

# Act II.

Nº 16.

CHORUS (Men only) with SOLO (Dan.)

Arthur Sullivan.

Allegretto non troppo vivace.

Piano.

*f* *p* *staccato*

TENORS.

CHO. Is there

BASSES.

Is there

CHO. Walk.in,'

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

Walk.in,'

CHO. Is there

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

Is there an.y.bo.dy near?

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

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

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

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

DAN. No! No one

CHO. ner - vous!

ner - vous!

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

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

CHO. Tho' the  
Tho' the

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

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

*Ad.* \*

MEN. TENORS. TUTTI

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

*Ad.* \*

MEN.

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

*Ad.* \* *Ad.*

MEN.

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

\* *Ad.* \*

MEN. *And.* *\**

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

MEN. *ff*

liked to be called it in Ire . land!

*f animato*

MEN. *sf* *ff*

In

MEN. *sf*

Ire . land!





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 support with chords. Below the staff, the marking "Ped. \* Ped." is present.

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

Third system of musical notation. The treble clef staff shows a melodic line with accents. The bass clef staff continues with chords. The marking "\* Ped. \* Ped. \*" is centered below the staff.

Fourth system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff continues with chords. The marking "Ped. \* Ped. \* Ped. \* Ped. \*" is centered below the staff.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff continues with chords. This system concludes the page.

CHO.

Ah! ah!

Ah! ah!

*And.* \*

*And.* \*

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 bottom two staves are for the piano accompaniment. The first system shows vocal entries with 'Ah!' and 'ah!' and piano accompaniment with 'And.' and asterisks. The second system continues the vocal and piano parts.

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 bottom two staves are for the piano accompaniment. The third system shows vocal lines with 'ah!' and piano accompaniment with a piano (*p*) dynamic. The fourth system continues the piano accompaniment.

This system contains the fifth and sixth systems of music. The top two staves are empty, indicating the end of the vocal part. The bottom two staves are for the piano accompaniment. The fifth system shows the continuation of the piano accompaniment. The sixth system concludes the piano accompaniment.

CHO.

Ah! ah! ah!

Ah! ah! ah!

*ff*

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

CHO.

*p*

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

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

CHO. Ah! ah! ah!

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

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

CHO. *Prestissimo.*

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

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

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

CHO.

CHO.

*sf* *Cassa* *nitro*

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 &amp; Terence) with CHORUS.

Arthur Sullivan.

Allegretto grazioso.

Piano.

*mf*

TERENCE.

*p*

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

*p*

*colla voce* *a tempo mf*

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

CHO. eyes grow wet;  
eyes grow wet;

*p*

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

*colla voce* *a tempo*  
 Red. \*

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

Red. \*

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

ROS. Row,"

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

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



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

TER.  For she was won and I was too, \_\_\_\_\_ And I was

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

*pp* 

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

TER.  too, When I was two and she was one, \_\_\_\_\_ and she was

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



ROS. la, For I was won

TER. one, For you were won

CHO. too, For she was one when he was two, One

too, For she was one when he was two, One

*cresc.* *f.*

*cresc.* *f.*

*cresc.*

ROS. — when you were too, That day in Rot - ten Row, In - Rot - ten,

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

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

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

*F un poco ad lib.*

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

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

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

In Rot - ten, Rot - - - ten Row, In Rot - ten,

*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.

I can - not, can - not

*p*

*Red. \* Red. \**

MOL.

play at love — But when I love, —

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

MOL.

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

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

MOL.

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

21266 *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

Animato.  
BUNN.

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

*pp*

BUN.

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

BUN.

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

ROSIE.

BUN.

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.**

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

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

CHO. you — How shall I say — I do?

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

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

ROS.  
KATH.  
MOL.

— Love then — would be a lie — and

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

DAN.  
BUN.

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

CHO.

— Love then — would be a lie — and

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

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

ROS.  
KATH.  
MOL.

love is true. But

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

DAN.  
BUN.

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

CHO.

love is true. But

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

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

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

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

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

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

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

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

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

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

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

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

ROSIE & KATHLEEN with Sopranos.  
 MOLLY with Altos.

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

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

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

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

ROS.  
KATH.  
MOL.

DAN  
BUN.

CHO.

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

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

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

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

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

ROS.  
KATH.  
MOL.

DAN  
BUN.

CHO.

played at love; Some maids, some maids have

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

played at love; Some maids, some maids have

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

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



## 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.

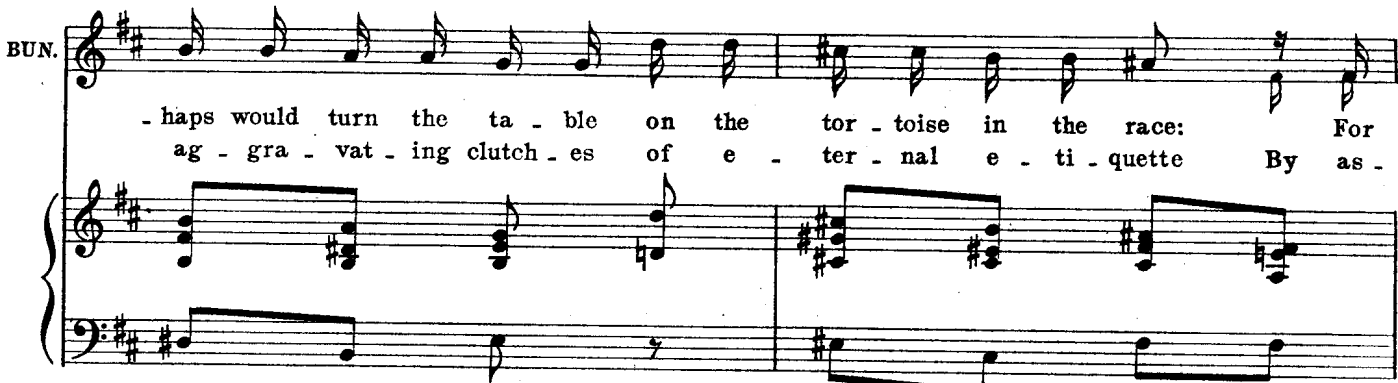
SUSAN. *rall.*  
 ag - es of their friends, By lib - er - al - ly ad - ding to the ag - es of their friends.  
 im - i - ta - tion smile! Of her im - i - ta - tion welcomes with an im - i - ta - tion smile!

BUNN.

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. 

