

# THE EMERALD ISLE;

OR,

THE CAVES OF CARRIG-CLEENA.

A New and Original Comic Opera  
IN TWO ACTS.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

ARTHUR SULLIVAN

AND

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY

WILFRED BENDALL.

VOCAL SCORE, Complete .. ..

PIANOFORTE SOLO .. ..

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## PUBLISHERS' NOTE.

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

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

# THE EMERALD ISLE;

OR,

## THE CAVES OF CARRIG-CLEENA.

### Characters.

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

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

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

PERIOD.—ABOUT A HUNDRED YEARS AGO.

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

Musical Director ... .. Mr. FRANCOIS CELLIER.

The Costumes designed by Mr. PERCY ANDERSON.

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

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

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

# THE EMERALD ISLE;

OR,

## THE CAVES OF CARRIG-CLEENA.

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# The Emerald Isle.

## INTRODUCTION.

Edward German.

*Allegro.*

Piano.

*p* *f* *p* *cres.*

21266.

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

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

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

The fourth system concludes the section with two staves. Both staves have a melodic line with a long slur. The system ends with a double bar line and repeat dots.

Animato.

The *Animato* section consists of two staves in 6/8 time. The upper staff has a rhythmic melody with eighth notes and slurs. The lower staff has a simple accompaniment of eighth notes.

Allegro giocoso.

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

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a slur and a fermata. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking 'v' is present above the treble staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with various note values and rests. The bass staff continues the accompaniment. A fermata is placed over a note in the treble staff.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and accents. The bass staff includes a dynamic marking 'mf' and a 'Red.' marking with an asterisk.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has 'Red.' markings with asterisks under the first and third measures.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with slurs and a fermata. The bass staff has a 'Red.' marking with asterisks under the second and fourth measures.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with slurs and a fermata. The bass staff continues the accompaniment.

Musical notation for the first system, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and asterisks indicating pedal points.

Musical notation for the second system, including a 'ff accel.' marking and a key signature change to D major.

JIG.  
Presto. ♩ = 184.

Musical notation for the third system, starting with 'sff' and 'pp' dynamics.

Musical notation for the fourth system, continuing the jig melody.

Musical notation for the fifth system, showing a consistent rhythmic pattern.

Musical notation for the sixth system, ending with a 'fp' marking.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first four measures and a first ending bracket labeled '1.' in the fifth measure. The bass staff contains a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff features a pattern of chords with a 'Ped.' marking below the first measure.

Ped. \* Ped.

Third system of musical notation. The treble staff has a slur over the first four measures. The bass staff continues with chords and a 'Ped.' marking at the end of the system.

Ped.

Fourth system of musical notation. The treble staff has a slur over the first four measures. The bass staff features a sequence of chords with 'Ped.' markings and asterisks below.

\* Ped. \* Ped.

Fifth system of musical notation. The treble staff has a slur over the first four measures. The bass staff features a sequence of chords with 'Ped.' markings and asterisks below.

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

Sixth system of musical notation. The treble staff has a slur over the first four measures. The bass staff features a sequence of chords with a key signature change to one sharp in the fifth measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef staff contains a harmonic accompaniment with chords and single notes. The system concludes with the instruction "Ped." followed by an asterisk.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a piano (*p*) dynamic marking and includes chords and single notes. The system concludes with the instruction "Ped." followed by an asterisk.

Third system of musical notation. The treble clef staff shows a melodic line with various accidentals and slurs. The bass clef staff contains a complex accompaniment with many chords. The system concludes with the instruction "Ped." followed by an asterisk.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents, starting with a forte (*f*) dynamic marking. The bass clef staff contains a complex accompaniment with many chords. The system concludes with the instruction "Ped." followed by an asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a complex accompaniment with many chords. The system concludes with the instruction "Ped." followed by an asterisk.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and some tied notes. A dynamic marking *ff* is present in the second measure. An asterisk (\*) is located below the first measure, and the word *Red.* is written below the fourth measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. An asterisk (\*) is located below the first measure.

Third system of musical notation. The treble clef staff features a series of chords, each with a slur above it. The bass clef staff has a rhythmic accompaniment of eighth notes. The tempo marking *Prestissimo.* is written above the first measure. The dynamic marking *ff* is written above the second measure. The word *Red.* is written below the first measure. An asterisk (\*) is located below the second measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a long slur spanning across all four measures. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs above the second and third measures. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Nº 1.

CHORUS and DANCE.

Arthur Sullivan.

Allegro vivace ma non troppo.

Piano.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegro vivace ma non troppo." The score begins with a piano dynamic marking and a forte (f) dynamic marking. The first system includes a piano dynamic marking. The second system includes a piano dynamic marking. The third system includes a piano dynamic marking. The fourth system includes a piano dynamic marking and a "Red." marking. The fifth system includes a piano dynamic marking and a "Red." marking. The score concludes with a "Red." marking and a "(curtain)" marking. The score is written in a standard musical notation style with notes, rests, and performance markings.

TUTTI.

SOP. Have ye heard the brave news that is go - in' a - round?

BASSES ONLY.

Do ye mane that blind Mur - phy's owd

TENORS ONLY.

BAS. pig has been found? Sure, it's

TEN. bet - ter than that wha ye mane, I'll be bound, -

BASSES ONLY.

Are ye spak in' of Terence O' Brian at all?

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The lyrics are placed below the vocal line.

*tr* *ped.* \*

This system features piano accompaniment. The vocal line is present but contains only rests. The piano part continues with various musical notations, including a trill (*tr*) and a pedaling instruction (*ped.*). A star symbol (\*) is located at the end of the system.

