

Act II.

Nº 16.

CHORUS (Men only) with SOLO (Dan.)

Arthur Sullivan.

Allegretto non troppo vivace.

Piano.

TENORS.

CHO. Is there

BASSES.

Is there

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

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

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

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

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

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

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

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

DAN. No! No one

CHO. ner - vous!

ner - vous!

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

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

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

CHO. Tho' the
Tho' the

The second system includes a bass line for the dancer (DAN.) with lyrics "drums, dis - tant drums I faint - ly hear!". It also features a vocal line for the choir (CHO.) with lyrics "Tho' the" and "Tho' the". The piano accompaniment continues with similar melodic and harmonic patterns.

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

The third system features a vocal line for the choir (CHO.) with lyrics "sum.mer night is dumb in My at - ten - tive - ear, And there's" and "sum.mer night is dumb in My at - ten - tive - ear, And there's". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

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

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

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

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

ppp

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

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

pp

No 17.

CHORUS and DANCE of Peasants.

MEN ONLY.

Edward German.

Allegro giocoso.

Men.

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

f

Ad. *

MEN.

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

Ad. *

MEN.

TENORS.

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

MEN. BASSES.

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

Ped. *

MEN. TENORS. TUTTI

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

Ped. *

MEN.

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

Ped. * Ped.

MEN.

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

* Ped. *

MEN. *And.* ***

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

MEN. *ff*

liked to be called it in Ire . land!

f animato

MEN. *sf* *ff*

In

MEN. *sf*

Ire . land!

No 18.

JIG.

Edward German.

Piano.

Presto. ♩ = 184

ff

ff pp

DANCE.

ff

1.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures. The bass clef staff provides harmonic accompaniment. The key signature is one sharp (F#). The system concludes with the instruction *Ped.* followed by an asterisk and another *Ped.*.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment. The system concludes with the instruction *Ped.*.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The system concludes with the instruction ** Ped.* followed by an asterisk, ** Ped.* followed by an asterisk, and a final asterisk.

Fourth system of musical notation. The treble clef staff continues the melodic line with accents. The bass clef staff continues the accompaniment. The system concludes with the instruction *Ped.* followed by an asterisk, ** Ped.* followed by an asterisk, ** Ped.* followed by an asterisk, ** Ped.* followed by an asterisk, and a final asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment. The system concludes with a sharp sign and a chord symbol in the bass clef staff.

CHO.

Ah! ah!

Ad. *

This system contains the first two systems of music. The top two staves are for the choir (CHO.), with vocal lines in treble and bass clefs. The lyrics "Ah!" and "ah!" are written below the vocal lines. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first system of piano accompaniment includes the marking "Ad." and an asterisk "*" below the staff.

CHO.

ah!

ah!

p

This system contains the third and fourth systems of music. The top two staves are for the choir (CHO.), with vocal lines in treble and bass clefs. The lyrics "ah!" and "ah!" are written below the vocal lines. The piano accompaniment is shown in grand staff notation. The marking "*p*" (piano) is present in the piano accompaniment.

This system contains the fifth and sixth systems of music. It consists of two systems of piano accompaniment in grand staff notation (treble and bass clefs). There are no vocal staves in this system.

CHO.

Ah! ah! ah!

Ah! ah! ah!

ff *p*

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

CHO.

p

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

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

CHO. Ah! ah! ah!

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

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

CHO. *Prestissimo.*

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

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

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

CHO.

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

CHO.

sf *Cassa* *nitro*

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

No. 18a

CHORUS of Peasants.

Edward German.

Presto.

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

Piano.

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

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

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

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

No. 19.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

TERENCE.

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

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

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

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

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

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

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

colla voce

TER. *f*

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

GIRLS. *f*

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

MEN. *f*

CHO.

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

1 & 2. TERENCE.

TER. *f*

2. Who's
3. Who's

CHO.

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

1 & 2. *ff*

3. *a tempo*

TER. You know _____ where you may

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

sol - diers yet- You know _____ where you may

3. *a tempo*

TER. find 'em!

CHO. find 'em!

find 'em!

ff

No 20.

DUET (Rosie & Terence) with CHORUS.

Arthur Sullivan.

Allegretto grazioso.

Piano. *mf*

TERENCE. *p*

'Twas in Hyde Park be -

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

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

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

GIRLS. Ah me! the paint was wet,

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

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

Rev. *

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

Rev. *

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

B

TER. day in Rot - ten Row.

CHO. Oh, she was one and

Oh, she was one and

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

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

accel.

f brillante

C ROSIE. *brillante, a la Valse.*

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

p

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

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

ad lib. D a tempo

CHO. She felt her
She felt her

colla voce a tempo mf

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

CHO. eyes grow wet;
eyes grow wet;

p

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

colla voce *a tempo*
 Red. *

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

Red. *

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

ROS. Row?"

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

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

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

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

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

 *pp*

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

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

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



ROS. *la,* For I — was won —

TER. *one,* For you were won —

CHO. *cresc.* too, For she was one when he was two, *f.* One —
cresc. too, For she was one when he was two, *f.* One —

ROS. — when you were too, *F un poco ad lib.* That day — in Rot - ten Row, In — Rot - ten,

TER. — and I was too, That day — in Rot - ten Row!

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

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

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

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

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

Red. *

ROS. - - - ten Row!

TER. - - - ten Row!

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

Rot - ten, Rot - ten Row!

trem. *accel.*

f

No 21.

ENSEMBLE.

Edward German.

Molto allegro a la Valse.

MOLLY.

Molly.

Piano.

I can - not, can - not

Red. * Red. *

MOL.

play at love — But when I love, —

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

MOL.

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

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

MOL.

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

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

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

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

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

Red. * Red. *

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

Red. * Red. * Red. *

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

Red. * Red. * Red. *

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

pp
Red. * Red. * Red. *

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

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

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

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

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

p dim.

KATH. - ing? BUNN. Did you

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

Animato.
BUNN.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Ev - er? Well, I ne - ver! No, I ne - ver, ne - ver did! Pret - ty". The piano part includes a *pp* (pianissimo) dynamic marking.

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

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "Mol - ly, Miss O' Gra - dy I'm un - cha - ri - ta - bly chid, I'm sug - gest - ing no - thing".

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

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "sha - dy, For the feel - ings of a la - dy I have the deep - est".

ROSIE.

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

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "sym - pa - thy, of course. Vul - gar var - let, does .n't scar - let Your un -".

ROS.

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

ROS.

meno mosso

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

p

ROSIE & KATHLEEN.

animato

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

f

Red.

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

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

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

CHO. Ah! But if I love — not

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

Allegro.

Red. * *Red.* *

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

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

CHO. you — How shall I say — I do?

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

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

ROS. KATH. MOL.
 — Love then — would be a lie — and
 fine. In a hum - ble peas - ant mai - die The re - fine - ment of a la - dy, A
 DAN. BUN.
 chid. I'm sug - gest - ing no - thing sha - dy, For the feel - ings of a la - dy I
 CHO.
 — Love then — would be a lie — and
 — stand? Don't you think a peas - ant mai - die Has the feel - ings of a la - dy? I

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

ROS. KATH. MOL.
 love is true. But
 DAN. BUN.
 feel - ing that I thor - ough - ly en - dorse. Heark - en
 have the deep - est sym - pa - thy, of course. Did you
 CHO.
 love is true. But
 hope that you are bit - ten by re - morse. Lis - ten, stu - pid! Lis - ten,

Red. * Red. * Red. *

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

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

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

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

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

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

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

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

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

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

ROSIE & KATHLEEN with Sopranos.
 MOLLY with Altos.