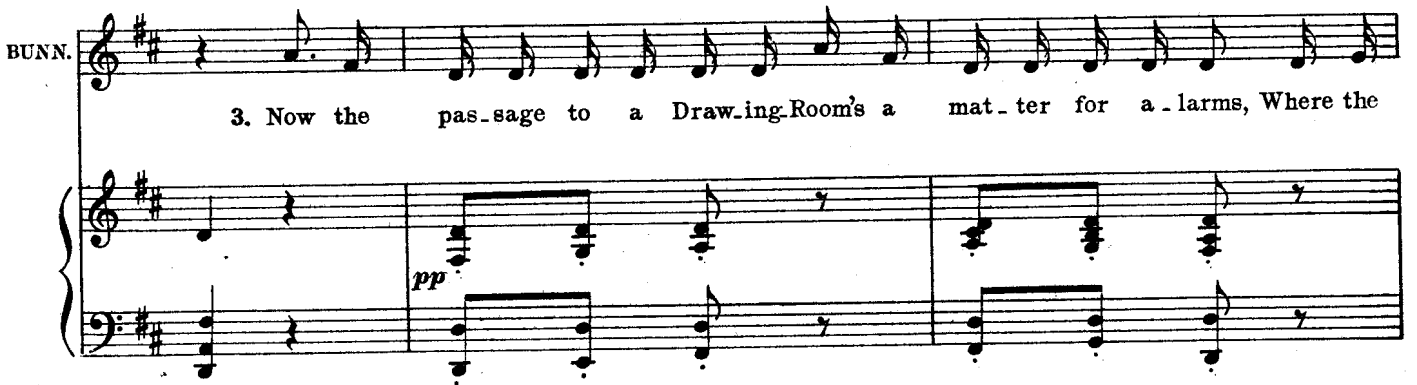
which goes quick - er on a - head and stays the fast - er there, The  
 - sist - ing at an im - i - ta - tion cha - ri - ty ba - zaar As an

BUN. 

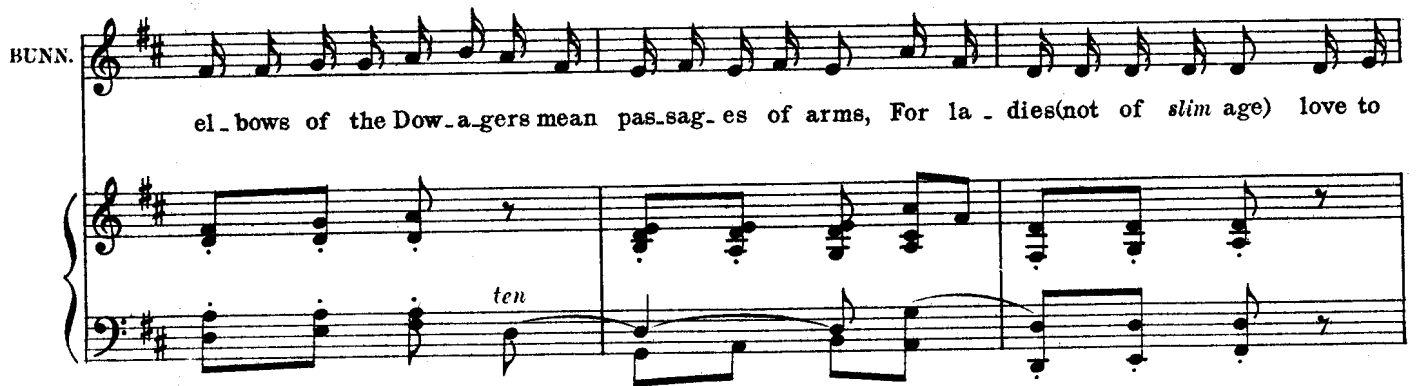
im - i - ta - tion tor - toise shell or im - i - ta - tion hair!  
 im - i - ta - tion bar - maid in a im - i - ta - tion bar!

*2nd Verse.* 

There's the

BUNN.  *pp*

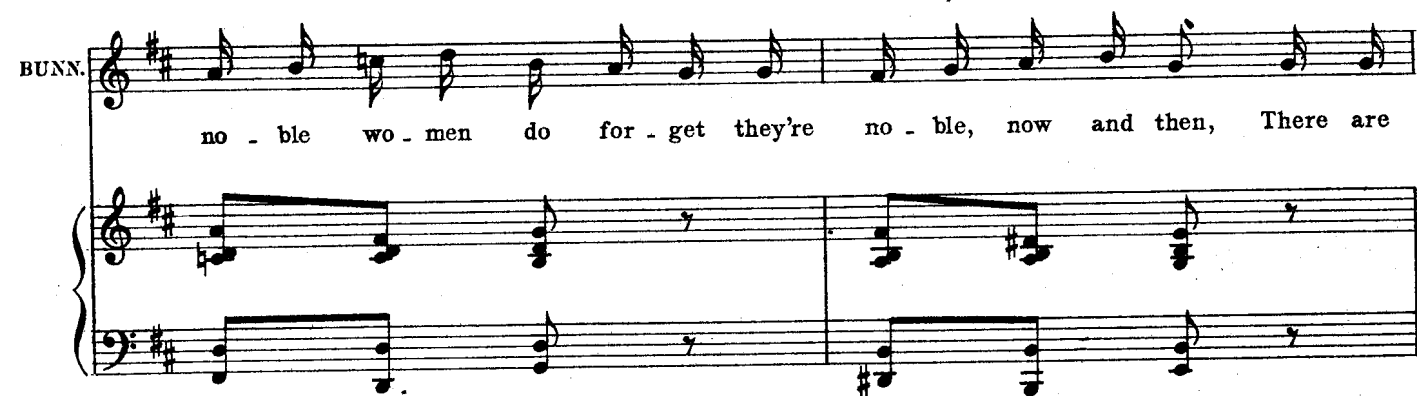
3. Now the pas-sage to a Draw-ing-Room's a mat-ter for a-larms, Where the

