

# THE EMERALD ISLE;

OR,

THE CAVES OF CARRIG-CLEENA.

A New and Original Comic Opera  
IN TWO ACTS.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

ARTHUR SULLIVAN

AND

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY

WILFRED BENDALL.

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## PUBLISHERS' NOTE.

The numbers of the Opera composed by Sir Arthur Sullivan, with the exception of Nos. 1 and 2, which were completed by him, have been orchestrated and harmonized by Mr. Edward German.

First Produced at the Savoy Theatre on Saturday, April 27th, 1901, under the management of Mrs. D'Oyly Carte.

# THE EMERALD ISLE;

OR,  
THE CAVES OF CARRIG-CLEENA.

## Characters.

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

*Irish Peasants and Soldiers of 11th Regiment of Foot.*

ACT I.—OUTSIDE THE LORD LIEUTENANT'S COUNTRY RESIDENCE }  
ACT II.—THE CAVES OF CARRIG-CLEENA ... } W. HARFORD.

PERIOD.—ABOUT A HUNDRED YEARS AGO.

*Produced under the Personal Direction of the Author, and under the Stage Direction of Mr. R. BARKER*

Musical Director ... Mr. FRANCOIS CELLIER.

The Costumes designed by Mr. PERCY ANDERSON.

Stage Manager ... Mr. W. H. SEYMOUR.

The Dances arranged by Mr. J. D'AUBAN. Dresses by Miss FISHER, Mme. AUGUSTE, Mme. LEON, and Mr. B. J. SIMMONS. Stage Machinist, Mr. P. WHITE. Electrician, Mr. LYONS.

Acting Manager ... Mr. J. W. BECKWITH

# THE EMERALD ISLE;

OR,

## THE CAVES OF CARRIG-CLEENA.

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# The Emerald Isle.

## INTRODUCTION.

Edward German.

*Allegro.*

Piano.

*p* *f*

*p* *f* *p*

*cres.*

21266.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment. A dynamic marking of *f* (forte) is placed between the staves in the second measure.

The second system continues the piece with two staves. The upper staff features a melodic line with a long slur. The lower staff has a steady accompaniment. A *cres.* (crescendo) marking is located in the fourth measure of the upper staff.

The third system is marked *ff largamente* (fortissimo, broadly). It features two staves. The upper staff has a complex, dense texture with many notes and slurs. The lower staff has a simpler accompaniment. The *ff largamente* marking is centered between the staves.

The fourth system concludes the section with two staves. Both staves have melodic lines with various slurs and ties. The system ends with a double bar line and repeat dots.

Animato.

The *Animato* section consists of two staves in 6/8 time. The upper staff has a rhythmic melody with eighth notes and rests. The lower staff has a similar rhythmic accompaniment. The section ends with a double bar line.

Allegro giocoso.

The *Allegro giocoso* section consists of two staves in 6/8 time. The upper staff has a lively melody with eighth notes and slurs. The lower staff has a rhythmic accompaniment. The section ends with a double bar line.

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 dynamic marking 'mf' and a slur. The bass staff includes a dynamic marking 'Red.' and an asterisk '\*' below the final measure.

Fourth system of musical notation, consisting of a treble and bass staff. The bass staff includes dynamic markings 'Red.' and an asterisk '\*' below the first and third measures, and another 'Red.' below the final measure.

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

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

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. *ff accel.* \*

JIG.  
Presto. ♩ = 184.

*fff* *pp*  
Red. \*

Red. \* Red. \*

Red. \*

*fp*



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a rhythmic accompaniment of eighth notes. A first ending bracket labeled '1.' spans the final two measures of the system.

Second system of musical notation. The treble clef continues the melodic line with various ornaments and slurs. The bass clef features a pattern of chords and eighth notes. The system concludes with a double bar line.

*ped.* \* *ped.*

Third system of musical notation. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a steady accompaniment of chords and eighth notes. The system ends with a double bar line.

*ped.*

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef has a pattern of chords and eighth notes. The system ends with a double bar line.

\* *ped.* \* *ped.* \*

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a pattern of chords and eighth notes. The system ends with a double bar line.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Sixth system of musical notation. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a pattern of chords and eighth notes. The system ends 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 provides harmonic support with the instruction "Ped." followed by an asterisk.

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

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

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dynamic marking *v* above the final measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the final measure. An asterisk *\** is placed below the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the final measure. An asterisk *\** is placed below the first measure of the bass staff.

Third system of musical notation. The treble clef staff features a series of chords with a dynamic marking *ff* and the instruction *Prestissimo.* above the first measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure. An asterisk *\** is placed below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the entire system. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking *v* above the first measure. The bass clef staff contains a bass line with chords and a dynamic marking *ped.* below the first measure.

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 two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegro vivace ma non troppo." The score begins with a piano dynamic marking and a forte (f) dynamic marking. The first system includes a piano dynamic marking. The second system includes a piano dynamic marking. The third system includes a piano dynamic marking. The fourth system includes a piano dynamic marking and a "curtain" marking. The fifth system includes a piano dynamic marking and a "curtain" marking. The score is marked with various performance instructions, including "f", "p", "Led.", and "curtain".

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 is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords in the right hand.

*tr*

*And.* \*

This system continues the musical score. The vocal line includes a trill (*tr*) and a fermata. The piano accompaniment continues with similar harmonic support. The system concludes with the instruction *And.* and an asterisk (\*).

*And.* \* *And.*

This system continues the musical score. The piano accompaniment features a fermata in the right hand. The system concludes with the instruction *And.* and an asterisk (\*).

SOP. & ALTI.

And it's

*tr* *tr*

\* \*

This system is for Soprano and Alto voices. 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 "And it's". The piano accompaniment is written in a grand staff with the same key signature and time signature. The system concludes with two asterisks (\*\*).

SOP. & ALT.

Terence 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

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "For it's Ter - ence, they tell, has an el - e - gant style, And there's". The piano accompaniment is written in a bass clef with the same key signature and time signature. It includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks indicating specific performance instructions.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "not a col - leen but would die for his smile; He's the red - hot - test re - bel in". The piano accompaniment includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks.

CHO. all of this Isle. And that's why we're hold - in' this op - en - air ball!

all of this Isle. And that's why we're hold - in' this op - en - air ball!

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "all of this Isle. And that's why we're hold - in' this op - en - air ball!". The piano accompaniment includes dynamic markings such as *f* and *Red.* (ritardando), and asterisks.



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 various ornaments and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. There are dynamic markings like *ped.* and *tr.* and asterisks indicating specific points in the music.

Second system of musical notation. Similar to the first system, it features a treble and bass clef. The treble staff continues the melodic line with a trill (*tr.*) in the final measure. The bass staff continues the accompaniment. Dynamic markings include *ped.* and asterisks.

Third system of musical notation. The treble staff begins with a forte (*f*) dynamic marking. The melodic line continues with slurs and ornaments. The bass staff provides accompaniment. Dynamic markings include *ped.* and asterisks.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *ped.* and asterisks.

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 single notes in the bass line.

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

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

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

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

- vour neen, If your hat you'll be rai - sin' And walk in' a -  
 - vour neen, A - coush - la ma - crae!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics '- vour neen, If your hat you'll be rai - sin' And walk in' a -'. The piano accompaniment consists of chords and moving lines in both hands. A trill (tr) and forte (f) dynamic markings are present in the piano part.

- way. Now, sure it's me - self will not stand in your way! A -

The second system continues the vocal line with the lyrics '- way. Now, sure it's me - self will not stand in your way! A -'. The piano accompaniment continues with chords and moving lines. A forte (f) dynamic marking is visible in the piano part.

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

The third system features a vocal line with the lyrics 'If your hat you'll be - coush - la ma - vour neen, A - coush - la ma - crae!'. The piano accompaniment includes a section marked 'Ped.' (pedal) and an asterisk (\*). The piano part is more active with chords and moving lines.

rai - sin' and walk in' a - way, See, now sure it's me - self will not stand in your

The fourth system continues the vocal line with the lyrics 'rai - sin' and walk in' a - way, See, now sure it's me - self will not stand in your'. The piano accompaniment consists of chords and moving lines in both hands.

way! If your hat you'll be rai - sin' And

O A - coush - la ma - vour - neen, A -

*f* *f* *Ad.*

walk in' a way, If your hat you'll be rai - sin' and walk in' a -

- coush - la ma - crae! A - coush - la ma -

\*

way, See, now sure it's me - self will not stand in your way, will not stand in your

- vour - neen! A - coush - la ma -

way!

- crae!

*Ad.* \* *Ad.*

No. 2.

## RECIT. and SONG- (Terence) with CHORUS.

Arthur Sullivan.

Allegro vivace.

Terence.

TERENCE.

NORA.

My friends!

A Sax . on

Piano.

NORA. TERENCE.

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

TER.

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

TER.

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

TER. brought — to En - gland, Brought up and ed - u - ca - ted

TER. there, — at E - ton And Ox - ford U - ni - ver - si - ty.

TER. But late - ly Have I come back to

TER. Er - in; on - ly late - ly Has that An - dro - me - da learnt to re -

TER. *Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.*

GIRLS. *TERENCE.*

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

MEN. You are?

*cres:* *sf*

TER. *Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.*

GIRLS. *f*

(CHORUS.) Hoo -

MEN. *f* Hoo -

*cres:*

CHO. *Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.* *\* Ad.*

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

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



No 2a

SONG:- (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

Musical score 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 forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

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.

Piano accompaniment for the first vocal section, consisting of two staves. It features a steady eighth-note bass line and chords in the treble clef. Dynamics include piano (p), forte (f), and piano (p).

TER.

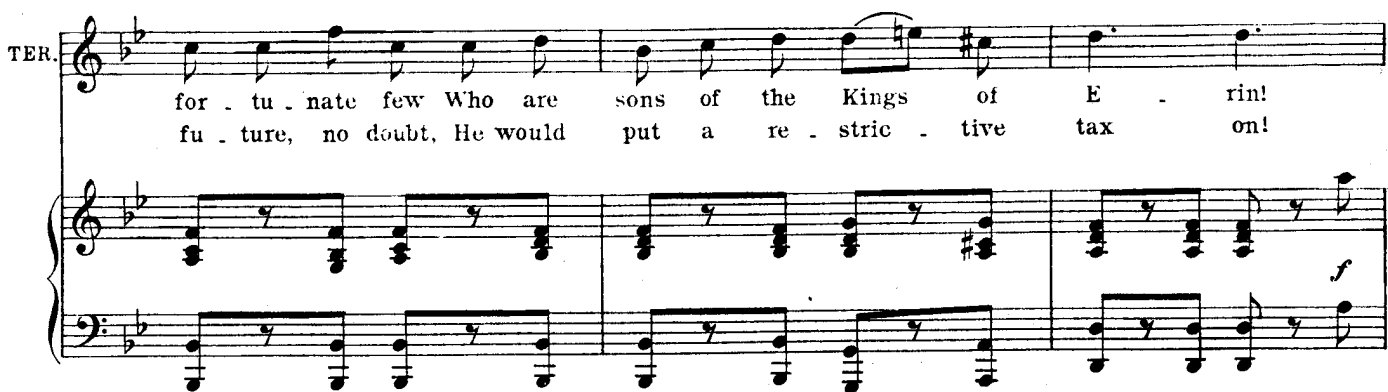
blood is the el - e - gant hue, That col - ours the veins of the  
 Sax - on in - va - der he'd flout, - And such im - por - ta - tions in

True blue!  
 Rout out!

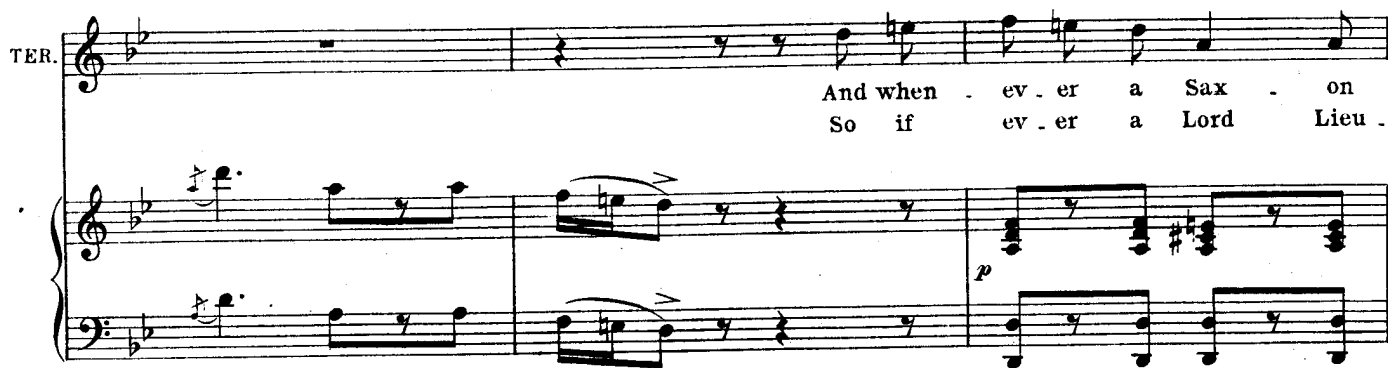
True blue!  
 Rout out!