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

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

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

* *Red.* * *Red.* *

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

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

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

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

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

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

ROS.
KATH.
MOL.

DAN
BUN.

CHO.

played _____ at love; Some maids, some maids have

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

played _____ at love; Some maids, some maids have

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

ped. * ped. * ped. * ped.

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

played at love.
played at love.
played at love.

ff *ff* *ff*

ped. * *ped.* *accel.*

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

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

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

accel.

No 22

SONG. - Bunn.

Edward German.

Bunn. *Allegro.* **BUNN.**
1. Oh, the

Piano. *mf*

BUNN.
age in which we're liv-ing, strikes a man of a . ny sense, As an age of make-be-live and im-i-
vulgar im-i-ta-tion of a true phil-an-thropist Who sends a hundred thousand to be

BUNN.
-ta-tion and pre-tence: And it's grad-u-al-ly grow-ing more im-pos-si-ble to see. The
published in a list- Which pur-chas-es a ti-tle (as he pos-si-bly in-tends), With an

BUNN.
dif-fer-ence be-tween what people are and seem to be! Our la-dies grow more youthful now, the
im-i-ta-tion coat of arms, and im-i-ta-tion friends Then his wife- a charming la-dy with an

ten.

BUNN.

longer they're a live, And re - duce their ag - es an - nu - al - ly af - ter thir - ty - five; But for
im - i - ta - tion blush - Will hold a big re - ception, Where So - ci - e - ty will rush To —

BUNN.

such mis - cal - cu - la - tions they will al - ways make am - ends, By lib - er - al - ly adding to the
see her im - i - ta - tion of a Duchess, in the style Of her im - i - ta - tion welcomes with an

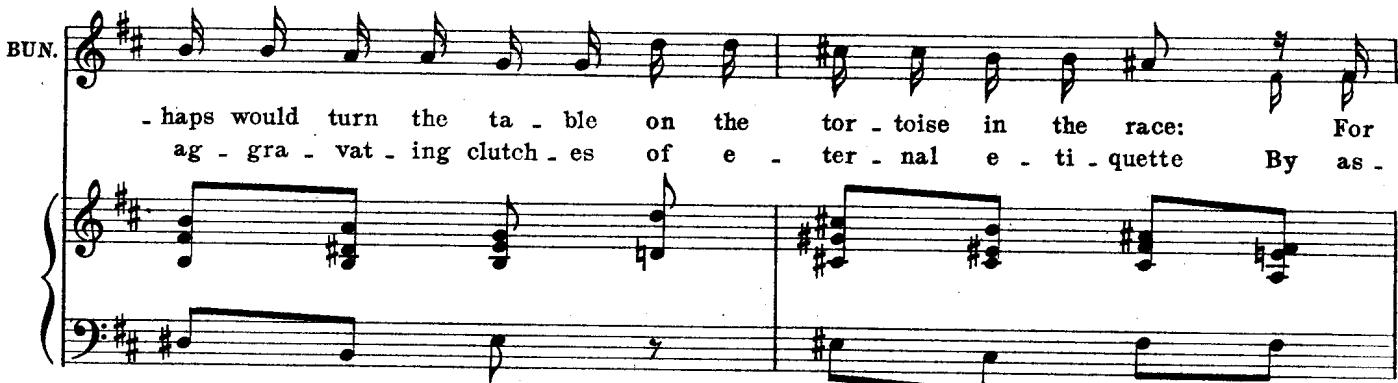
BUNN.

SUSAN. *rall.*

ag - es of their friends, By lib - er - al - ly ad - ding to the ag - es of their friends.
im - i - ta - tion smile! Of her im - i - ta - tion welcomes with an im - i - ta - tion smile!

BUNN. *a tempo*


Ah! And if Ae - sop wrote his fa - bles' in the pres ent year of grace, He per -
Ah! But a bo - na - fi - de Duchess Will en - dea - vour to for - get The

BUN. 

- haps would turn the ta - ble on the tor - toise in the race: For
 ag - gra - vat - ing clutch - es of e - ter - nal e - ti - quette By as -

BUN. 

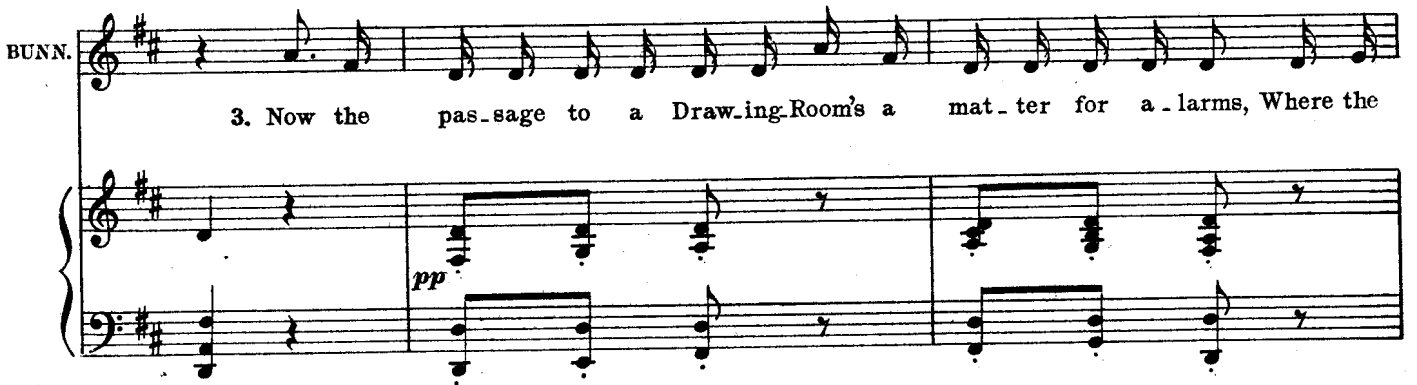
which goes quick - er on a - head and stays the fast - er there, The
 - sist - ing at an im - i - ta - tion cha - ri - ty ba - zaar As an

BUN. 

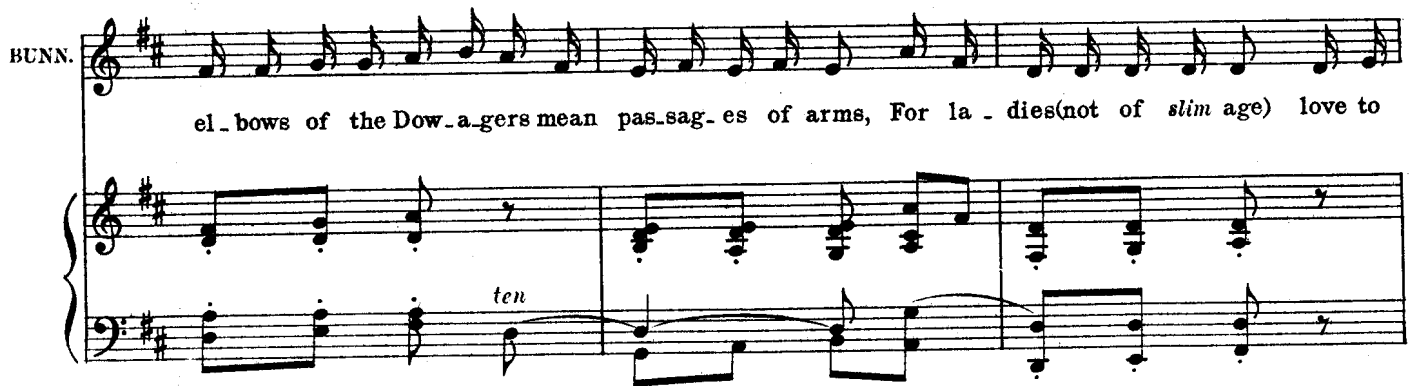
im - i - ta - tion tor - toise shell or im - i - ta - tion hair!
 im - i - ta - tion bar - maid in a im - i - ta - tion bar!