BUNN.  *ten*

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

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*

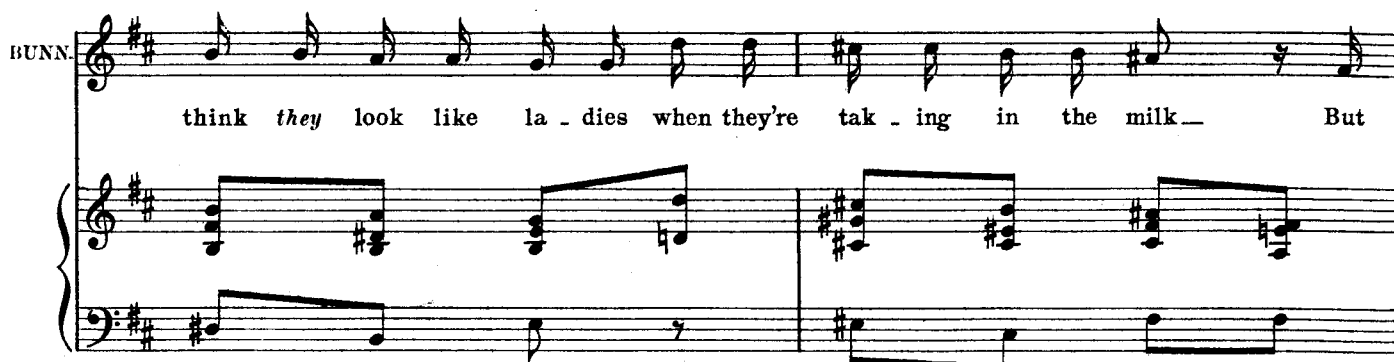
BUNN. *tailor maid, who imitates the cheeriest of "chaps" (And owes a pretty figure to her*

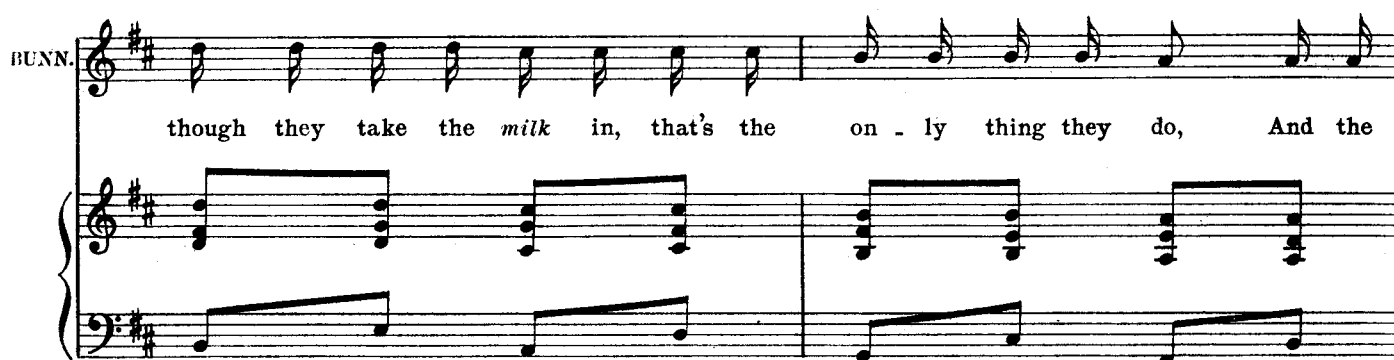
SUSAN. *rall.*  
 BUNN. *f*  
*rall.*

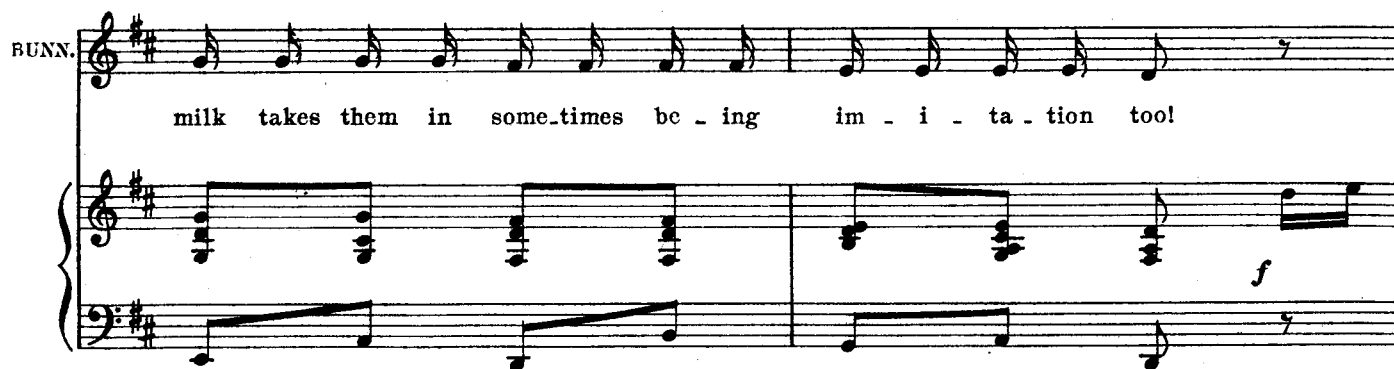
*tailor too perhaps,) (And owes her pretty figure to her tailor too perhaps,)*

BUNN. *a tempo.*

*Ah! While silly servant maidies dress in imitation silk, And*

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

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

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



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 bass clef part begins with a forte (*f*) dynamic and includes a *ped.* (pedal) marking. The treble part starts with a piano (*p*) dynamic. The system concludes with a *ped.* marking and two asterisks (\*).

The second system continues the piano accompaniment. The bass clef part features a *ped.* marking and several asterisks (\*). The treble part includes a forte (*f*) dynamic marking.

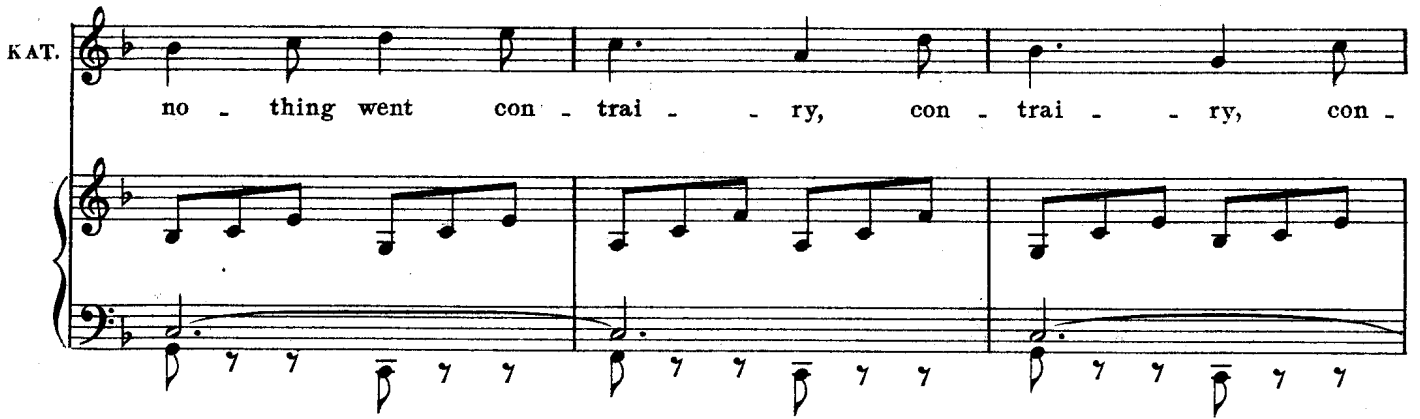
The third system of the piano accompaniment includes a *ten.* (tenuto) marking in the bass clef part. The system ends with a series of rhythmic notations: *p* 7 7 *p* 7 7 *p* 7 7 *p* 7 7.