CHO.

Piano accompaniment for the second vocal section, consisting of two staves. It continues the rhythmic pattern from the first section with dynamic markings of forte (f) and piano (p).

TER. 

for - tu - nate few Who are sons of the Kings of E - rin!  
 fu - ture, no doubt, He would put a re - stric - tive tax on!

TER. 

And when - ev - er a Sax - on  
 So if ev - er a Lord Lieu -

TER. 

Vice - roy comes To Ire - land's shore, With can - non's roar, And  
 - ten - ant comes To Ire - land's shore, With can - non's roar, And

TER. 

fifes and drums And flags ga - lore! Who'll join in the  
 fifes and drums And flags ga - lore! Who'll help to get

TER. Sax on cheer in? Ah: \_\_\_\_\_  
 rid of the Sax on? Ah: \_\_\_\_\_

CHO. Who? who?  
 Who? who?  
 Who? who?

TER. \_\_\_\_\_ Not I, for one, The wor - thy son of Bri - an Bo - ru. \_\_\_\_\_  
 Well, I, for one, The wor - thy son of Bri - an Bo - ru. \_\_\_\_\_

CHO. Hoo -  
 Hoo -

colla voce p f

TER. But as he would have done, My fa - ther's son - will  
 For as he would have done, His fa - ther's son - will

CHO. - roo! for you!  
 - roo! for you!

- roo! for you!  
 - roo! for you!



**Ter.** (to Nora). And now, mavourneen, you will not again mistake me for a Saxon, will you? (*To others*) It is an ever-burning shame to me that I do not speak with the brogue which is my birthright. More—it is an ever-burning injustice! For had not the grasping Government of England purchased my father's dilapidated estate, to serve, after extensive repairs, as a summer residence for their Viceroy, my parents would not have been lured to the luxurious lap of London, where I, their child, was taught by alien nurses to lisp a tyrant tongue! Within those gates lies my father's fine estate, wrested from him by the tempting offer of a rapacious Government!

(Enter Murphy.)

**All.** Shame! Shame!

**Mur.** May I speak to your honour?

**Ter.** My honour is my countrymen's. If you are a countryman—

**Dan.** Devil a doubt! Blind Murphy's never seen a town!

**Mur.** And it's Blind Fiddlers we've been from father to son for more generations than I can remember. But it's ourselves (who ought to be your tenantry) that share the injustice with you in the matter of the brogue, or the want of it. *It's the Lord Lieutenant forces us to speak Irish with an English accent.*

**Ter.** Is it possible?

**Mur.** It is that. For what with his free classes for English Elocution and Deportment, it's the Irish brogue and other characteristics that he tramples under his feet by settin' his face against 'em!

**All.** Bad cess to him!

**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 music is in a 2/4 time signature and consists of chords and moving lines in both the treble and bass staves.

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, featuring a piano (*p*) dynamic marking. The music continues with chords and moving lines in both the treble and bass staves.

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.

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 -

CHO.

1. foot down!  
- ca - tion!

2. MURPHY.  
And will a man stand

MUR.

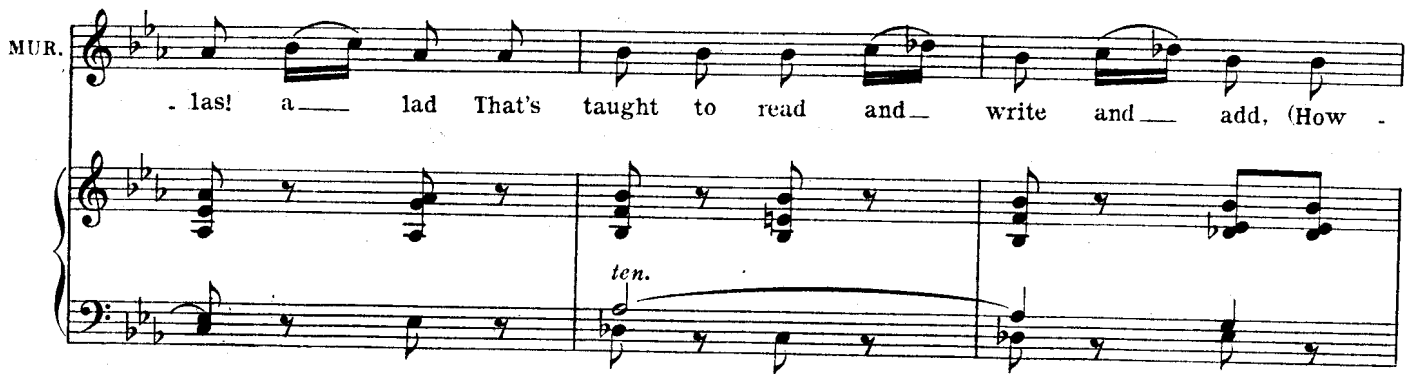
tame - ly - by And be of brogue be - rept now, Be - cause a Lord Lieu -



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



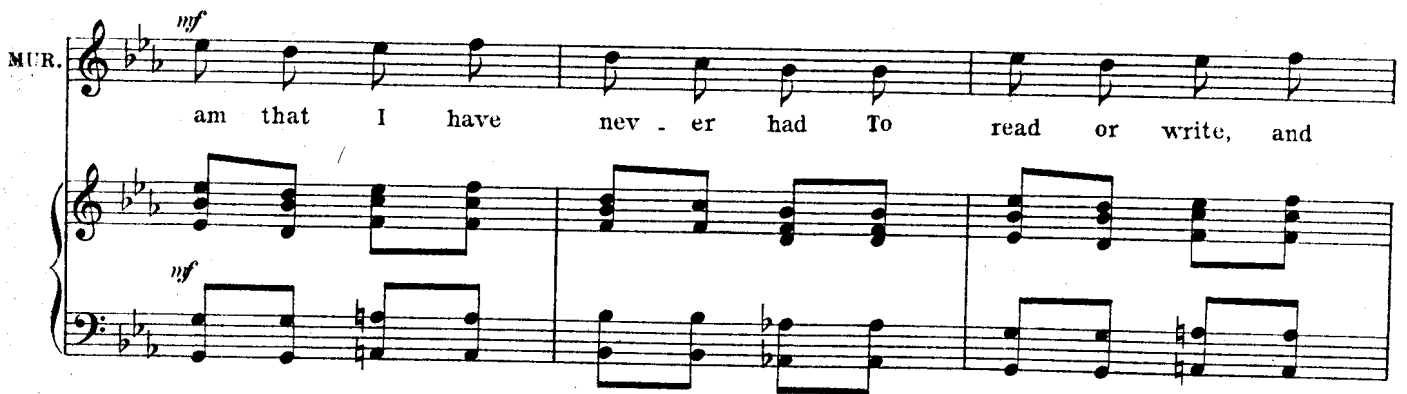
MUR. *ten.*  
- las! a lad That's taught to read and write and add, (How



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!*

**Ter.** But why attend the Elocution and Deportment Classes?

**Mur.** Sure, it's the filthy money-prizes that sap the resolution out of a man, and put the correct English into him.

**Ter.** I see.

**Dan.** It's myself that has had roast pork for a month from the "Boy who stood on the Burning Deck," and the second prize he (*pointing to Mur.*) took with bein' elegantly recited.

**Ter.** But this is monstrous! Do you mean to say that under this alien's influence you have learnt to forget the marked characteristics of our nation?

**Mur.** Your honour, there's not a man nor a colleen here that could dance an Irish jig correctly, and say "Begorra" at the end of it with any conviction. (*Exit Mur.*)

**Ter.** Terrible! It shall be my first care to restore and foster these customs. But how? Where shall I find a tutor where all are ignorant?

(*Professor Bunn has entered; he carries a large carpet-bag.*)

**Bunn.** (*to Terence, presenting hand-bill*). Permit me!

**Ter.** (*reading*). "Professor Bunn."

**Bunn.** Of Bath.

**Ter.** "Mesmerist, Ventriloquist, Humorist, and General Illusionist." Really, my dear sir, I don't see—

**Bunn.** You will sir—you will!

**Ter.** "Shakespearian Reciter, Character Impersonator, and Professor of Elocution. Children's Parties a Speciality." This is a political meeting, Mr. Bunn—not a children's party.

**Bunn.** Sir, in politics or business I favour no particular party.

**Ter.** This is a *secret* meeting sir.

**Bunn.** A lucky meeting, sir—I was on the way to the Lord Lieutenant.

**Ter.** I will not deprive him of your company. I desire nothing in common with the Lord Lieutenant.

**Bunn.** Don't be hasty, my dear sir. I overheard your speech, and I must say your delivery is very fine—very fine indeed. May I ask, are you in Parliament?

**Ter.** Not yet.

**Bunn.** I thought you couldn't be. Now, sir, I overheard your wishes with regard to the instruction of the Irish peasantry. I overheard your aspirations—you aspirate beautifully—and I said to myself, "That's the man for my money!" or rather, "*That man's money is for me!*"

**Ter.** I don't understand you?

**Bunn.** I have been engaged by his Excellency the Lord Lieutenant as Local Professor of English Elocution in the Infant Schools. But how would it be if the Character Impersonator of Irish Types were in *your* pay, eh?

**Ter.** I don't see—

**Bunn.** You *shall* see, sir. You want these poor peasantry to be typical Irish, do you not?

**Ter.** It is one of my dearest wishes.

**Bunn.** It will work out one of your cheapest, if you engage *me*, I assure you.

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 four first ending brackets marked with a double bar line and a repeat sign, with asterisks between them.

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). There are accents (>) and slurs over the notes.

BUNN.


1. If you wish to ap-pear as an I - rish type, (Pre -  
 2. For the in - no - cent joys of a ball or wake You

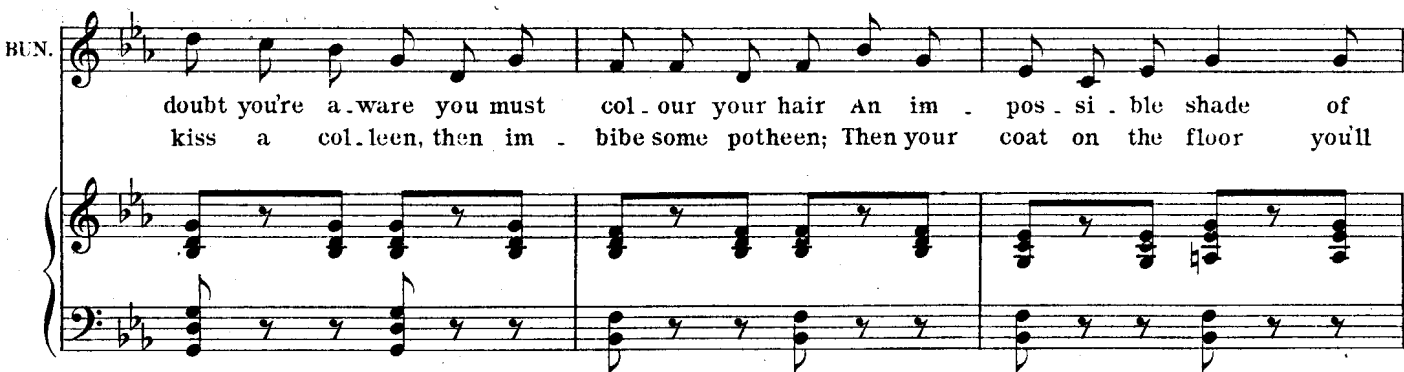
Musical notation for the first line of the song, including the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clef). The key signature has two flats. The lyrics are written below the vocal line.