2nd Verse. 

There's the

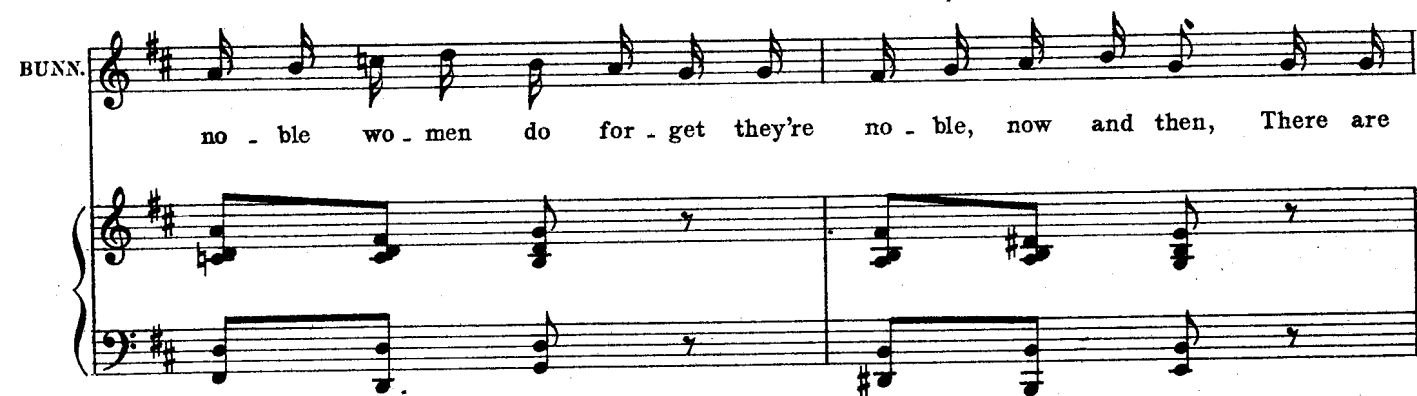
BUNN.  3. Now the pas-sage to a Draw-ing-Room's a mat-ter for a-larms, Where the

pp

BUNN.  el-bows of the Dow-a-gers mean pas-sag-es of arms, For la-dies(not of *slim* age) love to

ten

BUNN.  push and fight and scratch, To im-i-tate a scrimmage in a Rug-by foot-ball match! But if

BUNN.  no-ble wo-men do for-get they're no-ble, now and then, There are

BUNN. *plenty of young ladies who behave as gentlemen. There's the*

BUNN. *tailor maid, who imitates the cheeriest of "chaps" (And owes a pretty figure to her*

SUSAN. *rall.*
BUNN. *f*
tailor too perhaps,) (And owes her pretty figure to her tailor too perhaps,)

BUNN. *a tempo.*
Ah! While silly servant maids dress in imitation silk, And

BUNN.

think *they* look like la - dies when they're tak - ing in the milk - But

This system contains the first line of music. The vocal line (BUNN.) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "think *they* look like la - dies when they're tak - ing in the milk - But". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

BUNN.

though they take the *milk* in, that's the on - ly thing they do, And the

This system contains the second line of music. The vocal line (BUNN.) continues with the lyrics: "though they take the *milk* in, that's the on - ly thing they do, And the". The piano accompaniment continues with similar chordal and bass line patterns.

BUNN.

milk takes them in some-times be - ing im - i - ta - tion too!

This system contains the third line of music. The vocal line (BUNN.) concludes with the lyrics: "milk takes them in some-times be - ing im - i - ta - tion too!". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

This system contains the final line of music, which is purely instrumental piano accompaniment. It features a more active right-hand part with eighth-note patterns and a steady bass line. A dynamic marking of *f* (forte) is present.

Nº 23.

CONCERTED PIECE and DANCE.

Arthur Sullivan.

Allegro con grazia.

Piano.

The first system of the piano accompaniment features a treble clef with a 6/8 time signature. The right hand begins with a melodic line marked *f* (forte) and *Ad.* (Adagio). The left hand provides a rhythmic accompaniment with chords and single notes, also marked *Ad.*. The system concludes with a dynamic shift to *p* (piano) and a repeat sign.

The second system continues the piano accompaniment. The right hand features a melodic line with a crescendo leading to a *f* (forte) dynamic. The left hand continues with a rhythmic accompaniment, marked with *Ad.* and ** Ad.* throughout the system.

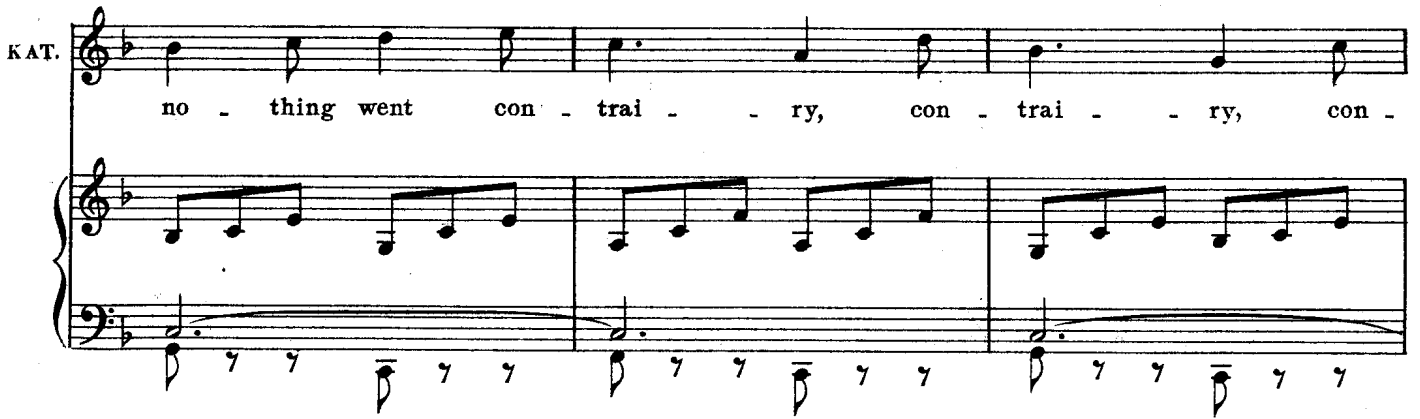
The third system of the piano accompaniment shows the right hand with a melodic line and a *ten.* (tenuto) marking. The left hand continues with a rhythmic accompaniment, marked with *Ad.* and ** Ad.*. The system ends with a repeat sign.