KATHLEEN.

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

*sempre legato*

The 'KATHLEEN' section consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part begins with a piano (*p*) dynamic and is marked *sempre legato*. The system concludes with a series of rhythmic notations: *p* 7 7 *p* 7 7 *p* 7 7 *p* 7 7.

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

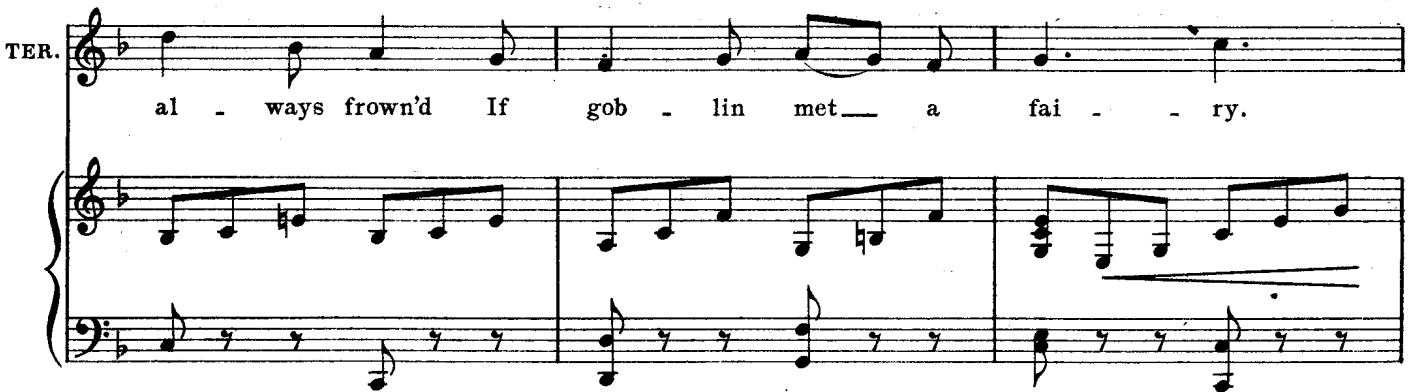
*(Piano accompaniment for KAT. first system)*

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

*(Piano accompaniment for KAT. second system)*

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

*(Piano accompaniment for TER. third system)*

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

*(Piano accompaniment for TER. fourth system)*

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.

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  
*p*  
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.

SUSAN.

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 instructions.

CHO. Tune your lay, Tune your lay.

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

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 complex rhythmic pattern with many 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,

SUS.

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

BUN.


Gold - fish, (Old - fish)

Oh,

SUS.

BUN.

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  
*ff* Sing a rhyme Of "Once up - on a  
 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, \_\_\_\_\_

time" \_\_\_\_\_ Sing a rhyme, \_\_\_\_\_ the

CHO. FEMALES.  
fai - - ry, the gob - lin and the fai - - ry, - the

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





CHO.

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

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

*Ad.* *\* Ad.*

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.* *f.* *f.* *f.* *f.*

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

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 - sun- der! 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* *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*

*p*

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 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 the same.

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 remain the same.

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

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *Red.* (Reduction) marking. The key signature and time signature remain the same.

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

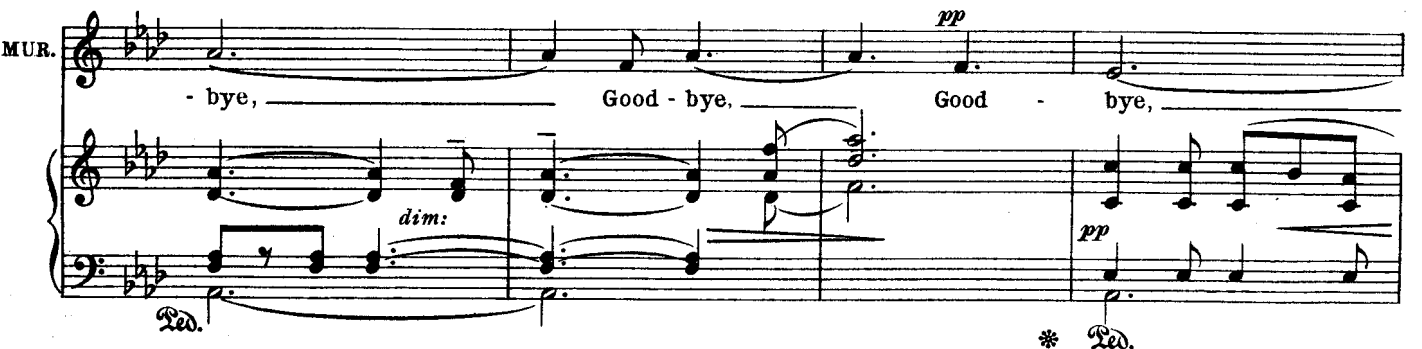
The fifth system concludes the vocal line and piano accompaniment. The piano part includes a *Red.* (Reduction) marking. The key signature and time signature remain the same.

MUR. 

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

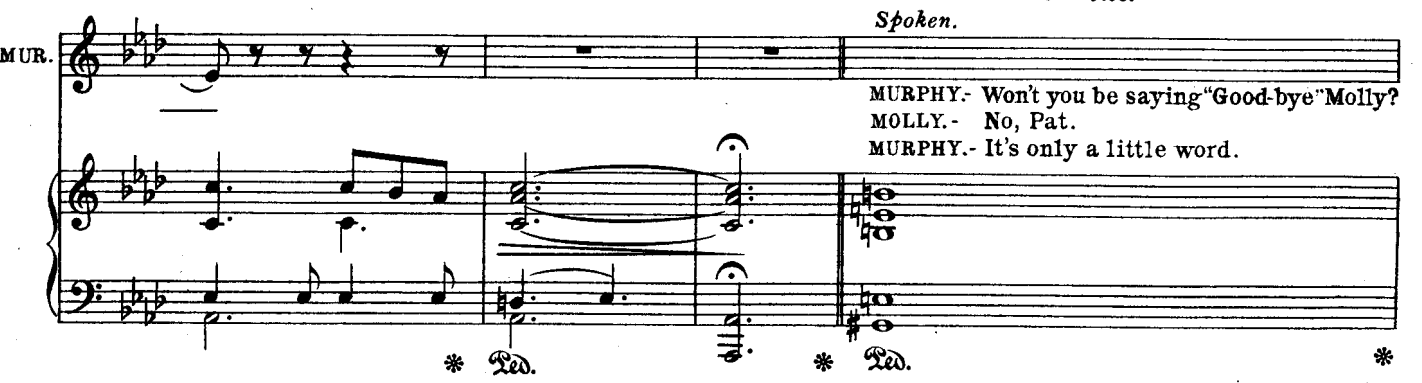
MUR. 