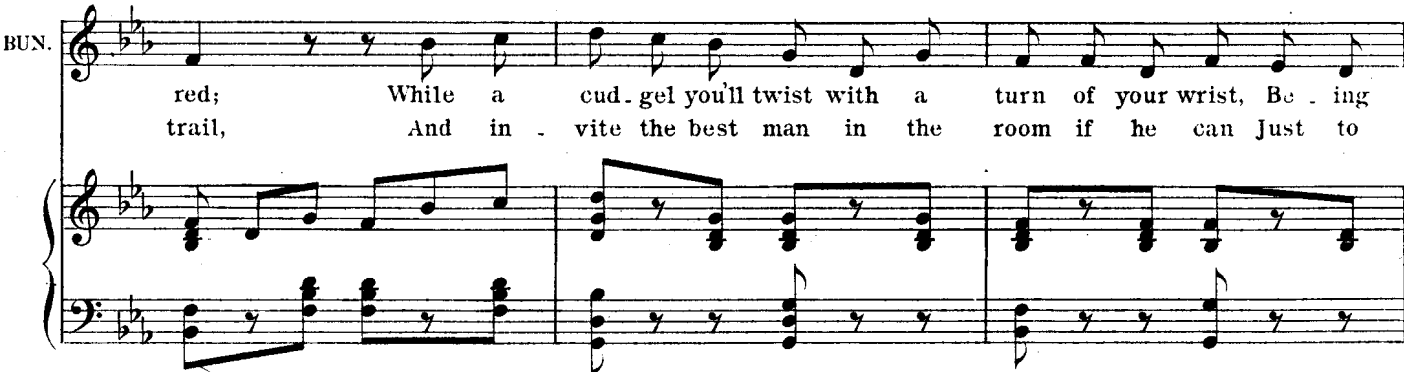
BUNN.

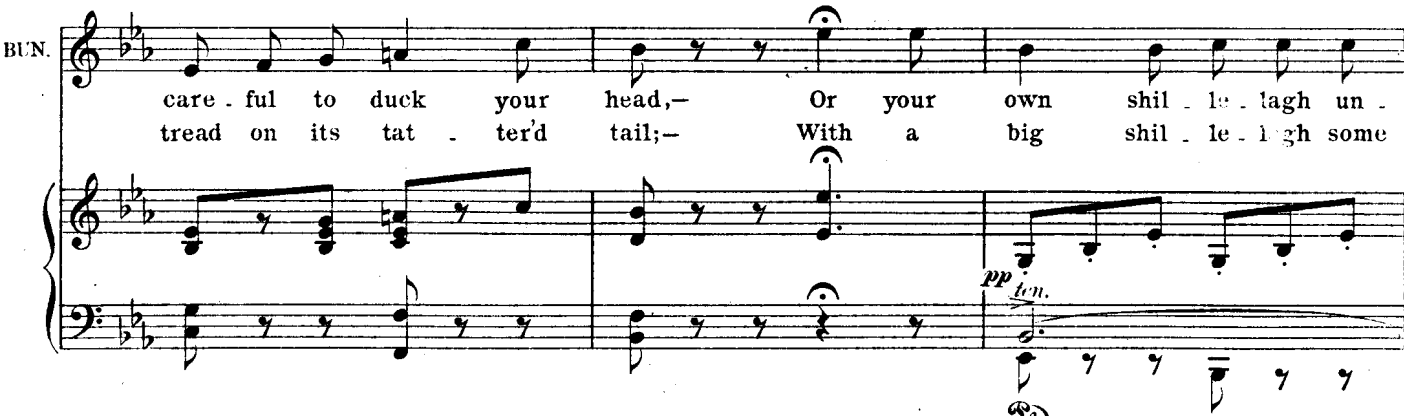
- sum - ing, that is, you are not one!) You'll - stick the stem of a  
 pro - ba - bly fos - ter a pas - sion, And for all - such things I can

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clef). The key signature has two flats. The lyrics are written below the vocal line.

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

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

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! Or your own shil - le - lagh un -  
typ - i - cal I - rish ball! With a big shil - le - lagh some

CHORUS.

GIRLS. Or your own shil - le - lagh un  
MEN. 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. \*

**Ter.** Well, Mr. Bunn, I shall engage you.

**Bunn.** Thank you, sir. (*Gratified.*)

**Ter.** Not because I think you will be of any use, for your methods seem to me to border on the burlesque; but because, having forced yourself into our secret meeting, it would be necessary by the rules of our society to exterminate you if you were not promptly made one of us. Henceforward you will be a member of the *Clan-na-Gael*. It is the only way to insure your life.

**Bunn.** I see—a rather heavy premium, but—I see.

**Ter.** I'm glad you do. You will go through the ceremony of initiation and branding at our midnight meeting. (*To others.*) Where shall we hold it?

**Dan.** At the caves—the Caves of Carrig-Cleena. It's a lonely place.

**Ter.** Very well. Go there at once. I will find the way and follow in an hour. You can trust this gentleman to me. (*Showing pistol.*) Let the password be "Erin-go-bragh."

**All.** Erin-go-bragh!

**Bunn.** (*feebly*). Erin-go-bragh!

(*Exeunt all to reprise, except Terence and Bunn.*)

**Ter.** Mr. Bunn!

**Bunn.** Sir!

**Ter.** I have no wish to confide my love affairs to you—but—

**Bunn.** Go on, sir. I'm a bachelor myself.

**Ter.** But there is no hope for it. I am in the anomalous position of being secretly engaged, though a rebel, to the daughter of the Lord Lieutenant. I am now going to try to obtain a secret interview with the lady I love—the question is, what shall I do with you?

**Bunn.** Oh, don't mind *me*, sir. (*Going.*)

**Ter.** It is the question of *how* to mind you that troubles me. (*Enter* Murphy.) Ah! (*to* Murphy). Blind Murphy—it would be absurd to ask you to keep an eye on this gentleman—but (*taking halter from side of cottage, and placing noose round Bunn’s neck*) keep your hand on him—so. (*Giving end of cord to* Murphy.) The cord will not slip over his head (*trying noose*), and if he tries to slip over the bridge—(*to* Bunn) but I think I can trust you.

**Bunn.** I think you *have* trussed me.

**Ter.** I have a contempt for that form of humour, sir!

**Bunn.** And, dash me, if I admire *yours*, sir—dash *me*, if I do!  
 (*Exit Terence through park gates.*)  
 (*Bunn cautiously produces a large knife and is about to cut the cord.*)

**Mur.** What are ye doin’ with that knife?

**Bunn.** I am going to cut my hair. For a blind man, you are extremely inquisitive.

**Mur.** I’m not blind at all.

**Bunn.** (*scrutinizing him*). Do you mean to say you are an imposter—that you have been deceiving people all your life?

**Mur.** Only since I left school, when my father taught me blind-fiddlin’—the only honest trade he knew. You’re the first I’ve undeceived, so ye needn’t complain. Listen! It’s you that shall cure me of my blindness. It’s a great little Quack Doctor ye shall be, and restore my sight—the aisiest thing in life, seeing I was never without it. The fame of your miraculous cure will spread through the land like the potato disease. It’s not money you’ll want, but the room to stack it.

**Bunn.** It’s worth considering. But if you have never been blind, why do you want to be cured?

**Mur.** Look down the road. What do you see?

**Bunn.** A colleen. As far as I can tell, a sweetly pretty young person.

**Mur.** That’s why I want to be cured. It’s this way: how can I tell her I’ve never been blind without sayin’ I’m a mean, deceivin’, thievin’ hypocrite, that’s been stealin’ her pity under false pretenses? A miraculous cure is my only remedy, and it’s you that shall supply it. Whist, now!  
 (*Enter Molly.*)

**Mur.** Molly, darlin’, is that you?

**Mol.** I am that.

**Mur.** I have news for ye.

**Mol.** They're sayin' that Terence O'Brian is here. (Regarding Bunn.) Is that him? Well, it's the littlest men are often the great ones.

**Bunn.** I am not Mr. O'Brian. I am Professor Bunn, the distinguished oculist.

**Mur.** More than that, Molly, he's an eye-doctor! Molly, what would ye say if he were to tell me he could cure my blindness?

**Mol.** When he'd done it, I'd marry him to-morrow if he asked me. I can't say worse than that.

**Mur.** If he cured me, you'd marry him?

**Mol.** Yes, Pat—if he cured you.

**Bunn.** I feel convinced your cure will be affected in a few hours.

*(Exit Molly into Murphy's cottage.)*

**Mur.** I'll not be cured by you at all. It's some other way I'll find.

**Bunn.** My dear sir, a bargain's a bargain. / can't help the ladies running after me.

**Mur.** Maybe / can.

*(Enter Terence from park.)*

**Mur.** (To Terence) Terence, avick, it's the little Professor here I find is a traitor and a spy—and he best be hanged, take my word for it.

**Bunn.** Well, of all the—if you'll kindly listen—

*(Molly appearing at the door.)*

**Mol.** It's deeds more than words I'd listen to.

**Ter.** Yes. You shall have one more chance of proving your usefulness. Deliver this letter to Lady Rosie's maid, up at the house. I have tried and failed. The sentries would not let me pass. Succeed, and your life shall be spared.

*(Bunn takes note as Sentry appears at gates. Bunn approaches him.)*

**Sen.** Passers-by will not pass by without a pass. If passers-by pass by without a pass, they will pass out and pass by. Them's my orders. Pass on.

**Bunn.** Listen, my good man. Everyone has his price. Now, If I walk on and come back again, what will you charge?

**Sen.** Bayonets! (Does so.)

**Bunn.** H'm!

**Sen.** Passers-by will not pass by without a pass. If—

**Bunn.** Stop! I am going to show you a pass—several passes—which you've never seen before. Look at me. (*He mesmerizes the Sentry, puts him in a convenient attitude, then passes by him up avenue. The Sentry remains rigid.*) Bong soir! (*Raises his hat, and exit.*)

**Ter.** Mesmerism! I shall keep my eye on him—but he shan't keep his on *me!*  
(*Enter Molly. She goes to the well and draws some water.*)

**Mol.** (*aside to Terence*). Listen, your honour. If ye stay here, bear me out in all I say before poor blind Pat, and say nothin' yourself of what ye see a poor girl doin' for the sake of—of friendship for a poor boy. (*As she goes across.*) Are ye not afraid at all at having Carrig-Cleena for your hiding place? (*She sits and begins to peel a bowl of potatoes, which she has brought from cottage.*)

**Ter.** Why should I be?

**Mol.** Don't ye know that it's haunted with fairies?

**Ter.** Well, I—

**Mol.** You don't believe in fairies? Few do nowadays under the Lord Lieutenant's rule, but Pat and me, we know they're true, don't we?

**Mur.** Yes, Molly.

**Mol.** (*to Terence*). The Fairy Cleena is their queen. Sometimes she takes the shape of a peasant woman, and shows herself, they say. It's the Fairy Cleena herself has taken a fancy to Blind Murphy—she and her small folk do many little things for him—little enough, but helpful to a blind man that has no women-kind of his own. It's few evenings he'll not find his praties peeled for supper—by the small folk—and water drawn—it's the fairies that do it. We know that now, don't we, Pat?

**Mur.** Yes, Molly, darlin'.

**Ter.** The Fairy Cleena?

**Mol.** Sure enough. We don't tell the other boys. They've left off believing in such things. It's only Pat and me that know the old tale's true, after all.

No 5.

TRIO:- (Molly, Terence and Murphy.)

Arthur Sullivan.

Allegretto moderato.

MOLLY.

Molly.

On the heights of Glan.taun there's no

10L.

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

10L.

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

MURPHY.

10L.

sound of-her sigh. It is Clee-na who calls him, 'Tis Clee-na the Fai-ry, (Or



MUR. so tells the old coun - try le - gend, not I.) And if he be foo - lish, or

MUR. bold, or un - wa - ry, He'll fol - low the sound of that mu - si - cal sigh! And

MOLLY.

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

MURPHY. *mf*

JOL. life rush - es by, - For the world where she dwells is the fair World of Seem - ing, The

*mf*

TERENCE.

MUR. world that is found at the end of a sigh! Yes, the world where she dwells is the

The first system of the score features a vocal line for MUR. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "world that is found at the end of a sigh! Yes, the world where she dwells is the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *pp* is present in the piano part.

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

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

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

The third system of the score features three vocal parts (MOL., TER., and MUR.) and a piano accompaniment. The vocal lines for MOL., TER., and MUR. are on separate staves. The lyrics are: "The world where she dwells is a", "sigh \_\_\_\_\_ The world where she dwells is a", and "The world where she dwells is a". The piano accompaniment includes dynamic markings of *pp*, *colla voce*, and *p a tempo*. The TER. part has a long note with a slur and a fermata.

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

*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

*rall.*

MOL. end of a sigh!

TER. end of a sigh!

MUR. end of a sigh!

(Molly takes Murphy's hand and leads him; they exeunt.)