KATHLEEN.

Sing a rhyme — Of "Once up - on - a time," — When

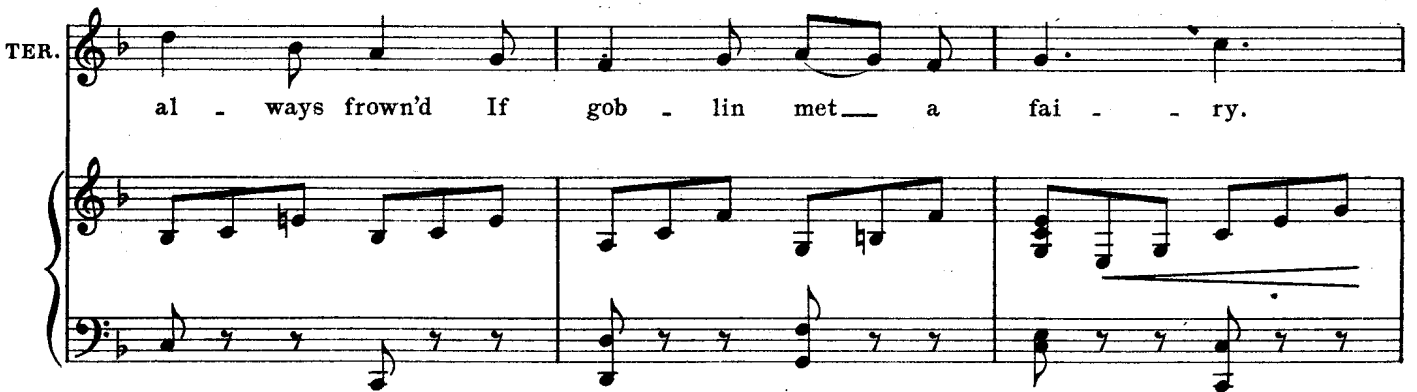
sempre legato

The 'KATHLEEN' section consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and begins with the lyrics 'Sing a rhyme — Of "Once up - on - a time," — When'. The piano accompaniment is in a treble clef and features a melodic line marked *p* (piano) and *sempre legato*. The left hand provides a rhythmic accompaniment with chords and single notes, marked with *Ad.* and ** Ad.*. The system concludes with a repeat sign.

KAT. 
 no - thing went con - trai - - ry, con - trai - - ry, con -

KAT. **TERENCE.** 
 - trai - - ry! When gob - lins all lived un - der - ground, In

TER. 
 spite of all the gold they found, Be - cause a fai - ry

TER. 
 al - ways frown'd If gob - lin met - - a fai - - ry.

CHO. *f* Sing a rhyme — Of "Once up - on - a time," — The
The

Sing a rhyme — Of "Once up - on a time," —

CHO. gob - lin and the fai - - ry.
gob - - lin and — the fai - - ry.

The gob - - lin and — the fai - - ry.

CHO. *ff* Sing a rhyme — Of
ff Sing a rhyme — Of "Once up - on - a time," — When

Sing a rhyme — Of "Once up - on a time," — When

CHO. no - thing went con - trai - - ry, con - trai - - ry, con - trai - ry!

no - - thing, no - thing went con - - trai - ry!

SUSAN.

I'm a lit - tle fem - i - nine fai - ry -

BUNN

I'm a gob - lin grim and gla - ry -

SUS.

Ai - ry fai - ry! Fai - ry Queen and Gob - lin King.

BUN.

Hob - lin' Gob - blin! With a

BUN.

leap and a creep and a cat - like spring, The fai - ries' match is the

SUSAN.

BUN.

Gob - lin King. Fai - ry catch - es a glimpse of you,

SUS.

BUNN.

She runs one - way, you run too. Hob - blin' Gob - lin!

SUSAN.

BUNN.

SUSAN.

Wa - ry fai - ry! Lit - tle con - trai - ry, Wise and wa - ry,

SUS. In - no - cent fai - ry - Fai - ry Queen and Gob - lin King.

BUN. Light - er than ai - ry,

The musical score for SUS. and BUN. features a piano accompaniment with dynamics *f* and *p*. The piano part includes a *rit.* marking and asterisks indicating specific performance points.

CHO. Tune your lay, Tune your lay.

The musical score for CHO. includes piano accompaniment with a *mf* dynamic. The piano part features a rhythmic pattern of eighth notes and chords.

ROSIE. Tune your lay ——— To quite an - o - ther day ——— When

The musical score for ROSIE. includes piano accompaniment with dynamics *p* and *sempre legato*. The piano part features a *sempre legato* marking and a rhythmic pattern of eighth notes.

TERENCE.

ROS. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry. And

TER. gob - lins bring the gold they've found To tempt the fai - ries un - der-ground- And

TER. that's the rea - son, I'll be bound, One sel - dom sees - a fai - - ry.

CHO. Tune your lay - - - To quite an - o - ther day, - - - A A

Tune your lay - - - To quite an - o - ther day, - - -

CHO. gob - lin and a fai - - ry.
gob - - lin and a fai - - ry.

A gob - - lin and a fai - - ry.

CHO. Tune your lay — To
Tune your lay — To quite an - o - ther day — When

Tune your lay — To quite an - o - ther day — When

CHO. maids are mer - ce - na - - ry, -ce - na - - ry, -ce - na - - ry.
maids, when maids are mer - - ce - - na - - ry.

SUSAN.



I'm a lit - tle Van - i - ty Fai - ry,

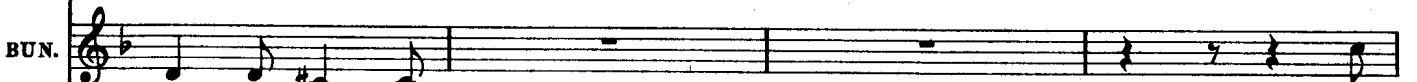
BUNN.



I'm a mon - ster Mil - lion - ai - ry,

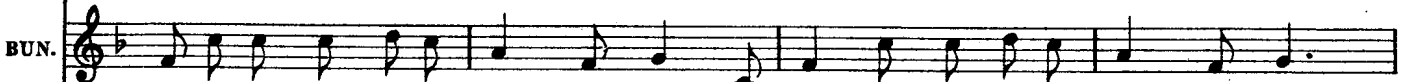
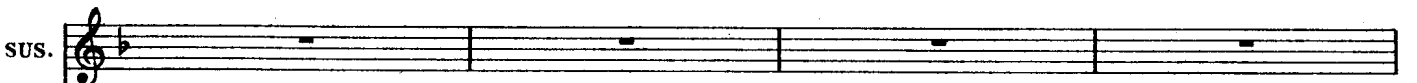


An - gle, Dan - gle, Fai - ry Queen and Gold - en King.



Gold - fish, (Old - fish)

Oh,



I am the catch of the Lon - don Spring, The great - est match is the Gold - en King.



SUS.  Fai - ry catch - es a glimpse of you, You run one way, she runs too.

BUN. 



SUS.  Wa - ry fai - ry, Hap - py Pai - ry,

BUN.  Hob - blin' Gob - lin - Han - o - ver Squa - ry,



SUS.  Van - i - ty Fai - ry, Fai - ry Queen and Gob - lin King.