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

MUR. 

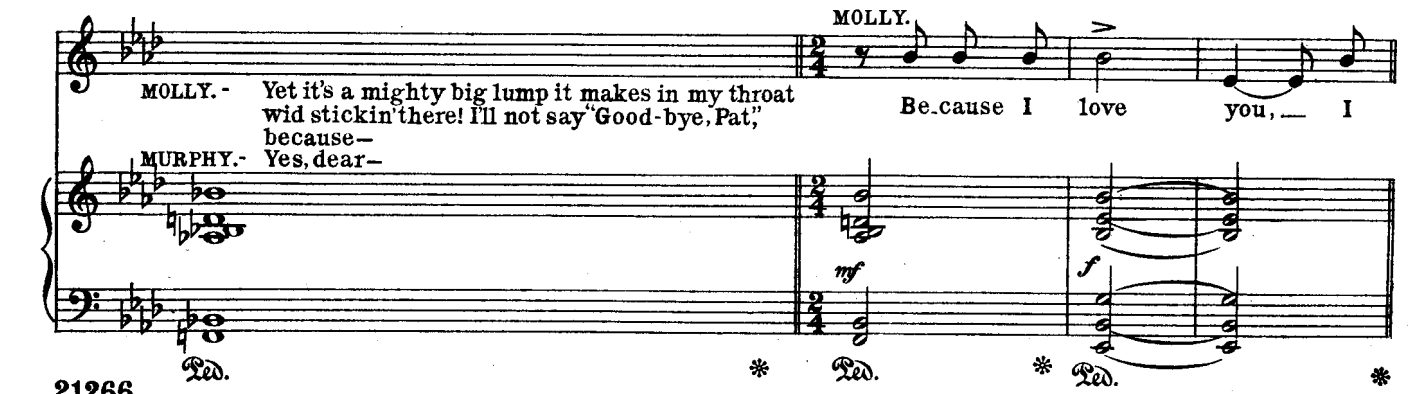
- bye, Good - bye, Good - bye,

*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

Red. \*

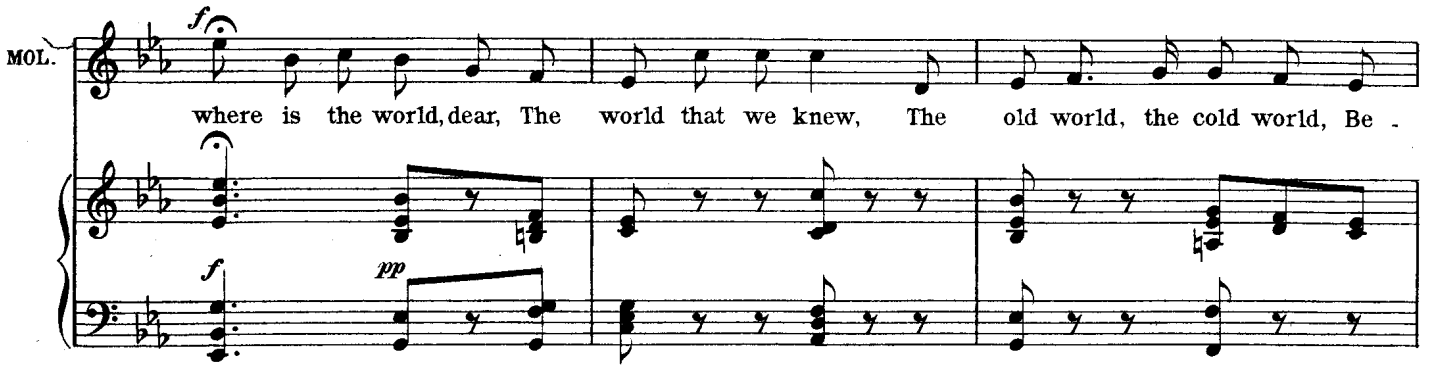
MOL.

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

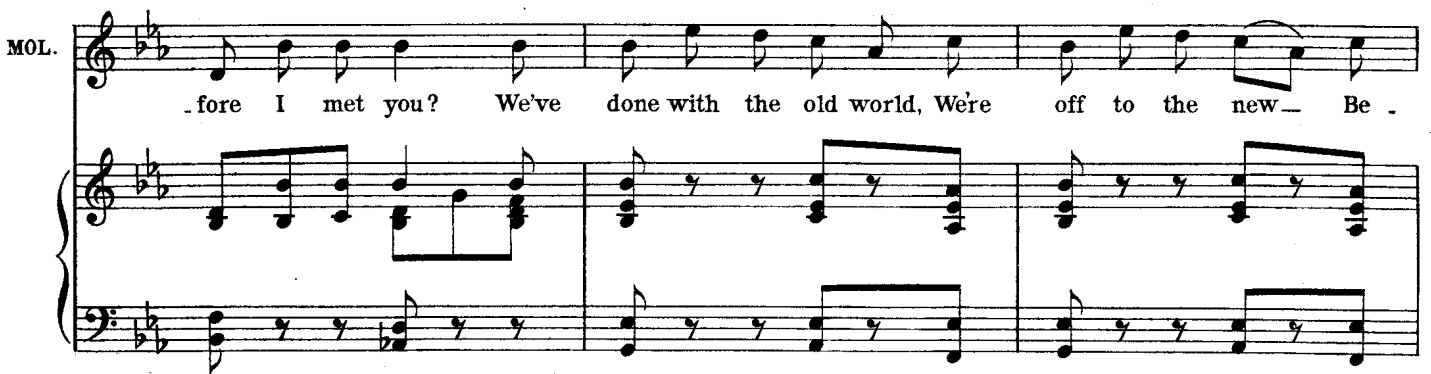
MOL.

