

TER. You know _____ where you may

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

sol - diers yet- You know _____ where you may

3. *a tempo*

TER. find 'em!

CHO. find 'em!

find 'em!

ff

No 20.

DUET (Rosie & Terence) with CHORUS.

Arthur Sullivan.

Allegretto grazioso.

Piano.

mf

TERENCE.

p

'Twas in Hyde Park be -

TER.

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

TER.

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

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

GIRLS. Ah me! the paint was wet,

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

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

Rev. *

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

Rev. *

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

B

TER. day in Rot - ten Row.

CHO. Oh, she was one and

Oh, she was one and

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

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

accel.

f brillante

C ROSIE. *brillante, a la Valse.*

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

p

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

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

CHO. She felt her
She felt her

ad lib. *a tempo*

p

colla voce *a tempo mf*

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

CHO. eyes grow wet;
eyes grow wet;

p

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

colla voce *a tempo*
 Red. *

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

Red. *

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

ROS. Row,"

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

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

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

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

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

pp 

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

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

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



ROS. la, For I was won
TER. one, For you were won
CHO. too, For she was one when he was two, One
too, For she was one when he was two, One

cresc.
f

cresc.
f

cresc.

ROS. — when you were too, That day in Rot - ten Row, In Rot - ten,
TER. — and I was too, That day in Rot - ten Row!
CHO. — when he was two, That day in Rot - ten Rot - ten Row!
— when he was two, That day in Rot - ten Rot - ten Row!

Fun poco ad lib.

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

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

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

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

Red. *

ROS. - - - ten Row!

TER. - - - ten Row!

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

Rot - ten, Rot - ten Row!

trem. *accel.*

f

No 21.

ENSEMBLE.

Edward German.

Molto allegro a la Valse.

MOLLY.

Molly.

Piano.

I can - not, can - not

*Red. * Red. **

MOL.

play at love — But when I love, —

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

MOL.

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

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

MOL.

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

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

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

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

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

Red. * Red. *

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

Red. * Red. * Red. *

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

Red. * Red. * Red. *

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

pp
Red. * Red. * Red. *

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

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

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

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

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

p dim.

KATH. - ing? BUNN. Did you

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

Animato.
BUNN.

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

pp

BUN.

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

BUN.

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

BUN.

ROSIE.

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

ROS.

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

ROS.

meno mosso

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

ROSIE & KATHLEEN.

animato

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

f

Red.

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

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

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

CHO. Ah! But if I love — not

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

rall: **Allegro.**

mf

*Red. * Red. **

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

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

CHO. you — How shall I say — I do?

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

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

ROS.
KATH.
MOL.

— Love then — would be a lie — and

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

DAN.
BUN.

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

CHO.

— Love then — would be a lie — and

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

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

ROS.
KATH.
MOL.

love is true. But

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

DAN.
BUN.

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

CHO.

love is true. But

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

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

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

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

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

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

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

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

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

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

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

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

ROSIE & KATHLEEN with Sopranos.
 MOLLY with Altos.

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

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

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

* *Red.* * *Red.* *

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

not in love, Some maids who're not in love Have

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

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

played at love; Some maids, some maids have

played, have played at love; Some maids, some maids have

played at love; Some maids, some maids have

played, have played at love; Some maids, some maids have

ped. * ped. * ped. * ped.

ROS. KATH. MOL. played at love.

DAN. BUN. played at love.

CHO. played at love.

played at love.

Red. * Red.

Detailed description: This system contains the first staff of the musical score. It includes vocal parts for ROS. KATH. MOL., DAN. BUN., and CHO. The lyrics 'played at love.' are written below the vocal lines. The piano accompaniment features a series of chords in the bass and treble clefs, with dynamic markings of *ff* and *ffz*. A 'Red.' (ritardando) marking is present below the piano part. The system concludes with a piano part marked 'accel.'.

ROS. KATH. MOL.

DAN. BUN.

CHO.

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

Detailed description: This system contains the second staff of the musical score. It includes vocal parts for ROS. KATH. MOL., DAN. BUN., and CHO. The piano accompaniment features a series of chords in the bass and treble clefs, with a 'Red.' (ritardando) marking below the piano part. The system concludes with a piano part marked 'accel.'.

accel.

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

Detailed description: This system contains the third staff of the musical score. It includes piano accompaniment in the bass and treble clefs, with an 'accel.' (accelerando) marking above the piano part. A 'Red.' (ritardando) marking is present below the piano part. The system concludes with a piano part marked 'accel.'.