**Ter.** (*looking through the gates*). Rosie! (*Enter Lady Rosie.*) You had my note?

(*Enter Susan. She stands demurely waiting, with eyes fixed on ground.*)

**Rosie.** (*to Terence*). Yes. How do you do?—(*after glance at Susan*)—darling!

**Ter.** I am quite well, thank you—(*after glance at Susan*)—dearest! And you?

**Rosie.** Very well, indeed—(*aside*)—love!

**Susan.** Shall I wait, my lady?

**Rosie.** Oh, are *you* there, Susan? No, you need not wait, Susan. Er—Susan!

**Susan.** Yes, my lady!

**Rosie.** Is that soldier a friend of yours?

**Susan.** The sentry, my lady? Well, my lady, I believe I do happen to have made his acquaintance.

**Rosie.** You may talk to the sentry if you like.

**Susan.** Thank you, my lady.

**Rosie.** You may even walk a little way with him, on his beat, up the coach road.

**Susan.** Thank you, my lady. (*She goes to Sentry. He is still rigid, in a mesmeric trance.*)

**Ter.** (*to Rosie*). I'm afraid the sentry is not quite himself—the fact is, my messenger who took my letter—

**Rosie.** Oh, he had one for Papa, too.

**Ter.** For the Lord Lieutenant! A letter! From whom?

**Susan.** (*to Rosie*). It's a curious thing, my lady, but he don't seem to take no notice.

**Rosie.** It is his sense of discipline, Susan, because I am here. You can whisper to him that I shall not mind his walking up the coach road. I shall not report him for it.

**Susan.** Oh, I've told him that you're dying for him to go, my lady. I'll tell him again. (*Goes to Sentry.*)

**Ter.** (to Rosie). You say my messenger had a letter for the Lord Lieutenant?

**Rosie.** Susan said so—I have reason to believe she is a painfully truthful girl.

**Ter.** What can it have been? (*Goes up.*)

**Susan.** (to Rosie). I can't upset his discipline not anyhow, my lady. But there's a gentleman coming down the drive who's winking at me lady. The one who brought the note—

**Rosie.** Do you think you could—just for once—make the sentry—er, *jealous!* Do you think *that* would—er—move him?

**Susan.** I'll see what I can do, my lady.

(*Enter Bunn. He ogles Susan.*)

**Ter.** I must talk to this Mr. Bunn.

**Rosie.** Don't interrupt them, *please*—to please *me*. (*She takes him up.*)

(*Business with Susan.*)

**Bunn.** Remarkably warm evening, miss—?

**Susan.** (*coyly*). Susan.—Do you think so? I'm such a chilly mortal. Just feel my fingers! (*Offers hand.*)

**Bunn.** (*taking it*). Ah! Cold hands, warm—

**Susan.** (*coyly*). We are not alone. (*Indicating Sentry.*)

**Bunn.** Oh, *he* won't take any notice.

**Susan.** I think perhaps he will, soon. I believe I saw him twitch.

**Bunn.** Oh, well, I don't want you to feel any restraint. I'll send him on his beat.

(*Susan turns up to Rosie, and Bunn turns to Sentry and releases him from his mesmeric trance.*)

**Susan.** (to Rosie). It'll be all right soon, my lady.

**Rosie.** Thank you, Susan.

**Bunn.** (to Sentry). Right!

(*The Sentry wakes. His expression changes as he sees Susan; he smiles. She goes to him.*)

**Sen.** Lord Lieutenant's domestics require no pass.

(*Exeunt Susan and Sentry arm in arm. Bunn is left astounded and disconsolate.*)

**Ter.** I want to talk to you, Mr. Bunn, on business. I hear you left a letter—

**Rosie.** Oh, *must* you talk business *now*? I thought—(*Pouting.*)

**Ter.** Well, the business shall wait. (*To Bunn.*) But so must you. I am not going to let you out of my sight—

**Rosie.** Need this gentleman wait? I thought—(*Pouts.*)  
(*Enter Susan.*)

**Ter.** Someone must keep an eye on him.

**Susan.** Could I help, my lady?

**Rosie.** Susan! Why have you come back?

**Susan.** The sentry has just been made a prisoner by the Corporal, my lady—for talking to me.

**Rosie.** But I thought the Corporal was a particular friend of yours?

**Susan.** That's just it, my lady, he *is*—most particular.

**Rosie.** Then you had better go and talk to the Corporal.

**Susan.** Thank you, my lady. (*Exit.*)

**Ter.** The problem is, how to take two persons from three persons, and not leave a remainder of one person.

**Rosie.** I think I could do it with apples. Suppose you had three apples—

**Bunn.** Allow me. (*Produces three apples by a conjuring trick.*)

Nº 6.

QUARTET (Rosie, Susan, Terence & Bunn.)

Arthur Sullivan.

*Allegro vivace.*

Piano. *f*

ROSIE.

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

TERENCE.

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

*p*



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

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

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

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

ROS. *all a - - - lone!*  
*leaves you none!*

TER. *all a - - - lone!*  
*leaves you none!*

*accel.*

**A**

ROS. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The  
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

TER. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The  
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

BUNN. Mul-ti-pli-ca-tion Is vex-a-tion-Di-vi-sion is as bad! The  
Ex-hil-ar-a-tion! Ju-bi-la-tion! The prob-lem fair-ly fought! If

ROS. rule of three Doth puz-zle me, Sub-trac-tion drives me mad!  
one from three Leaves one,(that's he,) Then two leaves nought, or ought!

TER. rule of three Doth puz-zle me, Sub-trac-tion drives me mad!  
one from three Leaves one,(that's me,) Then two leaves nought, or ought!

BUNN. 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 various note values and slurs. 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.



*(Exeunt Terence and Rosie.)*

**Bunn.** So you are left in charge of me? Hadn't you better hold me tight, Susan? *(Business. They sit.)*

**Susan.** It seems to me there's mysteries afloat. Who *is* this Mr. O'Brian?

**Bunn.** A very dangerous young man.

**Susan.** I love dangerous young men. Why have I to keep my eye on *you*?

**Bunn.** Why? Because I'm more dangerous than he is. He's jealous. You think I'm stout. I'm not. It's gunpowder.

**Susan.** Lawks! Why, you might go off!

**Bunn.** *(aside)*. So I might—if I can get the chance. Susan, you must take your eye *off* me for a few minutes. I'm going to change my costume.

**Susan.** What for?

**Bunn.** For the costume of the lean and slippered pantaloon, in my impersonations of the Seven Ages of Man. You *do* love dangerous men?

**Susan.** I've always had a leaning that way. That's why I lean to soldiers.

**Bunn.** Ah! I set my face against soldiers.

**Susan.** So have I, sometimes. But detectives is my craze. Here comes the Lord Lieutenant! You're not the Irish League?

**Bunn.** No. Scotland Yard!

**Susan.** A detective! That breaks my dream. *(Exit.)*

*(Bunn enters Murphy's cottage, carrying costume, which he takes from carpet-bag.)*

*(Enter Lord Lieutenant, Countess, and Dr. Fiddle, and later, Rosie with Terence, at back. Rosie comes down innocently and Terence exit hurriedly.)*

**No. 7.**

**Entrance of Lord Lieutenant, Countess and Chaplain.**

Arthur Sullivan.

*Allegro maestoso.*

Piano.

The piano accompaniment consists of three systems of music. Each system has a treble and bass clef staff. The first system includes dynamic markings *ped.* and *\* ped.* under the bass staff. The second system also includes *ped.* and *\* ped.* markings. The third system includes a *dim:* marking in the treble staff and *ped.* and *\* ped.* markings in the bass staff.

**LORD LIEUTENANT.**

The vocal line for the Lord Lieutenant is written in a single treble clef staff. The lyrics are: "I am the Lord Lieu - ten - ant, and It's well that you should". The piano accompaniment for the fourth system is written in treble and bass clef staves. It includes a *p ten:* marking in the bass staff.

LORD L.

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

The first system of the musical score for Lord L. features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "un - der - stand I am the high - est in the land, - The". The piano accompaniment consists of chords and single notes in both hands.

LORD L.

Lord Lieu - ten - ant of Ire - - land.

The second system of the musical score for Lord L. continues the vocal line and piano accompaniment. The lyrics are "Lord Lieu - ten - ant of Ire - - land.". The piano accompaniment includes a long melodic line in the right hand that spans across the system.

COUNTESS.

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

The musical score for the Countess begins with a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "And I, his wife, of high de - gree, En - hance my hus - band's". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand. A "Ped." marking is present in the left hand, and a "ten:" marking is present in the right hand.

CHAPLAIN.

COUN. dig - ni - tee! And I'm his pri - vate chap - lain, who To

The musical score for the Chaplain begins with a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "dig - ni - tee! And I'm his pri - vate chap - lain, who To". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand.

COUNTESS. *mf*  
For

CHA. *mf*  
some extent en-hance it too!

LORD LIEUTENANT. *mf*  
For

*Ped.*

COUN. *mf*  
we three (I and he And the Re-ver-end Doc-tor Fid.dle D, D,)

CHA. *mf*  
we three (I and he And the Re-ver-end Doc-tor Fid.dle D, D,)

LORD L. *mf*  
we three (I and he And the Re-ver-end Doc-tor Fid.dle D, D,)

COUN. *mf*  
Re-present the dig-ni-tee And the se-ri-ous side of Ire-land!

CHA. *mf*  
Re-present the dig-ni-tee And the se-ri-ous side of Ire-land!

LORD L. *mf*  
Re-present the dig-ni-tee And the se-ri-ous side of Ire-land!

COUN. In Court dress, More or less, The coun - try folk we

CHA. In Court dress, More or less, The coun - try folk we

LORD L. In Court dress, More or less, The coun - try folk we

COUN. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

CHA. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

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

COUN. Ire - land.

CHA. Ire - land.

LORD L. Ire - land.

*meno mosso.*

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

**No 8.** SONG.— Lord Lieutenant, (with Rosie, Countess and Chaplain.)

Arthur Sullivan.

Lord Lieutenant. *Allegretto à la Gavotte.*

Piano.

1. At an

LORD L.

ear - ly stage of life I — said I'll choose a wife, But  
wait - ed years to find A — la - dy to my mind, Till I

LORD L.

where shall I find the par - tic - u - lar girl Who is fit to be knit to a  
came to the age of — for - ty and three, When a cer - tain par - tic - u - lar

LORD L.

no - ble - earl, Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as  
 girl found me, And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was

ROS.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!  
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!  
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

CHA.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!  
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

I? Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he! I  
 she! And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she! You

*p*

LORD L.

cant be too par - tic - u - lar! Tho' few such girls there prob.ab.ly are, I in -  
cant be too par - tic - u - lar At for - ty - three, who - e'er you - are, So I

LORD L.

tend to - wait un - til I - find A la - dy of that par - tic - u - lar  
set my - teeth and shut my - eyes And swal - low'd that ma - tri - mo - ni - al

ROS.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!  
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl as I.  
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was I.

CHA.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!  
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

kind, \_\_\_\_\_ par - tic - u - lar Per - pen - dic - u - lar No - ble girl she'll be! Oh,  
prize! \_\_\_\_\_ par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she! The



LORD  
L.

that par - tic - u - lar girl may share My ve - ry par - tic - u - lar  
sort of girl you would not care To call "my darl - - ing,"

LORD  
L.

co - ro - net! Who al - ways moves with a  
"love," or "pet,"— But she walks through life with a

LORD  
L.

state - - - ly air As though her life, though  
state - - - ly air As though her life, though

LORD  
L.

— her life were a min - u - et, life were a min - u -  
— her life were a min - u - et, life were a min - u -

*colla voce* *pp*

1.

ROS. She al - ways moves as though her life

COUN. She al - ways moves as though her life

CHA. She al - ways moves as though her life

LORD L. et. et.



ROS. — were a min - u - et!

COUN. — were a min - u - et!

CHA. — were a min - u - et!

LORD L. So I



2.

ROS. She walks through life As though it all were a min.u . .

COUN. She walks through life As though it all were a min.u . .

CHA. She walks through life As though it all were a min.u . .

LORD L. et. As though it were a min . . . u . .

ROS. et! Ay, she walks through life, she walks through life with

COUN. et! Ay, she walks through life, she walks through life with

CHA. et! Ay, she walks through life, she walks through life with

LORD L. et! Ay, she walks through life with

ROS.  
state - ly, state - - - - - ly air!

COUN.  
state - ly, state - - - - - ly air!

CHA.  
state - ly, state - - - - - ly air!

LORD  
L.  
state - ly, state - - - - - ly air!

or:  
state - ly, state - - - - - ly air!

pp  
rall.  
Red. \*

rall.  
Red. \* Red. \* Red. \*

**Lord L.** I may suppose, I think, that any one  
Who saw me standing thus would be deceived,  
And think I am a King!

**Coun.** No, not deceived.  
You *are* a King and I'm a Queen, my lord.  
The only difference that lies between  
Us and all other Kings and Queens is this—  
We are more dignified!