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

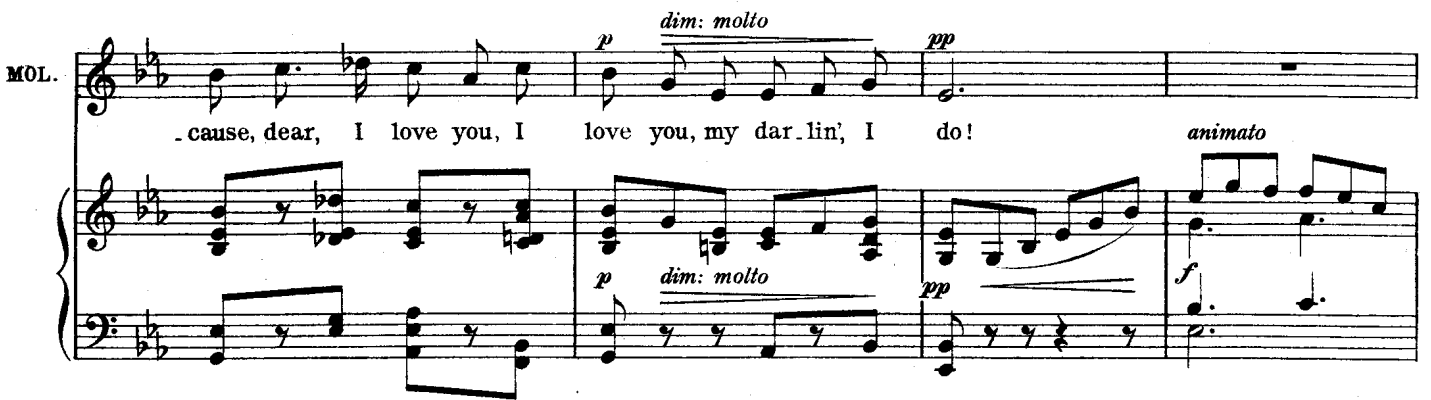
MOL. *f*  
where is the world, dear, The world that we knew, The old world, the cold world, Be .



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



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 a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common 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 a grand staff (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 features two vocal lines and piano accompaniment. The vocal line for MOL has the lyrics "love you! \_\_\_\_\_". The vocal line for MUR has the lyrics "I love, \_\_\_\_\_ I love you! \_\_\_\_\_". The piano accompaniment includes a *cres:* (crescendo) marking and features 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.*  
 Ad.

MOL. *Largamente.*  
 I love you, I love  
 MUR.  
 I love you, I love  
*colla voce*  
 Ad. \*

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

Nº 27.

## SONG (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato con espress.

Terence.

Musical score for the introduction. The Terence part is a single staff with a treble clef and common time signature, containing rests. 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 and features a rhythmic accompaniment of eighth and sixteenth notes.

TER.

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

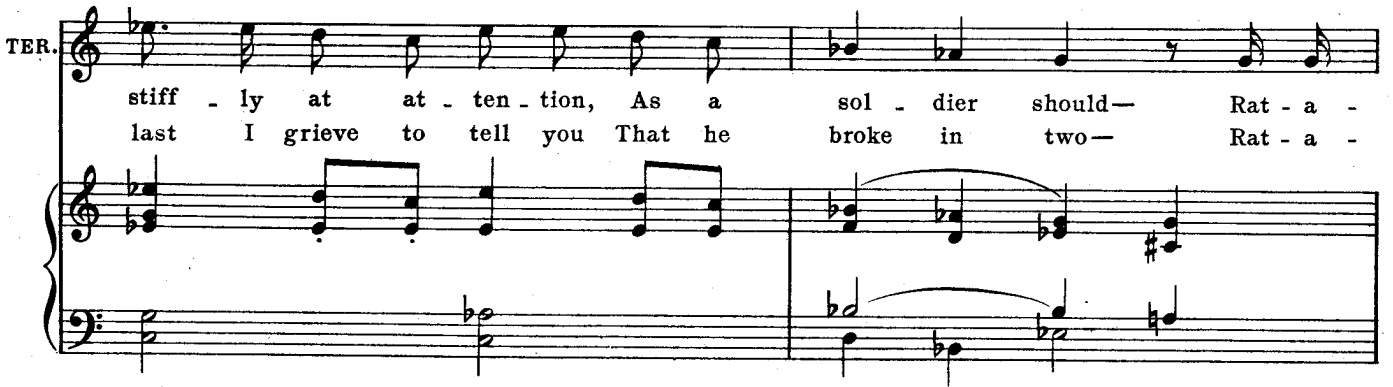
Musical score for the first line of the song. The Terence part is a single staff with a treble clef and common time signature, containing the vocal melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

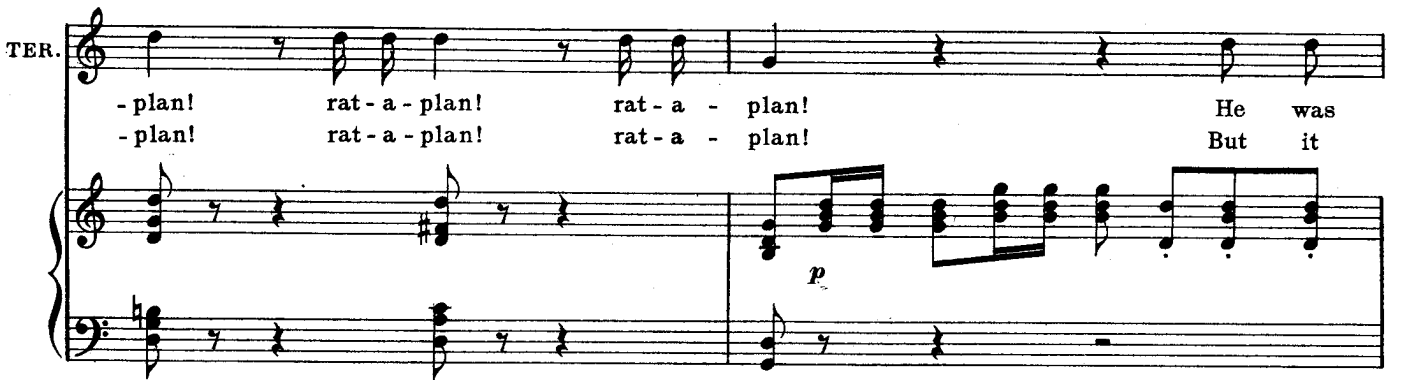
TER.