BUN.  Mil - lion - ai - ry,



CHO. *mf* Sing a rhyme, sing a rhyme,
mf Sing a rhyme, sing a rhyme,

mf
Ad. * *Ad.* *

CHO. *ff* Sing a rhyme Of "Once up - on a
ff Sing a rhyme Of "Once up - on a

ff
Ad. *

CHO. time," The gob - lin and the fai - ry, the fai - ry, the
 time," The gob - lin and the fai - ry,

Ad. * *Ad.* * *Ad.* * *Ad.* *

ROSIE.
Sing a rhyme, _____

TERENCE.
Sing a rhyme, _____

CHO. FEMALES.
Sing a rhyme _____ Of "Once up - on a
fai - - ry, The gob - lin and the fai - ry, - the gob - lin and the

MALES.
fai - - ry, The gob - lin and the fai - ry, the gob - lin and the

ROS.
Sing a rhyme, _____

TER.
Sing a rhyme, _____

CHO. FEMALES.
time" _____ Sing a rhyme, _____ the
fai - - ry, the gob - lin and the fai - - ry, - the

MALES.
fai - - ry, the gob - lin and the fai - - ry, the

CHO. *And.*

gob - lin and the fai - - - ry, the gob - - lin and the

gob - lin and the fai - - - ry, the gob - - lin and the

** And.*

ROSIE.
SUSAN & KATHLEEN.

TERENCE.
BUNN.

CHO.

The gob - - - lin and the

The gob - - - lin and the

fai - - - ry, the gob - - - lin and the

fai - - - ry, the gob - - - lin and the

f

** And.* * *And.* * *And.* *

ROS.
S.&K.

fai - - ry, the gob - lin and the fai - - -

TER.
BUN.

fai - - ry, the gob - lin and the fai - - -

CHO.

fai - - ry, the gob - lin and the fai - - -

fai - - ry, the gob - lin and the fai - - -

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

* *ad.* * *ad.* *

ROS.
S.&K.

- ry.

TER.
BUN.

- ry.

CHO.

- ry.

- ry.

ad. *ad.* *ad.*

dim. *p* *pp*

No. 24.

SCENA.- (Rosie, Terence and Murphy.)

Edward German.

Allegro moderato.

Rosie. *pp* Listen!

Piano. *pp*

mysterioso

Red. *

ROS. Hear-ken, my lo-ver, hear-ken, to my voice, Hear-ken and re-joice, re-joice — I

ROS. *f animato* love thee! I love thee, I love thee! —

MURPHY. *pp* I have no

f *pp* *fugitato*

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

MUR. choice — She loves me, she loves, she loves

MUR.

me

Allegro agitato.
ROSIE.

ROS.

Nought shall di - vide, shall di - vide and tear our souls a - sunder! Nor

sf *mp*

ROS.

land, nor tide, nor hail, nor rain nor thunder! Nor

ROS.

hail, nor rain, nor thun - der! I love thee, I

f

ROS.

love thee, I love thee,

p *accel.*

ROS. *rall.* *a tempo*
Nought shall di-

MURPHY.
I have no choice, she loves me, she loves me, *rall.* *a tempo*

MUR. *3*
-vide, shall di- vide and tear our souls a - sunder! Nor land, nor

MUR. *amoroso*
tide, nor hail, nor rain, nor thunder! My arms en -

MUR. *Red.* * *Red.* * *Red.* * *Red.* *
-fold thee, My love shall hold thee, For ev - er, for

MUR. *ad lib.*
ev - er, shall hold, shall hold, thee for

ROSIE.
 ev - er, for ev - er, for ev -

TERENCE
 My love shall hold, shall hold thee, shall hold thee for

MURPHY.
 Her charms will hold me for ev - er, Her charms will

*Red. * Red. * accel.*

ROS.
 - er, my love shall hold thee, shall hold thee for ev -

TER.
 ev - er, shall hold thee for ev -

MUR.
 hold me, will hold, will hold me for ev -

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

ROS.
 - er!

TER.
 - er!

MUR.
 - er!

Bis. f accel. molto Red.

No 25.

SONG.- (Murphy.)

Edward German.

Andante con moto.

Murphy.

Piano.

MUR.

p con espress:

Good - bye, my na - tive town- Wrapped in your sum - mer gown, —

MUR.

No tears are run - ning down Your pret - ty face, —

MUR.

You can - not feel nor hear, — Why should you shed a

MUR. *tear? — How can you know how dear, how dear I hold this*

MUR. *place? — It's on - ly you and*

mf animato

accel:

mf

Red. *

MUR. *I That have to say — good - bye; Ah! Won't you heave one*

MUR. *sigh — When I — de - part? Why do you*

f accel:

f

MUR. *look so gay? Why do you look so gay, so gay?*

cres.

f

Red.

MUR. *Wont you pre - tend to say, - "Pat, if ye go a way I'll break my*

The first system of music features a vocal line (MUR.) and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three flats, and the time signature is 6/8.

MUR. *heart, I'll break my heart?"*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *accel:*. The key signature and time signature remain consistent with the first system.

MUR. *Good - bye, my na - tive place - Almost a*

Tempo I.

The third system introduces a tempo change to *Tempo I.* The vocal line and piano accompaniment continue. The piano part includes dynamic markings *rall:* and *p*. The key signature and time signature are maintained.

MUR. *hu - man face, Al - most a wo - man's grace You have for*

The fourth system continues the musical piece. The piano part includes a *Red.* (Reduction) marking. The key signature and time signature are consistent.

MUR. *me. You know there's nev - er been One*

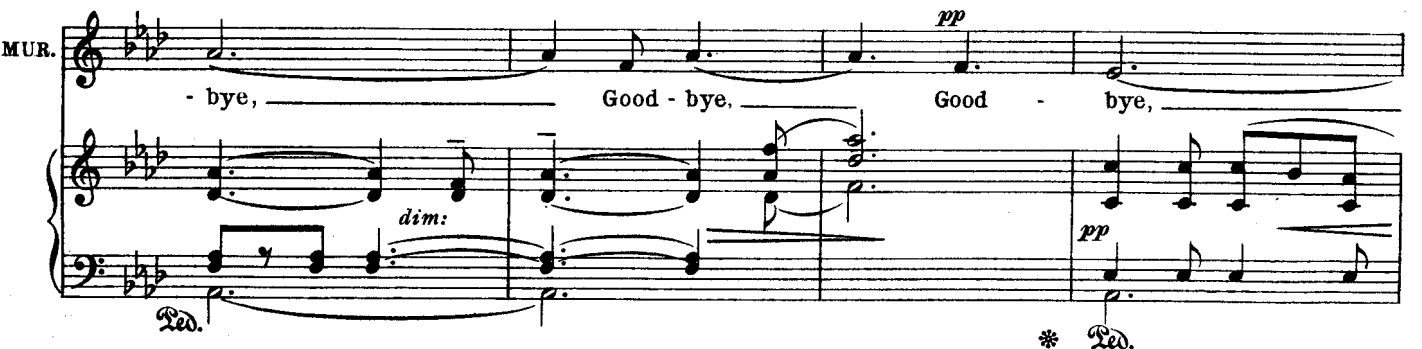
The fifth system concludes the page's musical notation. The piano part continues with chords and moving lines. The key signature and time signature are consistent.