**Lord L.** Much more. I am  
The only King, or representative  
Of Royalty (outside the characters  
Of Shakespeare's plays) who make a special point  
Of talking in blank verse, and who insists  
That every member of his family  
And household shall converse in blank verse too  
Sir—Doctor Fiddle—

**Fid.** Yes, your Excellency!

**Lord L.** Go and enquire if one Professor Bunn  
Has yet arrived: I am expecting him.  
(*To Countess.*)  
Professor he of elocution:  
And with his elocutionary art  
He mingles parlour magic. In a word,  
He'll make a pudding in your hat—not mine—  
Extract a rabbit from your pocket, or  
An egg from your back hair.

**Coun.** 'Tis false!

**Lord L.** I mean  
He *could*—not necessarily he *will*.  
I have engaged him for our Infant Schools:  
He'll interest the children. Send him here  
At once.

**Fid.** I'll put my best foot forward.

**Lord L.** No,  
 Not forward—go out backwards, if you please. (*Exit Fiddle.*)  
 I think it rather odd the peasantry  
 Do not cheer us.

**Coun.** Yes. But let us cheers ourselves!  
 Can we not form a Royal group of two—  
 A family group in studied attitudes  
 Of dignity combined with perfect grace,  
 Such as a Royal Portrait Painter loves?  
 You standing there, the left leg well advanced  
 To show the calf: your elbow resting on  
 A marble pillar. We'll imagine that,  
 Also a curtain and a thunder-cloud  
 Behind. That's exquisite! (*Stands contemplating him.*)  
 (*Terence and Rosie enter at back.*)

**Rosie.** (*aside*). Go! Fly to your hiding place—to Carrig-Cleena!

**Ter.** To-morrow—you will meet me to-morrow?

**Rosie.** Yes! (*They kiss.*)  
 (*Exit Terence.*)

**Coun.** (*to Lord Lieutenant*) I by your side,  
 Holding your hand and gazing at you thus—(*Kneeling.*)

**Rosie.** (*coming down*). What *are* you doing?

**Coun.** Showing all the world  
 That Kings need not depend upon their crowns  
 For dignity. Some monarchs have, I know,  
 In English history—who when dethroned  
 Forgot their pride; but *we* should not!

**Lord L.** Not we!

No. 9.

SONG.- (Countess.)

Edward German.

Allegro moderato.

Countess.

Piano.

COU.

1. When Al - fred's friends their King for - sook, His pride did  
 2. Dame His - to - ry I now in - voke Of Se - cond

COU.

he for sake! 'Twas in the year eight - se - ven - eight, That  
 Charles to tell! King Charles, in six - teen - fif - ty one, His

COU.

Al - fred who is called "the Great" For - got his pride, \_\_\_\_\_ and un - der -  
 Par - lia - men - tary foes to shun, Climbed up an oak, \_\_\_\_\_ A gnarled and

COU. took To cook, to cook the oat-meal cake! To cook the oat-meal  
nob - bly, oak in sha - dy Bos - co - bel, In sha - dy Bos - co -

COU. cake! A thing it can not be de - nied, A king should not have e - ver  
bel! A thing it can not be de - nied, A king should feel un - dig - ni

*molto accel.*

*pp molto accel.*

COU. tried, A king should not have e - ver tried! I pro - fit by my  
fied A king should feel un - dig - ni - fied! So I have ne - ver

*rall.* *p a tempo*

COU. hist - 'ry book, And oat - meal cakes I ne - ver cook, Be - cause I  
climbed an oak (A task be - yond some Roy - al folk,) And al - so,



COU. know that it would look Un - dig - ni - fied to bake, Be - cause I know that it  
if the bran - ches broke, Un - dig - ni - fied as well! And al - so, if the bran -

COU. 1. would look Un - dig - ni - fied to bake! 2. dig - ni - fied as well,  
- ches broke, Un -

D.C.

COU. un - dig - ni - fied, un - dig - ni - fied as

Red. \*

COU. well!

mf ten: p

Red. \*

(Dr. Fiddle *advances*.)

**Fid.** Your Majesty!

**Lord L.** Glide, Dr. Fiddle, glide!  
Pray do not skip! Toes more turned out, and eyes  
Turned up, to show the whites; the body bent:  
Humility combined with grace—that's it.  
Remember *that* position, sir, and *mine*!

**Fid.** The elocutionist, Professor Bunn,  
Has not arrived yet; but some stranger left  
This note for you. (*Hands note*.)

(*Enter Molly and Murphy at back*.)

**Lord L.** (*glancing at it*). Anonymous! Ah, well,  
In these days men who cannot sign their names  
Can make their mark!

(*Reads*.) "The Lord Lieutenant's warned that the rebel Terence O'Brian is in the neighbourhood—his secret meeting place is Carrig-Cleena. The writer has been forced against his will into joining the rebel society, and will be much obliged by the Lord Lieutenant exterminating same at as early date as possible."

**Mol.** (*aside*). What's that?

**Lord L.** Pooh!

**Coun.** Fudge!

**Fid.** Bosh!

**Lord L.** Dr. Fiddle, you  
Forget yourself! This letter is not bosh;  
Go, send a messenger for extra troops  
And we'll exterminate these rebels: point  
Your toes.

(*Exit Dr. Fiddle, Lord Lieutenant and Countess critically watching him*.)

**Mol.** (*to Murphy*). There's been a double-faced traitor somewhere. Do ye hear, Pat?

**Mur.** I do, Molly. I wish it was in my heart to tell ye that I can see as well!

**Mol.** If ye could, would I be holdin' your hand?

**Mur.** That's it. Ye would not.

**Lord L.** What have we here?

**Coun.** From his appearance I  
Should say an impecunious performer  
Upon the violin.

**Mur.** Not at all, your honour. It's a poor fiddler I am.

**Coun.** Bow, when the Lord Lieutenant speaks.

**Lord L.** Bow thus. (*Showing him.*)  
Are you in need of alms?

**Mol.** No, *eyes*, your honour, seein' he's blind.

**Lord L.** "Alms" with an "l"—Bow!—were the alms I meant.

**Mol.** Arms with an *el-bow* were the arms I meant. Come, Pat, it's not the Lord Lieutenant I want to be splittin' straws with.

**Lord L.** Kiss hands when you retire.

(*Murphy kisses his hand to the Countess.*)

**Coun.** He kissed his hand  
To me!

**Mol.** He's blind, ma'am. He wouldn't have done it else. Come, Pat. I'll show ye to your door.

**Lord L.** Stay—an idea!

**Coun.** That makes two to-day!

**Lord L.** (*to Murphy*). Do you perform upon the bagpipes, knave?

**Mur.** Do I? Molly, darlin', fly into my cabin like the angel without wings ye are, and bring the pipes. His Lordship will not ask that of me twice when he's heard me once.

(*He hands fiddle to Molly, who exit into cottage.*)

**Lord L.** I ask because I fancy it would lend,  
If possible, additional effect  
And dignity to my appearance, if  
My comings and my goings were announced  
By bagpipes, played a little in advance  
Of where I walk.

**Coun.** It might attract a crowd.

**Lord L.** It might. So, if I pay a pound a week  
 To this poor man to pipe in front of me  
 Whenever I leave home 'til I return,  
 I shall, I think, successfully combine  
 Cheap charity with much advertisement—  
 The soul of up-to-date philanthropy;  
 Charity which, though it begin at home,  
 Is seen and heard for miles.

**Coun.** An excellent idea!

**Mur.** It is that! A pound a week! It's an offer of marriage I see peepin' out o' that offer as soon as I get my eyesight, which I'll find somehow by this time to-morrow, if I go blind in the search. (*Enter Molly, with pipes.*) I'm at your service and in it, Lord Lieutenant darlin', from this moment.

**Mol.** (*aside*). *You!* Is it *you* that has turned the traitor? Oh, I wouldn't have believed it! (*Turns slowly and exit.*)

**Mur.** But ye do, mighty quick! Ah, Molly, if ye knew everything, ye would understand more.

**Coun.** Come, now, prepare to pipe.

(*Rosie enters.*)

**Rosie.** Papa! Papa! Oh, is it true the soldiers have been summoned to make a raid on Carrig-Cleena, and to catch and hang the rebels?

**Lord L.** Yes, my chuck!  
 They will parade at sunset, here. And I  
 Shall then address them, as I love to do,  
 A few soul-stirring words.

**Coun.** And so shall I.

**Lord L.** (*to Murphy*). Prepare to pipe some proud appropriate air  
 Indicative of victory.

**Mur.** Molly, Molly, you've filled my heart with emptiness!  
 (*Murphy begins to play a doleful air.*)

**Lord L.** I have no ear for music, but is that  
 Indicative of victory? It sounds to me  
 Like groans and moans—

**Mur.** It's the groans and moans of the vanquished that ye hear, your honour: how can ye have a victory without a defeat at all?

*(Exit playing, being led by Fiddle and followed by Lord Lieutenant and Countess.)*

**Rosie.** At sunset! How can I warn him? Oh, what shall I do?

Nº 10.

SONG. (Rosie.)

Edward German.

Andante con moto.

Rosie.

Piano.

*p*

*Ad.* \* *Ad.* \* *ad lib. sempre.*

ROS.

O set - ting sun, \_\_\_\_\_ You bid the world good - bye! Your

*simile*

ROS.

course is near - ly run, *pp* And soon the day will die!

*pp*

ROS. Night, \_\_\_\_\_ with gen - tle sigh, \_\_\_\_\_

*Ad.* \* *Ad.* \*

Detailed description: This system contains the first two lines of music. The top line is the vocal line for ROS., starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Night, \_\_\_\_\_ with gen - tle sigh, \_\_\_\_\_". The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *Ad.* (Ad libitum) and includes two asterisks with *Ad.* markings. The music features a mix of chords and moving lines in both hands.

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "\_\_\_\_\_ with gen - tle sigh, Will spread her pall, \_\_\_\_\_ Will spread her". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the *Ad.* character.

ROS. pall! \_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes the phrase with "pall! \_\_\_\_\_". The piano accompaniment features a more active bass line and sustained chords in the right hand, with some dynamic markings like *mf* and *f*.

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

*p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with "Hope was my sun, \_\_\_\_\_ That cross'd a sum - mer sky! My". The piano accompaniment starts with a dynamic marking of *p* (piano) and features a steady accompaniment pattern.

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

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

ROS. \_\_\_\_\_ a laugh- a sigh- And that is all, \_\_\_\_\_ And that is

ROS. all. \_\_\_\_\_ *accel.*



Allegro molto.

ROS. *f* Not so, not

*f* *fp ten.*  
Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

ROS. so, My doubt-ing heart! Al - tho' The sun de - part,

ROS. — Al - tho' The sun de - part And leave the earth in

ROS. sor - - row; Not so, not so, My doubt - ing



ROS. *so.* *animato* Ah! My

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

ROS. doubt - ing heart, my

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

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

*(Enter Terence.)*

**Ter.** Dearest!

**Rosie.** You have not gone?

**Ter.** I tried to, but I've been hanging about here—

**Rosie.** You will be, dear, if you don't take care! Papa has been warned; the soldiers are going to raid Carrig-Cleena—you have been betrayed.

*(Enter Susan.)*

**Ter.** That's Professor Bunn! Where is he? I knew he was dangerous! *(Runs up.)*

**Susan.** Ah!

**Rosie.** *(to Susan).* Where is he, Susan?

**Susan.** Oh, he's safe enough, my lady.

**Ter.** Not he! *(Rosie and Terence exeunt.)*

*(Enter Bunn, disguised as a very old man, from cottage.)*

**Susan.** You don't know him as I do! He's a nero.

**Bunn.** *(coming down).* Not a Nero, Susan. I cannot marry a lady without aspirations.

**Susan.** Go away, you silly old man!

**Bunn.** Susan! *(Taking off long beard.)*

*(Terence and Rosie enter at back.)*

**Susan.** Mystery on mystery!

**Ter.** So you are trying to escape in disguise? *(Presenting pistol.)*

**Rosie.** Don't let it go off, *please!* *(Both girls stop their ears.)*

**Bunn.** You are frightening the ladies, sir. *(Goes to them, and shields himself between them.)*

**Mol.** *(entering, followed by girls).* Listen, Terence O'Brian! Do ye know the soldiers are out—and a traitor somewhere?

**Ter.** Yes, and I know where he is! There!

**Mol.** Wait, lest ye shoot an innocent man. It is in my mind to say it is another—though it is not in my heart to say who. But the game's not up—it is only beginning.