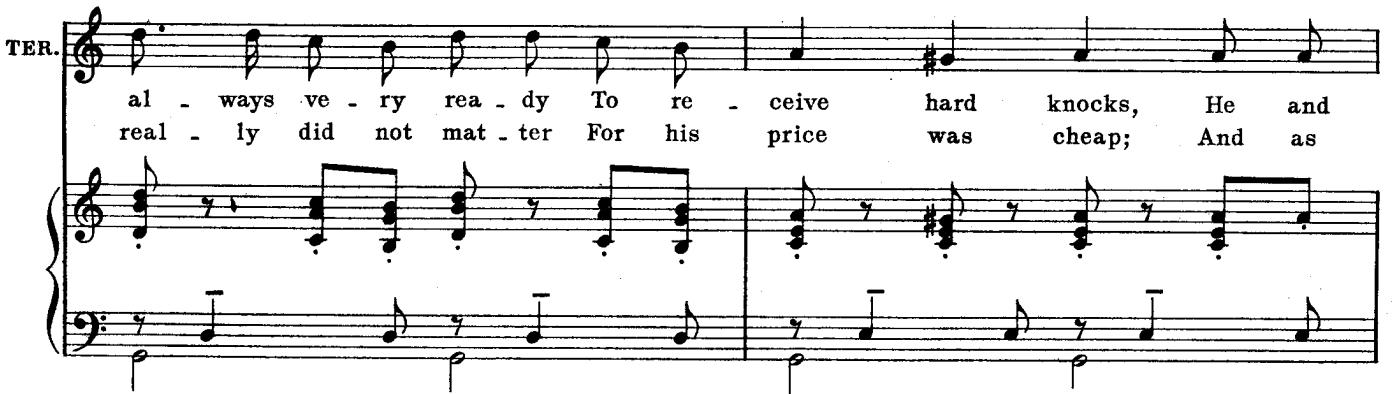
made of wood: He al - ways did his du - ty, And he proud - ly stood Ve - ry  
 all must do) Grew grad - u - al - ly old - er Then he was when new, Till at

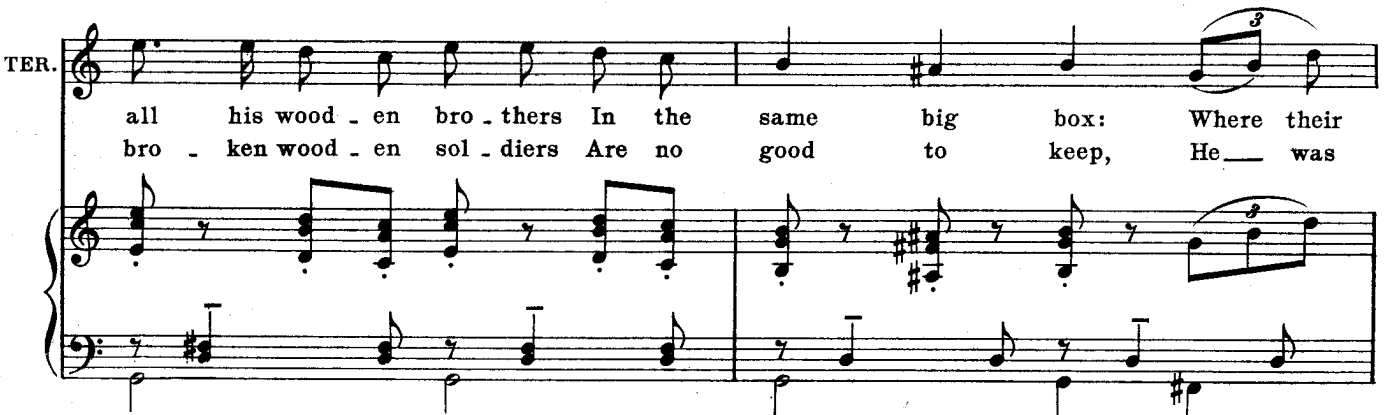
Musical score for the second line of the song. The Terence part is a single staff with a treble clef and common time signature, containing the vocal melody. The Piano part consists of two staves (treble and bass clefs) with a common time signature, continuing the rhythmic accompaniment.



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 -

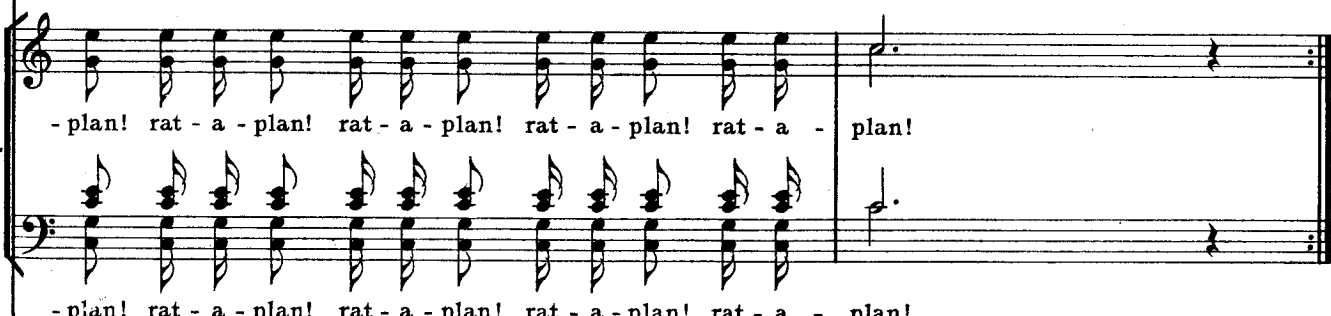
1.



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.  \*  \*

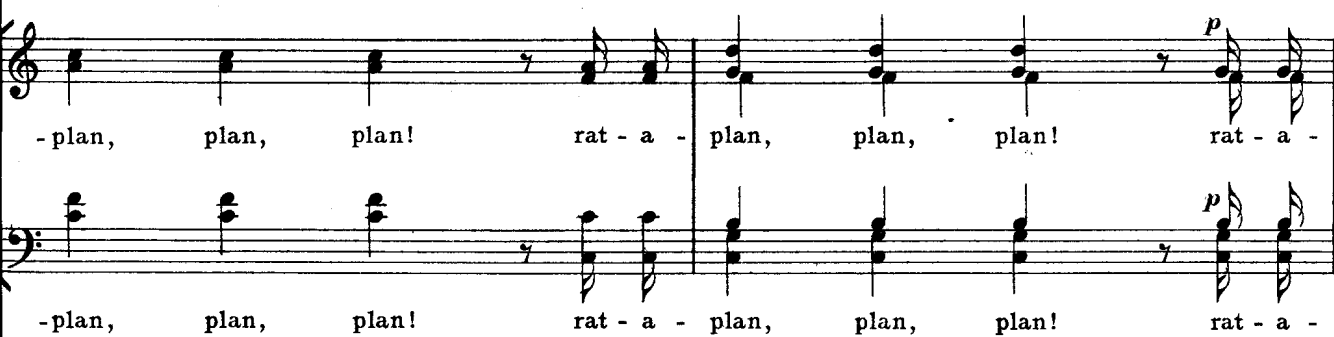
TER.  - plan! rat - a - plan! rat - a - plan!