MUR. 

word of love... be - tween Me and a real

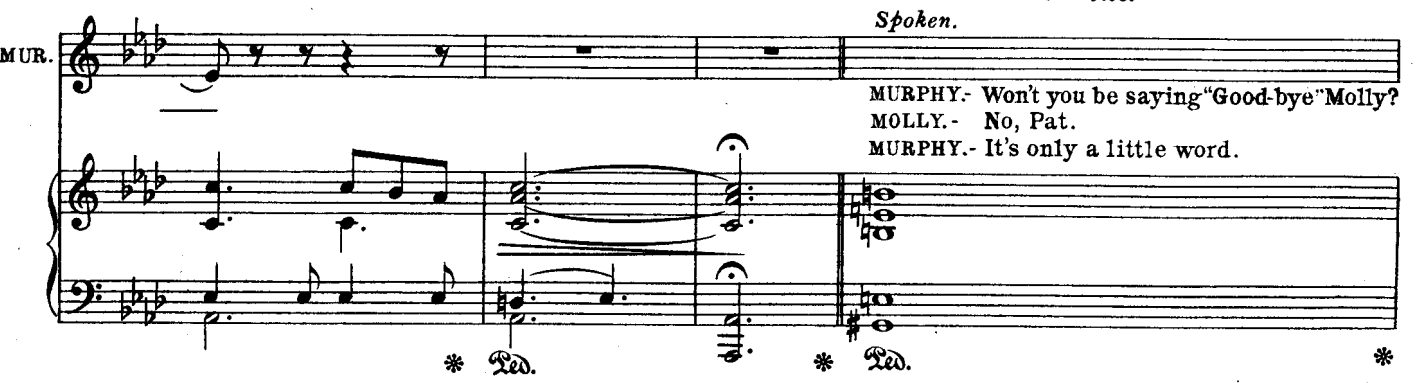
MUR. 

Colleen, There'll nev - er, there'll nev - er be. Good - bye, Good -

MUR. 

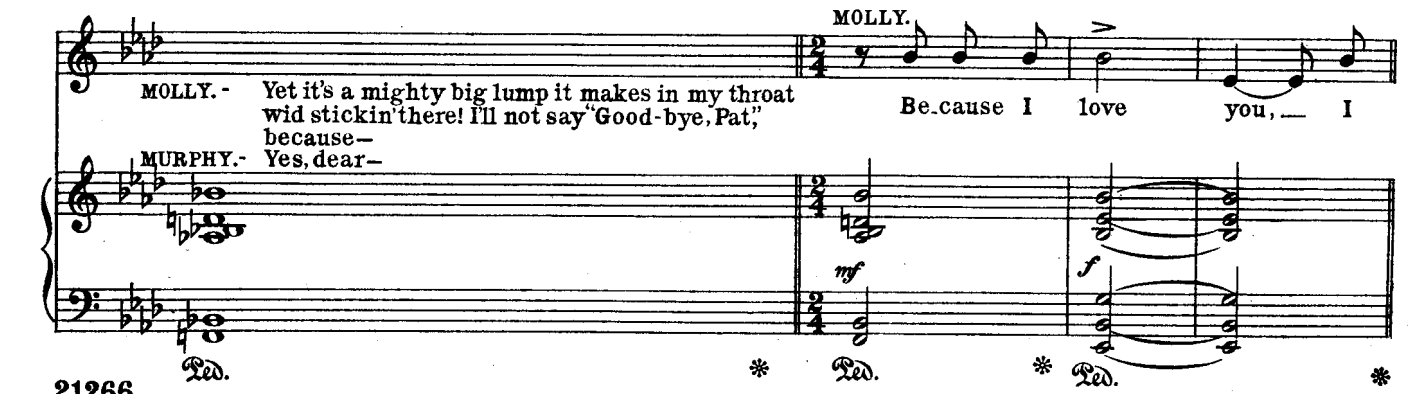
- bye, Good - bye, Good - bye,

pp *mf* *pp*

MUR. 

Spoken.

MURPHY - Won't you be saying "Good-bye" Molly?
 MOLLY - No, Pat.
 MURPHY - It's only a little word.

MOLLY. 

MOLLY. - Yet it's a mighty big lump it makes in my throat
 wid stickin' there! I'll not say "Good-bye, Pat,"
 because I love you, I
 because -
 MURPHY. - Yes, dear -

No 26.

DUET.- Molly and Murphy.

Allegro moderato.

Edward German.

Molly.

love you! I love you! What joy can com- pare With all the sweet madness That

f *pp*

Red. *

MOL.

lo- vers may share? For an o- cean of sad-ness, A world of des- pair— Are

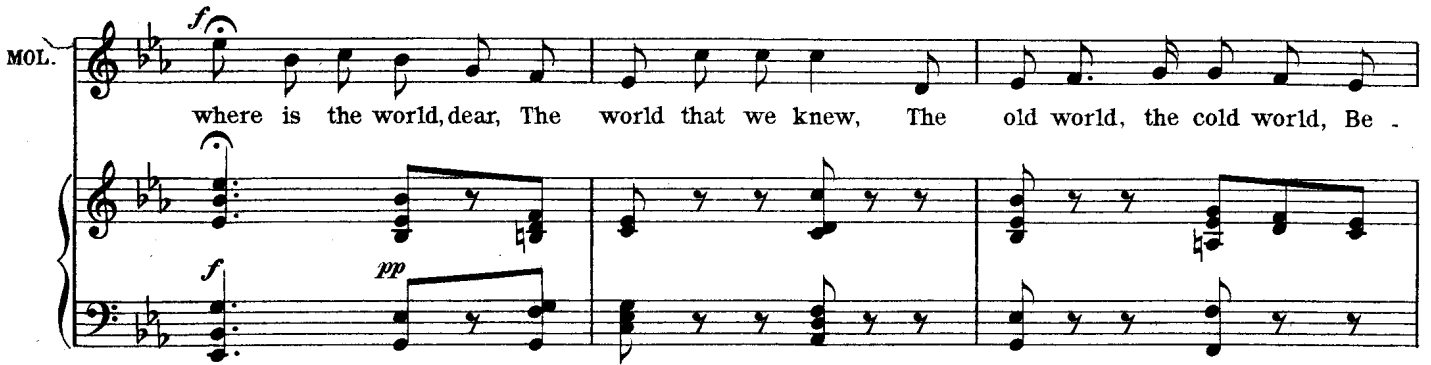
MOL.

lost in "I love you, I love you" my dar- lin', I do! Ah!