**Ter.** How?

**Mol.** This way. I have thought how to keep Carrig-Cleena clear of the soldiers. They are mostly men from Devonshire, and they say such are mighty afraid of fairies. We'll tell them the tales of the place bein' haunted. We'll tell them how the Fairy Cleena catches all the good-lookin' boys and keeps them sleepin' and dreamin' for fifty years.

**Ter.** They won't believe *everything* you choose to tell them. They're ordinary soldiers, not the Intelligence Department.

**Mol.** They shall believe it. It's myself that's goin' to appear to them as the Fairy Cleena herself—and seein' is believin'.

**Ter.** There really might be something in it!

**Bunn.** Now, perhaps, you will let me tell you why I put on this costume. Not for any purposes of escape. Not from any selfish motive. *I* am prepared, for the purpose of hoaxing the soldiers, to impersonate a gentleman who has been kept a prisoner by the Fairy—er—

**Ter.** Cleena?

**Bunn.** Precisely—by the Fairy—er—er—for fifty years. *That* is why I have adopted this costume. It is the nearest thing to Rip Van Winkle I had by me.

**Rosie.** How clever!

**Bunn.** Yes, I am pretty quick at getting to an idea. If you will all follow my instructions, I have no doubt I shall be able to frighten these soldiers into fits.

**Ter.** Mr. Bunn, I am sorry—I was hasty.

**Bunn.** Well, you *were* a little free with the shooting-gallery. But there! I don't bear malice. Say no more about it.

**Ter.** Thank you. You are very kind.

**Susan.** A nero, if ever there was one! And like a nero to deny it!

Nº 11.

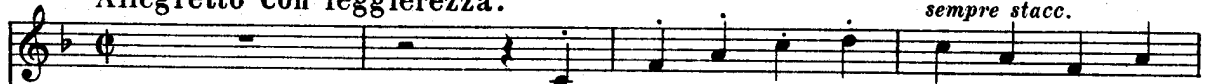
## QUINTET (Rosie, Susan, Molly, Terence &amp; Bunn.)

Arthur Sullivan.

Allegretto con leggerezza.

*sempre stacc.*

Bunn.



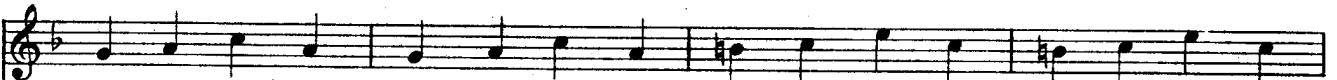
Their cour-age high You may de - fy, For

Piano.

*sempre stacc.*\**Ad.*\**Ad.*

\*

BUN.



by and by, By means of my Be - ha - viour sly, I'll ter - ri - fy The



BUN.



sol - dier - y, And make them shy Of go - ing nigh The caves of Car - rig



*sempre stacc.*

ROSIE.  
SUSAN.  
MOLLY.  
TERENCE.  
BUN.

If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
Clee - - - - na. If you and I Our - selves al - ly, And

ROS.  
SUS.  
MOL.  
TER.  
BUN.

by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I  
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I  
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I  
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I  
by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

ROS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

SUS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

MOL. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

TER. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

BUN. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

ROS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

SUS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

MOL. go to Car - rig - Clee - na! If all of us care to dare re - tail A

TER. go to Car - rig - Clee - na. If all of us care to dare re - tail A

BUN. go to Car - rig - Clee - na! If all of us care to dare re - tail A



ROS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

SUS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

MOL. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

TER. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

BUN. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! They'll turn a lit - a - ry tail On the

SUS. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

MOL. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

TER. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

BUN. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! The caves \_\_\_\_\_ of Car - rig -

SUS. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

MOL. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

TER. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

BUN. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

ROS. - Clee - na, The caves, \_\_\_\_\_ the

SUS. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

MOL. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

TER. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

BUN. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

ROS. caves of Car - rig - Clee -  
SUS. die than go to Clee -  
MOL. die than go to Clee -  
TER. die than go to Clee -  
BUN. die than go to Clee -

*dim.* *p*

ROS. - na!  
SUS. - na!  
MOL. - na!  
TER. - na!  
BUN. - na!

*pp* *Ped.*

No. 12.

Entrance of Soldiers.

Arthur Sullivan.

Alla Marcia.

Piano.

The first system of the piano accompaniment 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 mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment. It features a *f* (forte) dynamic marking. The upper staff has a melodic line with some slurs, and the bass staff continues with a rhythmic accompaniment. A *ped.* (pedal) marking is present at the end of the system.

The third system of the piano accompaniment shows a continuation of the rhythmic pattern. It includes four asterisked *ped.* markings, indicating pedaling points for the bass line.

The fourth system continues the piano accompaniment. It features a *ped.* marking at the beginning and another one later in the system, along with asterisks indicating other pedaling points.

The fifth and final system of the piano accompaniment concludes the piece. It features a key signature change to one flat (B-flat) in the final measure, indicated by a double bar line and a key signature change.

SOLDIERS.

CHO.

Tenor.  
That we're Sol.diers no doubt you will guess, you will guess, From our

Bass.  
That we're Sol.diers no doubt you will guess, you will guess, From our

SOL.

march . in' to fi - fin' and drum . min', As well as the form of our

march . in' to fi - fin' and drum . min', As well as the form of our

SOL.

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

SOL. look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- lev - en; From that you will ga - ther, will ga - ther, may - be, That we". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines.

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

GIRLS. *mf* Come \_\_\_\_\_ the

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "come from the coun - ty of Dev. on. Come \_\_\_\_\_ the". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines. A dynamic marking of *mf* is present in the piano part. The system concludes with a double bar line and the word "Ed." written below the piano part.

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

GIR. dumb? Hark! ye red in .

*Ped.* \*

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

*Ped.* \*

SOLDIERS.

SOL. We should be, if in De - von - shire now, (As it .

We should be, if in De - von - shire now, (As it

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics. The piano accompaniment is in 2/4 time, with a key signature of two flats. It includes dynamic markings of *f* and *p*.

SOL. may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOL. - stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

- stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

The third system concludes the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.



SOL. - lay, may - be, As it now is a quar - ter to sev - en, - Sir

- day, may - be, As it now is a quar - ter to sev - en, - Sir



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

SOL. Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in

Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in



The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The middle staff is the vocal line in bass clef, with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The bottom staff is the piano accompaniment, split into two staves (treble and bass clef). The music continues in the same key and time signature.

SOL. De - von! That we're

De - von! That we're

*cres:*

*And. \* And. \* And. \**



The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "De - von! That we're". The middle staff is the vocal line in bass clef, with lyrics: "De - von! That we're". The bottom staff is the piano accompaniment, split into two staves (treble and bass clef). The music includes a *cres:* marking and a series of *And.* markings with asterisks. The system concludes with a double bar line and a key signature change to a more complex minor key.

GIR. Come the Sax on

SOL. sol.diers no doubt you will guess, you will guess, By our march . in' to fif . in' and

*f*

*Red.* \* *Red.*

GIR. raid . ers! And when they come -

SOL. drum . min', and drum . min', As well as the form of our dress, of our dress, Which we

*f*

\* *Red.* \* *Red.* \*

GIR. Shall we be dumb? Hark!

SOL. fan . cy is ra . ther be - com - in'. By look . in' a - gain you will

Red. \*

GIR. — ye red in .

SOL. see, you will see, That our reg - i - ment's num - ber e -

GIR. - va - ders, - 'Tis not us you'll drown with  
 - va - ders, - 'Tis not us you'll drown with

SOL. - le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we  
 - le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we

GIR. fife \_\_\_\_\_ and drum! —  
 fife \_\_\_\_\_ and drum! —

SOL. come from the Coun - ty of De - von. From De - von, hap - py  
 come from the Coun - ty of De - von. From De - von, hap - py

GIR. From De - von, Sax - on De - von, have ye come

SOL. De - von, have we come, \_\_\_\_\_ A - march - in' to the

De - von, have we come, \_\_\_\_\_ A - march - in' to the

The first system of the musical score consists of four staves. The top two staves are for the GIRL (GIR.) and SOLOIST (SOL.) vocal parts, both in treble clef. The GIRL part has lyrics: "From De - von, Sax - on De - von, have ye come". The SOLOIST part has lyrics: "De - von, have we come, \_\_\_\_\_ A - march - in' to the". The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

GIR. To drown us with the rat - tle of a drum, to *cres:*

SOL. rat - tle of the drum, \_\_\_\_\_ a - march - in', *cres:*

rat - tle of the drum, \_\_\_\_\_ a - march - in', *cres:*

The second system of the musical score continues the vocal and piano parts. The GIRL part has lyrics: "To drown us with the rat - tle of a drum, to" followed by a crescendo marking *cres:*. The SOLOIST part has lyrics: "rat - tle of the drum, \_\_\_\_\_ a - march - in'" followed by a crescendo marking *cres:*. The piano accompaniment continues with the same accompaniment pattern, including a change in the bass line towards the end of the system. The key signature and time signature remain the same as in the first system.

GIR. drown us, to drown  
drown us, to drown

SOL. march in; From De  
march in; From De

Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves for GIRL and two for SOLOIST. The GIRL parts have lyrics 'drown us, to drown' and 'drown us, to drown'. The SOLOIST parts have lyrics 'march in; From De' and 'march in; From De'. Below the vocal staves is a piano accompaniment with two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a series of six dynamic markings: 'Red.', '\*', 'Red.', '\*', 'Red.', '\*', 'Red.', and '\*'.

GIR. us - with a drum,  
us - with a drum,

SOL. von have we come,  
von have we come,

Red. \* Red. \*

Detailed description: This system contains the second two systems of music. The first system has two vocal staves for GIRL and two for SOLOIST. The GIRL parts have lyrics 'us - with a drum,' and 'us - with a drum,'. The SOLOIST parts have lyrics 'von have we come,' and 'von have we come,'. Below the vocal staves is a piano accompaniment with two staves. The piano part continues the rhythmic pattern from the first system. The system concludes with a series of four dynamic markings: 'Red.', '\*', 'Red.', and '\*'.

GIR. Have ye come, Have ye come.  
Have ye come, Have ye come.  
SOL. Have we come, Have we come.  
Have we come, Have we come.

2ed.

\*

*sf* *sf*

No 13.

SONG.- Sergeant with Chorus.

Edward German.

*Allegro con spirito.*

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a series of six chords, each marked with a 'Ped.' (pedal) and an asterisk.

SERGEANT.

The Sergeant's vocal line is written on a single staff in treble clef. It begins with a rest, followed by the lyrics: "Now, this \_\_\_\_\_ is the song of the De\_von-shire men \_\_\_\_\_". The melody is simple and follows the natural inflection of the words.

The chorus line is a single staff in bass clef, which is mostly empty, indicating that the chorus does not sing in this section.

The piano accompaniment for the first section consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady rhythmic accompaniment. The piece ends with a 'Ped.' (pedal) marking.

The Sergeant's vocal line continues on a single staff in treble clef. It begins with a rest, followed by the lyrics: "And the".

The chorus line is a single staff in bass clef. It begins with the instruction *TUTTI.* and the lyrics: "With a bim-ble and a bum-ble and the best of 'em!". The chorus part features a rhythmic accompaniment of eighth notes.

The piano accompaniment for the second section consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady rhythmic accompaniment. The piece ends with a 'mf' (mezzo-forte) marking.

\*



SER. maids they have left on the moor and the fen

CHO. *TUTTI.* With a

*Red.* \*

SER. There was Ma - ry Hoo - per, and

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

*Red.* \*

SER. Ma - ry Coo - per, and Jane Tuc - ker, and E - mi - ly Snugg, and Su - san Wickens, and

CHO.

SER. Hep - zi - bah Lugg, and pret - ty Pol - ly Pot - ter, and the rest of 'em

CHO. *GIRLS.* And *MEN.* And

CHO. Su - san Wic - kens, and Hep - zi - bah Lugg, And  
 Su - san Wic - kens, and Hep - zi - bah Lugg, And

CHO. pret - ty Pol - ly Pot - ter and the rest of 'em! The Ser -  
 pret - ty Pol - ly Pot - ter and the rest of 'em!

SERGEANT.

SER. - geant he came a - re - cruit - ing one day!

CHO. *TUTTI.* With a

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

SER. *men went a . way* *There*

CHO. *TUTTI.*  
*With a bim.ble and a bum.ble for the best of 'em.*

*Ad.* \*

SER. *was Thom . as Per . ry, and Thom . as Mer . ry, and Jan Had . ley, and*

CHO.

*Ad.* \*

SER. *Ti . mo . thy Mudd, and Har . ry Budg . en, and O . liv . er Rudd, and*

CHO.

SER. *E . be . nez . er Pinch . er, and the rest of 'em!* *GIRLS.*

CHO. *MEN.* *And Har . ry Budg . en, and*  
*And Har . ry Budg . en, and*

SERGEANT.