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

  \*

2.

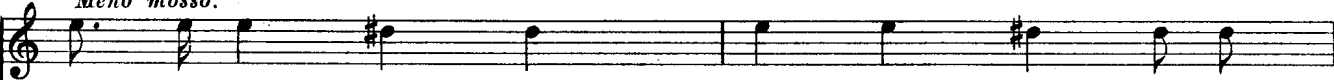
TER.  But

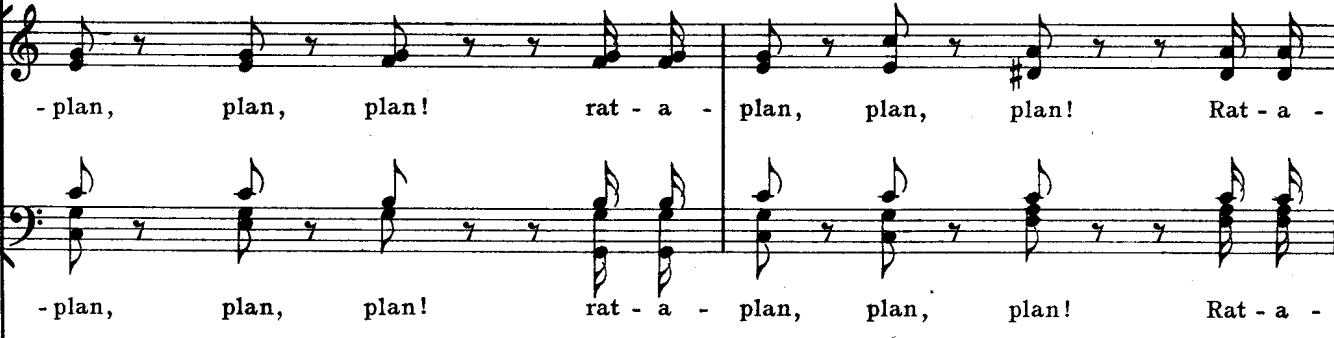
CHO.  - plan, plan, plan! rat - a - plan, plan, plan! rat - a -  
- plan, plan, plan! rat - a - plan, plan, plan! rat - a -

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

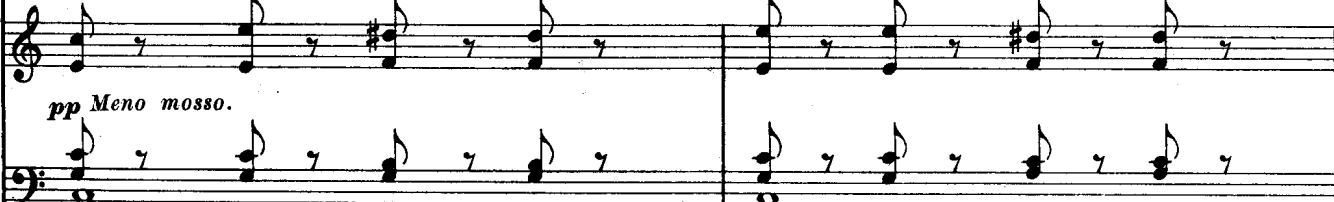


*Meno mosso.*

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.*





No. 28.

FINALE

Arthur Sullivan  
and Edward German.

*Allegro con brio.*

*TUTTI.*

Chorus.

With a big shil-le-lagh, tho'

With a big shil-le-lagh, tho'

*f*

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

The first system of music consists of three staves. The top two staves are for the choir, with the lyrics "dig - ni - tys sake), lit - tle no - tice of that at all! If you'll not for - get it's the" written below them. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The key signature has two sharps (F# and C#).

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

The second system of music consists of three staves. The top two staves are for the choir, with the lyrics "strict et - i - quette of a typ - i - cal I - rish Ball! \_\_\_\_\_" written below them. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The key signature has two sharps (F# and C#). The word "accel:" is written above the piano accompaniment in the third measure.

Presto.

CHO. Ah! \_\_\_\_\_

The third system of music consists of three staves. The top two staves are for the choir, with the lyrics "Ah! \_\_\_\_\_" written below them. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The key signature has two sharps (F# and C#). The word "Presto." is written above the piano accompaniment in the first measure.



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

Red. \* Red. \* Red.

Detailed description: This system contains the first two systems of music. The first system shows the vocal staves (treble and bass clef) and piano accompaniment (treble and bass clef). The lyrics are "For St Pat - rick was 'a broth of a". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system continues the vocal parts and piano accompaniment. The lyrics are "For St Pat - rick was 'a broth of a". The piano accompaniment continues with similar melodic and bass lines. There are three "Red." markings with asterisks below the piano accompaniment staves.

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

\* Red. \*

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal staves and piano accompaniment. The lyrics are "boy," "For St Pat - rick was 'a broth of a boy,". The piano accompaniment continues with similar melodic and bass lines. The fourth system continues the vocal parts and piano accompaniment. The lyrics are "boy," "For St Pat - rick was 'a broth of a boy,". The piano accompaniment continues with similar melodic and bass lines. There are two "\*" markings and one "Red." marking with an asterisk below the piano accompaniment staves.

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

Red. \*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows the vocal staves and piano accompaniment. The lyrics are "For St Pat - rick was 'a broth of a". The piano accompaniment continues with similar melodic and bass lines. The sixth system continues the vocal parts and piano accompaniment. The lyrics are "For St Pat - rick was 'a broth of a". The piano accompaniment continues with similar melodic and bass lines. There is one "Red." marking and one "\*" marking below the piano accompaniment staves.

DANCE.

CHO.

boy"  
boy"

This system contains the first two systems of the musical score. The top system features a vocal line for a choir (CHO.) with the lyrics "boy" and "boy". The bottom system shows the piano accompaniment for the first two systems, including a piano introduction with a *Red.* marking.

\* Red. \*

Prestissimo.

This system shows the piano accompaniment for the third system, marked *Prestissimo.* It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

This system shows the piano accompaniment for the fourth system, continuing the *Prestissimo.* tempo. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

This system shows the piano accompaniment for the fifth system, continuing the *Prestissimo.* tempo. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.