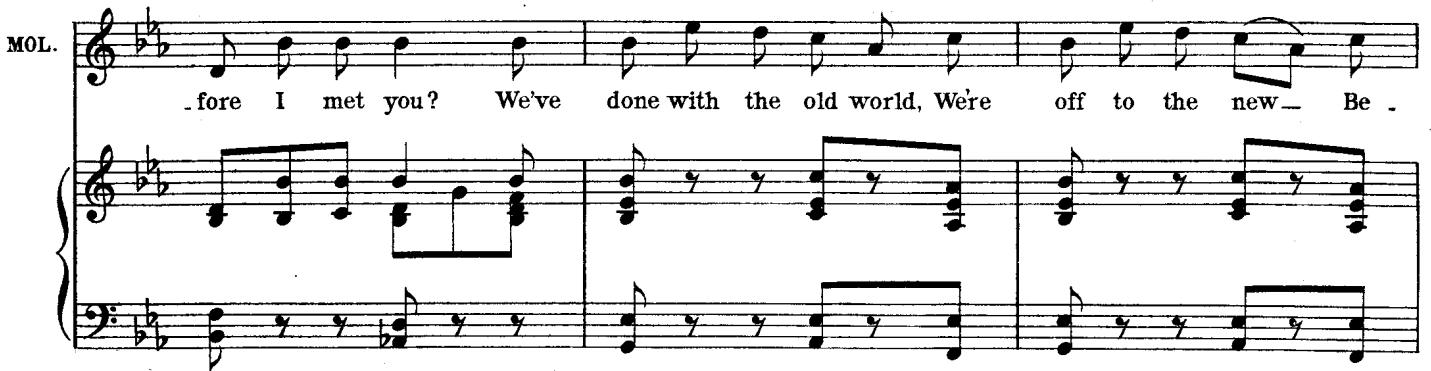
p *dim: molto* *pp*

p *dim: molto* *pp*

MOL. *f*
where is the world, dear, The world that we knew, The old world, the cold world, Be .

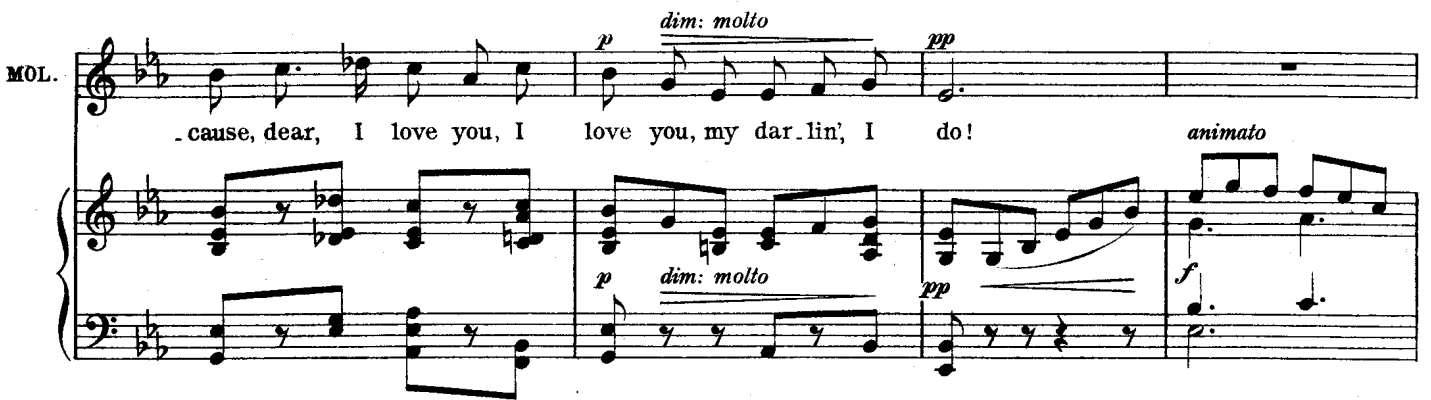


MOL.
fore I met you? We've done with the old world, We're off to the new— Be .



MOL. *p* *dim: molto* *pp*
cause, dear, I love you, I love you, my dar.lin', I do!

animato



MOL. *mf*
Our love is our new world, A

f animato *pp*



MOL. world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The lyrics are: "world of our own, Where I may be queen, dear, Be - cause we're a - lone, Tho' our". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MOL. home may be mean, dear, I'll sit on a throne, Be - cause, _____ I

meno mosso

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "home may be mean, dear, I'll sit on a throne, Be - cause, _____ I". The tempo marking *meno mosso* is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern as the first system.

MOL. love you! _____

MUR. I love, _____ I love you! _____

cres:

The third system of music introduces a second vocal part, MUR. The MOL. vocal line lyrics are "love you! _____". The MUR. vocal line lyrics are "I love, _____ I love you! _____". The piano accompaniment features a *cres:* (crescendo) marking and includes a more complex rhythmic pattern with chords and moving lines in both hands.

rall: *a tempo*

MOL. I love, I love! What

MUR. I love you, I love you! What joy can compare With

rall:

Ed. *

MOL. joy, what joy can compare With all

MUR. all the sweet mad.ness That lo.vers may share? For an o.cean of sad.ness, A

MOL. the mad.ness That lo.vers may share, That lo.vers may

MUR. world of des.pair Are lost in "I love you," I love

MOL. *accel.*
share, That lo - vers may share, That lo - vers, that lo - vers may share?
MUR.
you, Are lost in "I love you," Are lost in I love!
accel.
Ped.

MOL. *Largamente.*
I love you, I love
MUR. I love you, I love
colla voce
* Ped. *

MOL. *pp*
you!
MUR. *pp*
you!
meno mosso
ppp
Ped.

Nº 27.

SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato con espress.

Terence.

Musical score for Terence and Piano introduction. The Terence part is a single staff with a treble clef and common time signature. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a forte (*f*) dynamic. The music is in common time and features a simple, rhythmic accompaniment.

TER.

1. There was once a lit - tle sol - dier Who was
2. Now that lit - tle wood - en sol - dier (As we

Musical score for Terence and Piano accompaniment for the first line of lyrics. The Terence part is a single staff with a treble clef. The Piano part consists of two staves (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The lyrics are: "1. There was once a lit - tle sol - dier Who was" and "2. Now that lit - tle wood - en sol - dier (As we".

TER.

made of wood: He al - ways did his du - ty, And he proud - ly stood Ve - ry
all must do) Grew grad - u - al - ly old - er Then he was when new, Till at

Musical score for Terence and Piano accompaniment for the second line of lyrics. The Terence part is a single staff with a treble clef. The Piano part consists of two staves (treble and bass clefs). The lyrics are: "made of wood: He al - ways did his du - ty, And he proud - ly stood Ve - ry" and "all must do) Grew grad - u - al - ly old - er Then he was when new, Till at".

TER. stiff - ly at at - ten - tion, As a sol - dier should— Rat - a -
 last I grieve to tell you That he broke in two— Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! He was
 - plan! rat - a - plan! rat - a - plan! But it

TER. al - ways ve - ry rea - dy To re - ceive hard knocks, He and
 real - ly did not mat - ter For his price was cheap; And as

TER. all his wood - en bro - thers In the same big box: Where their
 bro - ken wood - en sol - diers Are no good to keep, He was

TER. mas - ter chose to put them They would stand like rocks - Rat - a -
 thrown with o - ther rub - bish On a rub - bish heap - Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! rat - a - plan! Rat - a -
 - plan! rat - a - plan! rat - a - plan! Rat - a -

TER. - plan! rat - a - plan! Rat - a - plan, plan, plan! He
 - plan! rat - a - plan! That's the plan, plan, plan! "You

TER. did his du - - ty just like a man! But
do your work as long as you can - But

TER. *un poco rit.* kind - ly re - mem - ber, if you can, He was but a
no - bo - dy wants a bro - ken - man? Said the brave lit - tle *a tempo*

TER. wood - en sol - - dier!
wood - en sol - - - - - dier!