CHO. O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em! So the

O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em!

*Red.* \*

SER. men march'd a - way in their bright scar - let coats

CHO. *TUTTI.* With a

*mf* *Red.* \*

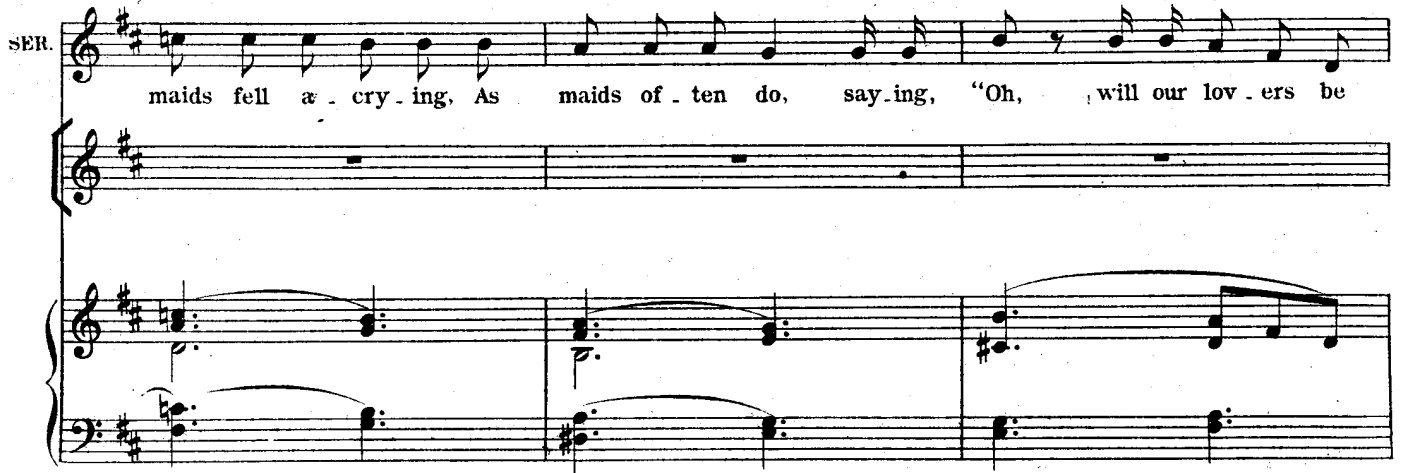
SER. Tho' they shout - ed "Hoo - ray" they had

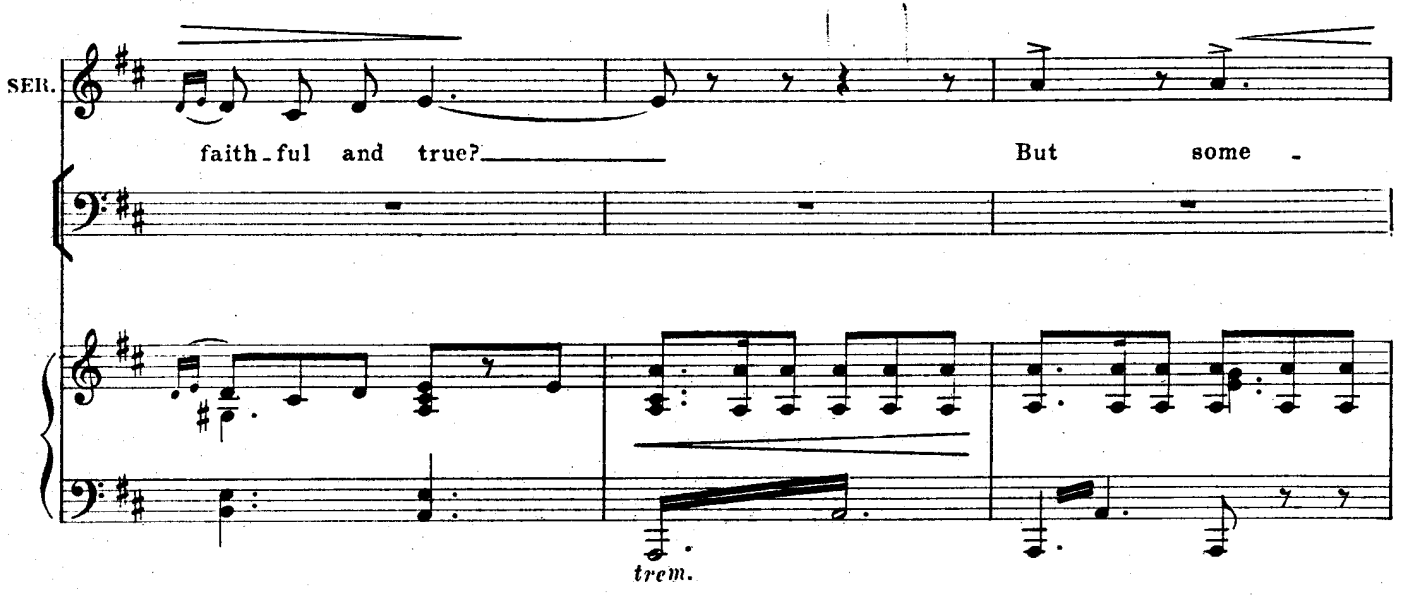
CHO. bim - ble and a bum - ble and the best of 'em!

SER. lumps in their throats And the

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

*Red.* \*

SER.  maids fell a - cry - ing, As maids of - ten do, say - ing, "Oh, will our lov - ers be

SER.  faith - ful and true? But some -

trem.

SER.  . day they will march in - to Dev. on and then, All the maids will be tak.ing the

*animato*  
*mf animato*  
*p*

Ed. \*

SER. *dim.*  
names of the men — the names of the men — There'll

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the lyrics "names of the men" followed by a long horizontal line, then "the names of the men" followed by another long horizontal line, and finally "There'll". The piano accompaniment is in bass clef and consists of chords and rhythmic patterns. A dynamic marking of *dim.* is placed above the vocal line.

SER. *p*  
— be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a long horizontal line, then "be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and". The piano accompaniment continues with chords and rhythmic patterns. A dynamic marking of *p* is placed above the vocal line.

SER.  
E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a long horizontal line, then "E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and". The piano accompaniment continues with chords and rhythmic patterns.

SER. pret . ty Pol . ly Pinch . er, and the rest of 'em!

GIRLS. There'll be Su - zan Bud . gen, and

MEN. There'll be Su - zan Bud . gen, and

CHO. Hep . zi . bah Rudd — and pret . ty Pol . ly Pinch . er, and the rest of 'em! The

Hep . zi . bah Rudd . — and pret . ty Pol . ly Pinch . er, and the rest of 'em!

SERGEANT.

SER. ser - - geant he may come re - cruit . ing once more

TUTTI. With a

SERGEANT.

There will al-ways be De-von-shire  
 bim-ble and a bum-ble for the best of 'em!

SER.

men for the war. ———

TUTTI.

With a bim-ble and a bum-ble and the

*rit.* \* *pp*

SER.

There'll be, young Tom Per-ry, and young Tom Mer-ry, and  
 best of 'em!

*pp*



ALL. young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and Ju.ve.nile Rudd, And a

ALL. SERGEANT. *pp* lit.tle E.be.ne.zer, and the rest of 'em! There'll be young Tom Per.ry, and

CHO. *pp* There'll be young Tom Per.ry, and Ah!

*pp* There'll be young Tom

SER. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

CHO. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

*cresc.* Per.ry, Young Tom Mer.ry, young Jan

SER. Ju - ve - nile Rudd!

CHO. Ju - ve - nile Rudd! *mf* And young Tom Per - ry, and young Tom Mer - ry, and

Had - - ley, lit - tle Tim Mudd, and

SER. *accel.* And the rest of 'em! *cresc.* And the

CHO. young Jan Had.ley and lit - tle Tim Mudd, and young Hal Bud.gen, and

young Tom Per - - - ry, young Tom

SER. *sempre* rest of 'em! And young Tom Per - ry, and Mer - ry. *ff*

CHO. Ju - ve - nile Rudd, And young Tom Per - ry, and Mer - ry. *ff* And a

Mer - - - ry, young Tom Per - ry and Mer - ry.



(Enter Terence.)

**Ter.** (to Sergeant). And so, my honest fellow, you don't forget the girls you have left behind you?

**Ser.** No, zur. There be Mary Hooper and Mary Cooper and Jane Tucker and Emily Snugg and Susan Wickens and Hepzibah Lugg and pretty Polly Potter—(sighs).

**Ter.** And yet—and yet—you are all going to Carrig-Cleena!

**Ser.** Ess. There be Thomas Perry and Thomas Merry and Jan Hadley and Timothy Mudd and Harry Budgen and Oliver Budd and myself and—

**Ter.** Poor fellows!

**Ser.** Eh?

**Ter.** Suppose—merely suppose—that when you reach the caves of Carrig-Cleena, which, as you know, are haunted by fairies—(repeating with emphasis) which, as you know, are *haunted by fairies*—

**Ser.** Aw! I an't ayerd nort about that!

**Ter.** Haven't you? You will before long. What's this?

(Enter Susan, hurriedly, over bridge.)

**Susan.** Oh, my mistress, Lady Rosie, daughter of the Lord Lieutenant, has been greatly agitated by a very strange encounter!

(Rosie enters.)

**Kathleen.** (addressing her). What's the matter, noble lady? Calm yourself, and try to tell us.

# 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! What he meant I cannot tell you. This is he who now approaches!

CHORUS. *pp* *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!  
- four!*  
MEN: *Now \_\_\_\_\_ he's eigh - ty - three, eigh - ty - three, eigh - ty -  
Now \_\_\_\_\_ he's nine - ty - four, nine - ty - four, nine - ty -*

*Now \_\_\_\_\_ he's eigh - ty - three, eigh - ty - three, eigh - ty -  
Now \_\_\_\_\_ he's nine - ty - four, nine - ty - four, nine - ty -*

CHO. *BUNN.*  
*- three, eigh - ty - three, eigh - ty - three! Round and round the fai - ry ring,  
- four, nine - ty - four, nine - ty - four! Danc - ing round the fai - ry ring,*

*- three, eigh - ty - three, eigh - ty - three!  
- four, nine - ty - four, nine - ty - four!*

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

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

*Red.* \*

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

*Red.* \* *Red.* \*

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

*pp* *trem: pp*  
*cantabile*



BUN. 1

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

BUN. 2 MOLLY off stage.

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

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

Red. \* Red. \* Red. \*

MOL. - gus da - Dar - dine!

CHO. ah: ah:  
ah: ah:

**Allegro agitato.**

p

Red. \* Red. \* Red. \*

BUNN. MOLLY off.

BUN. Hark! 'tis she: Be - ware, Take care! "Come a -

*trem.*  
*pp*

*Red.* \* *Red.* \* *Red.* \*

Andantino.

MOL. - way. - Come a - way," sighs the - fai - ry voice, "Come to the Caves of

*p*

MOL. Car - rig - Glee - na, For there I make all ach - ing hearts re - joice,

MOL. Come, come a - way!"

CHORUS.  
*pp*  
'Tis Glee - 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

Ah!

*trem.*

*Ad.*

come!

Mort, Da Lu - an, da Mort An

Mort, Da Lu - an, da Mort An

Ah!

*Ad.*

\* *Ad.* \*

- gus da Dar - dine!

- gus da Dar - dine!

Ah!

*pp*

*(The Soldiers are greatly affected—others pretend to be.)*

*(Enter Murphy from park.)*

**Mur.** Is that Molly's voice that I heard—Molly O'Grady's?

**Nora.** *(aside)*. Hush! It's frightening the soldiers we are!

**Rosie.** It is the Fairy Cleena!

**Ter.** The Queen of the Fairies!

**Mur.** Is it the Queen of the Fairies ye are?

**Mol.** I am that! I have taken Molly's shape and her voice for my appearance.

**Mur.** It's a wise choice ye made, Cleena, darlin'. It's her voice I'd follow whenever it called—even to the caves, on a dark night.

**Bunn.** Fool! Look at me, and tremble!

**Mur.** I'd be a fool to tremble with lookin' at any one, bein' blind. Cleena, darlin', ye may not know it, but it's a miraculous cure for my blindness that I'm lookin' for. It's my mind was made up to come to your caves this very night to ask for it as a gift from the fairies. I'll follow you.