GIRLS. Rat-a - plan! rat-a - plan! rat-a -
MEN. Rat-a - plan! rat-a - plan! rat-a -

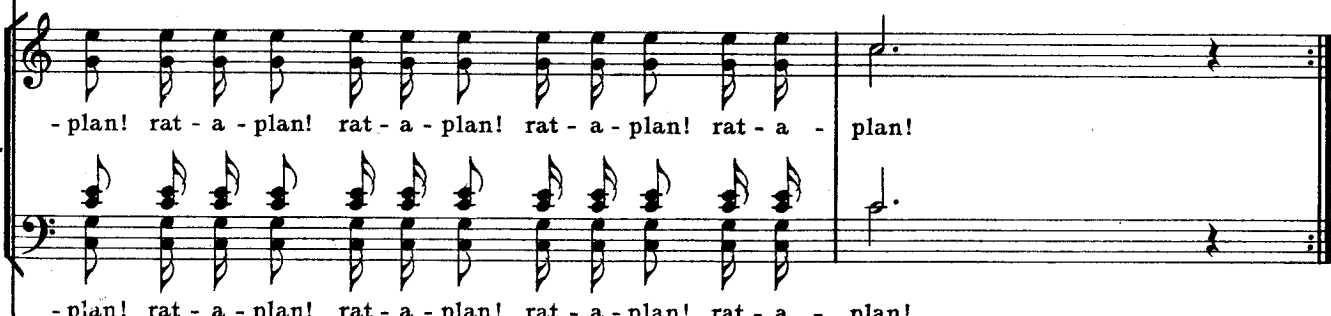
1.


TER.  Rat - a -

CHO.  - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -
- plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

 1. *Ad.* * *Ad.* *

TER.  - plan! rat - a - plan! rat - a - plan!

CHO.  - plan! rat - a - plan! rat - a - plan! rat - a - plan!
- plan! rat - a - plan! rat - a - plan! rat - a - plan!

 *Ad.* *

2.

TER. But

CHO. - plan, plan, plan! rat - a - plan, plan, plan! rat - a -

- plan, plan, plan! rat - a - plan, plan, plan! rat - a -

Red. * *Red.* *

Meno mosso.

TER. no - bo - dy wants a bro - ken man, Said the

CHO. - plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

- plan, plan, plan! rat - a - plan, plan, plan! Rat - a -

pp Meno mosso.

TER. *cresc. molto* *ff*
brave lit-tle wood - en sol - - - - - dier!

CHO. *cresc. molto* *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

cresc. molto *ff*
- plan! rat-a-plan! rat-a - plan! rat-a - plan!

TER.

CHO.

No. 28.

FINALE

Arthur Sullivan
and Edward German.

Allegro con brio.

TUTTI.

Chorus.

With a big shil-lagh, tho'
With a big shil-lagh, tho'

CHO.

some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the
some-bo-dy may ac-ci-dent-al-ly knock ye down With a fright-fulwhack on the

CHO.

dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your
dig-ni-fied back of your typ-i-cal Sax-on crown! It's your-self that 'll take, (For your

CHO. dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the

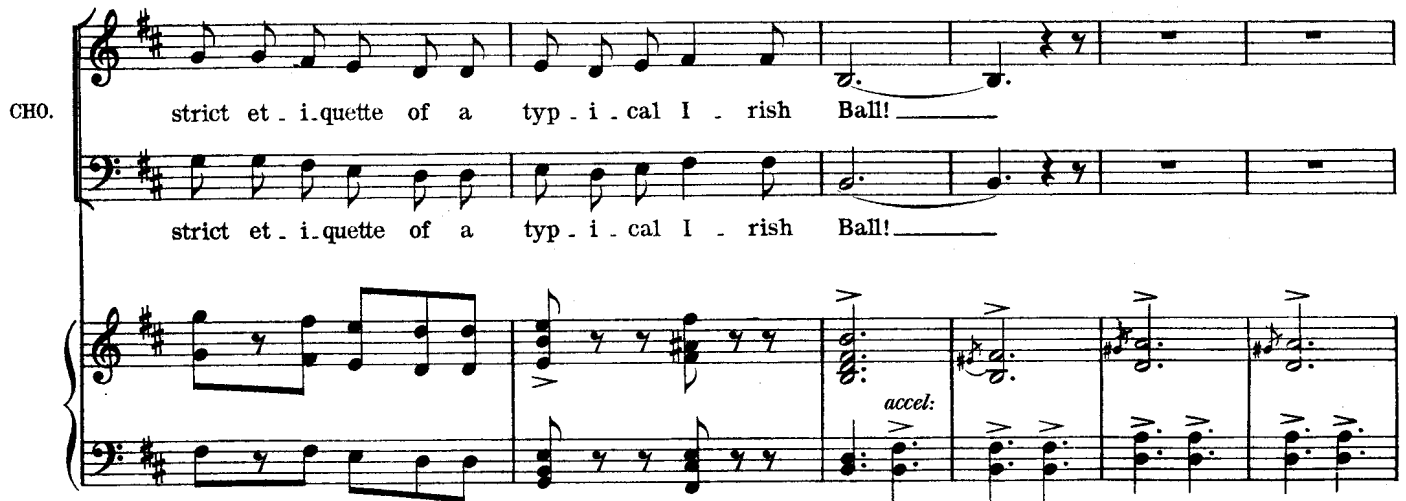
dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the



CHO. strict et - i - quette of a typ - i - cal I - rish Ball! _____

strict et - i - quette of a typ - i - cal I - rish Ball! _____

accel.



Presto.

CHO. Ah! _____

Ah! _____



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

Ad. * *Ad.* * *Ad.*

Detailed description: This system contains the first two systems of music. The first system shows the vocal staves with the lyrics 'For St Pat - rick was "a broth of a' and the piano accompaniment. The second system continues the vocal staves with the lyrics 'For St Pat - rick was "a broth of a' and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with a fermata.

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

* *Ad.* *

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal staves with the lyrics 'boy," For St Pat - rick was "a broth of a boy,"' and the piano accompaniment. The fourth system continues the vocal staves with the lyrics 'boy," For St Pat - rick was "a broth of a boy,"' and the piano accompaniment. The piano part continues with a melodic line and harmonic accompaniment.

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

Ad. *

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows the vocal staves with the lyrics 'For St Pat - rick was "a broth of a' and the piano accompaniment. The sixth system continues the vocal staves with the lyrics 'For St Pat - rick was "a broth of a' and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with a fermata.

DANCE.

CHO.

boy"
boy"

The first system of the score features a vocal line for a choir (CHO.) and a piano accompaniment. The vocal line consists of two staves, both in treble clef, with the lyrics "boy" and "boy" written below. The piano accompaniment is in G major and 2/4 time, with a melody in the right hand and chords in the left hand. The system concludes with a double bar line.

* *Red.* *

The second system continues the piano accompaniment from the first system. It features a melody in the right hand and chords in the left hand, maintaining the G major key and 2/4 time signature. The system ends with a double bar line.

Prestissimo.

The third system of the score is marked *Prestissimo*. It continues the piano accompaniment with a more rapid melody in the right hand and chords in the left hand. The system concludes with a double bar line.

The fourth system continues the piano accompaniment, featuring a melody in the right hand and chords in the left hand. The system ends with a double bar line.

The fifth and final system of the score concludes the piano accompaniment. It features a melody in the right hand and chords in the left hand, ending with a final chord and a double bar line.