**Mol.** No; the fairies cannot cure your blindness. You will be disappointed, Blind Murphy—

**Mur.** Not at all. It's certain sure I am that I'll be able to see by the mornin'—

**Mol.** Be warned—do not trust too much in the fairies, poor Blind Murphy.

**Ter.** You will be kept in the Cavern of Dreams for fifty years!

**Mur.** Bedad, then, I'll be after puttin' a few things in a bundle for my visit. *(Exit into cottage.)*

**Ser.** Now, diddee iver zee sich a chubble-headed vule's 'er is in awl yer born days? I niver didden!

No. 15.

FINALE.

Allegro molto.

Arthur Sullivan.

Piano.

BUNN.

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

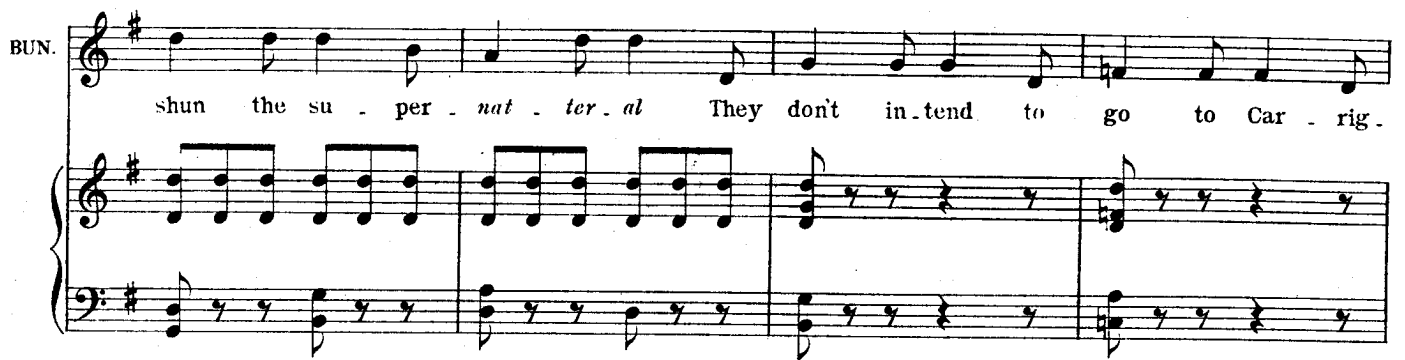
BUN.

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

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

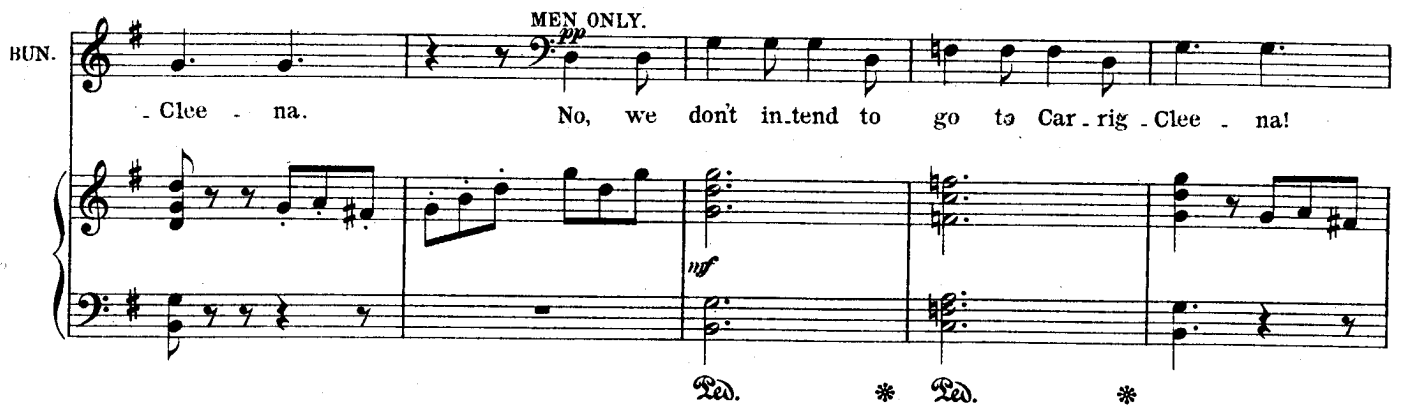


BUN. *shun the su - per - nat - ter - al They dont in - tend to go to Car - rig -*



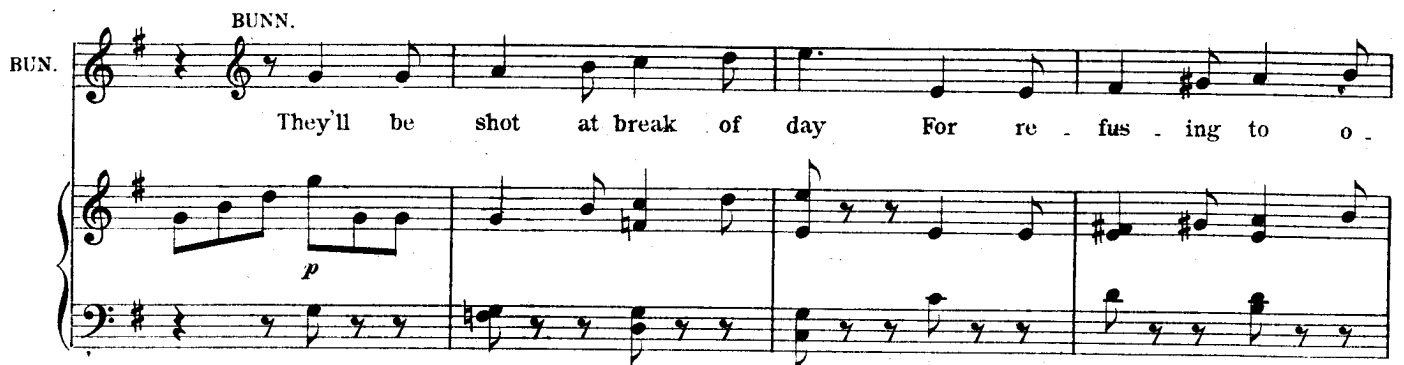
BUN. *Clee - na. No, we dont in - tend to go to Car - rig - Clee - na!*

MEN ONLY.



*pp*  
*mf*  
*Red. \* Red. \**

BUN. *They'll be shot at break of day For re - fus - ing to o -*



*p*

BUN. *mf* .bey! They'll be shot, shot, shot!

MEN. *p* We dont in.tend to go to Car.rig - Clee . na!

Ped. \* Ped. \* Ped. Ped. \*

TERENCE  
(to ROSIE.)  
Sweet -

Ped. \* Ped. \* Ped. \*

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 and a piano accompaniment. The vocal parts are ROSA (ROS.), TERESA (TER.), GIRL (GIR.), and SOLOIST (SOL.). The lyrics are: ROSA: "Be, for my sake, By pru - dence led;"; TERESA: "Sweet heart, be - take Thy self to bed;"; GIRL: "good - ness' sake The dan - ger dread; Let"; SOLOIST: "sake Though we have bled, And". The piano accompaniment is in the key of D major and 4/4 time, with a dynamic marking of *mf*. It consists of a right-hand melody and a left-hand accompaniment.

ROS. Keep wide a - wake, To - night go not to

TER. Lie not a - wake With ach - ing heart or

GIR. no thing shake What you have wise - ly

SOL. ne - ver quake Be - fore a shower of

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

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 (Ternus, Rosalia, Girasole, Solista) and a piano accompaniment. The key signature is one sharp (F#). The vocal lines are written in treble clef, while the piano accompaniment is in bass clef. The lyrics are: "bed; For quake shall I Till", "head; And for my sake Be", "said. His warn - ing take, By", and "lead, No power shall make Us go, shall make us". The piano accompaniment consists of chords and moving lines in both hands.

TER. you — have wise - ly fled, — have fled — The

ROS. not — con - sum'd — with dread, — with dread, — For

GIR. his — ad - vice — be led, — be led, — And

SOL. go, — as we — have said, have said. — We

The second system continues the musical score with the same four vocal parts and piano accompaniment. The key signature changes to two sharps (F# and C#). The lyrics are: "you — have wise - ly fled, — have fled — The", "not — con - sum'd — with dread, — with dread, — For", "his — ad - vice — be led, — be led, — And", and "go, — as we — have said, have said. — We". The piano accompaniment continues with chords and moving lines in both hands.

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 -

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,



COUNTESS.

LORD L. 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.

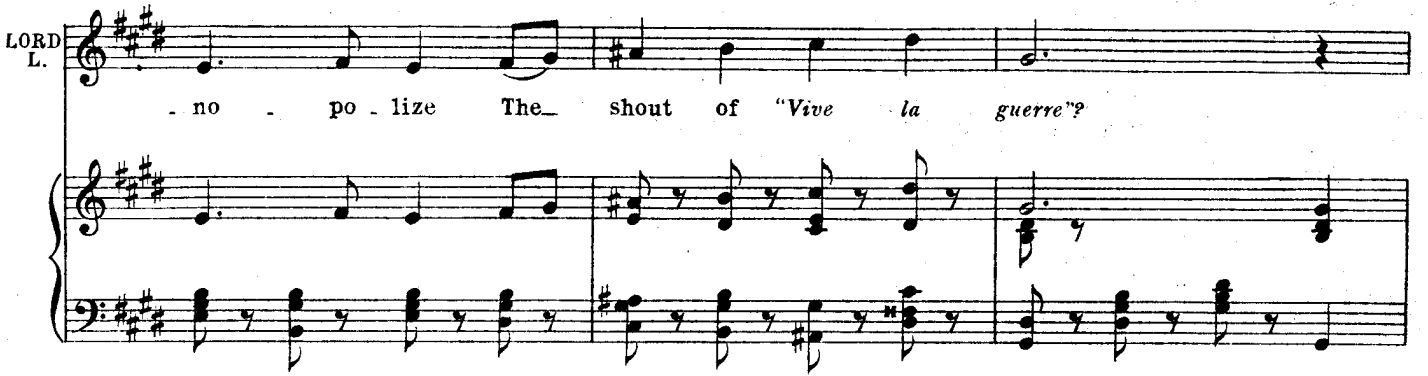
COU. - part! On - ly bra - vest

LORD Lt

LORD L.  
of the brave, De - serve the fair - est fair; Shall the French mo -



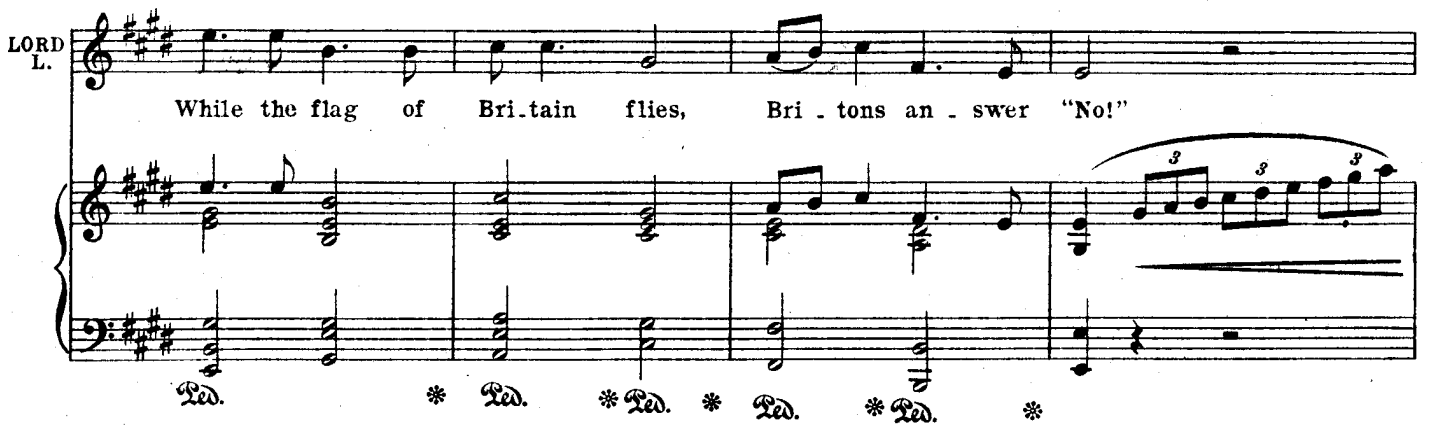
LORD L.  
- no - po - lize The shout of "Vive la guerre"?



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!"



\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

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-ons an-swer "No!"  
 We don't intend to go to Carrig-

*pp* SOLDIERS MURMURING.  
*pp*

*Red. \* Red. \**

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. She will keep them fast a - sleep Till

*pp*  
*pp*

ROS. they're a mass of wrin - kles, Old and bent,

*pp*

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.*

Ped.

\* Ped.

\* Ped.

\*



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*

*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   
 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 for the piano, 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 includes 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.*

\*