*ped.* \* *ped.*

This system features piano accompaniment. The vocal line is present but contains only rests. The piano part continues with various musical notations, including pedaling instructions (*ped.*) and a star symbol (\*) in the middle of the system.

SOP. & ALTI.

And it's

*tr* \*

This system features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The lyrics are placed below the vocal line. The piano part includes trills (*tr*) and a star symbol (\*) at the end of the system.

SOP. & ALT.

Ter. ence has sent us a warn. in, to say He is se. cret. ly com. in' a -

SOP. & ALT.

ALL MEN.

- mong us to - day! And the Sax. ons may send us to

MEN.

Bo. ta. ny Bay, But it's Ire. land that's rea. dy to an. swer his call!

CHO. For it's Ter - ence, they tell, has an el - e - gant style, And there's

For it's Ter - ence, they tell has an el - e - gant style, And there's

This system contains the first two systems of music. The first system has a vocal line (CHO.) and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *f* and *Red.* with asterisks. The second system is identical to the first.

CHO. not a col - leen but would die for his smile; He's the red - hot - test re - bel in

not a col - leen but would die for his smile; He's the red - hot - test re - bel in

This system contains the second two systems of music. The vocal line continues with the same notation as the first system. The piano accompaniment continues with the same notation. Dynamics include *Red.* with asterisks.

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

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

This system contains the third two systems of music. The vocal line continues with the same notation. The piano accompaniment continues with the same notation. Dynamics include *Red.* with asterisks.



Girls and Men take partners, and Dance.

First system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' (pedal) and asterisks (\*) below the bass staff.

Second system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' and asterisks (\*) below the bass staff.

Third system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There is a forte (f) dynamic marking at the beginning of the treble staff. There are markings for 'Ped.' and asterisks (\*) below the bass staff.

Fourth system of musical notation for the dance. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a piano accompaniment with chords and eighth notes. There are markings for 'Ped.' and asterisks (\*) below the bass staff.

CHORUS. (GIRLS.)

Chorus section for girls. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Now be ai - sy wid tai - sin' And squa - zin' And sa - zin' My waist wid your". The piano accompaniment consists of chords and eighth notes.

arm, like a bundle o' hay! It's me-self that is dress'd In my best, And dis-

- tress'd To be tum- bled and press'd in that im- pu- dent way!

(MEN.)  
Now be ai- sy wid tai- sin', Is squa- zin' dis- pla- zin? It's wast- ed the

arm is that's emp- ty to- day! It's me-self that is dress'd In my best, And dis-

Unis.

... tress'd To be hum - bled and press'd to keep out of your way! Will I

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

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

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

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

*tr*  
*f*

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

*f*

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

*Red.* \*

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

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

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

*f* *f* *Ad.*

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

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

\*

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

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

way!

- crae!

*Ad.* \* *Ad.*

No. 2.

RECIT. and SONG- (Terence) with CHORUS.

Arthur Sullivan.

Allegro vivace.

Terence. TERENCE. NORA.

My friends! A Sax-on

Piano. *f*

NORA. TERENCE.

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

*p*

TER.

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

TER.

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

*p*

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

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

TER. But late - ly Have I come back to

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

TER. *regard me As her Per-seus!* GIRLS. *(CHORUS.) You are? Ter-ence O'*  
 MEN. *You are?*

*red. \* red. \* red. \* red.*

TER. *Bri-an! Re-bel or Pa-tri-ot- Which will you call me?* GIRLS. *(CHORUS.) Hoo-*  
 MEN. *Hoo-*

*red. cres: sp*

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



No 2a

SONG:- (Terence) with CHORUS.

Arthur Sullivan.

Allegretto moderato.

Piano.

TERENCE.

1. I'm de - scend - ed from Bri - an Bo - ru, My  
 Bri - an Bo - ru were a - bout. - The

CHO.

GIRLS.

1. Hoo - roo!  
 2. We'd shout!

MEN.

1. Hoo - roo!  
 2. We'd shout!

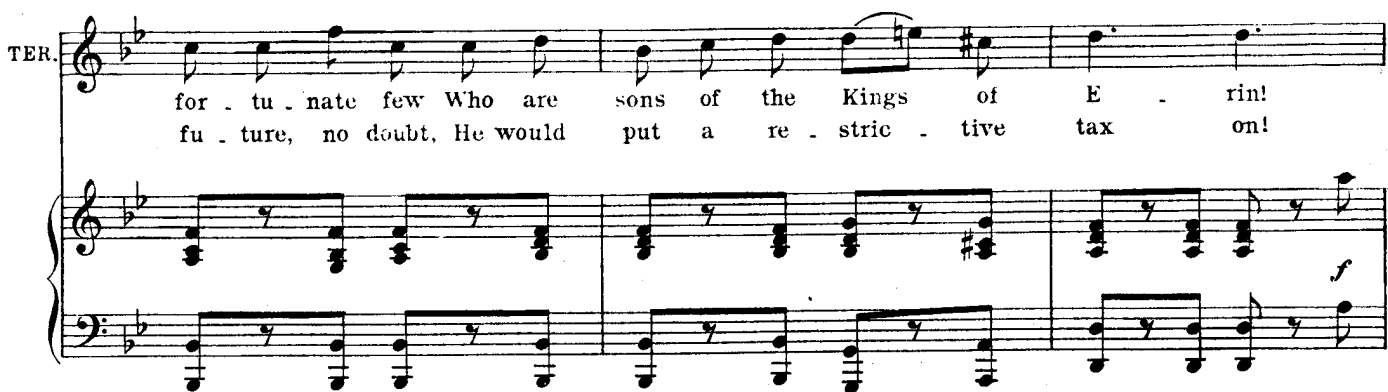
TER.

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

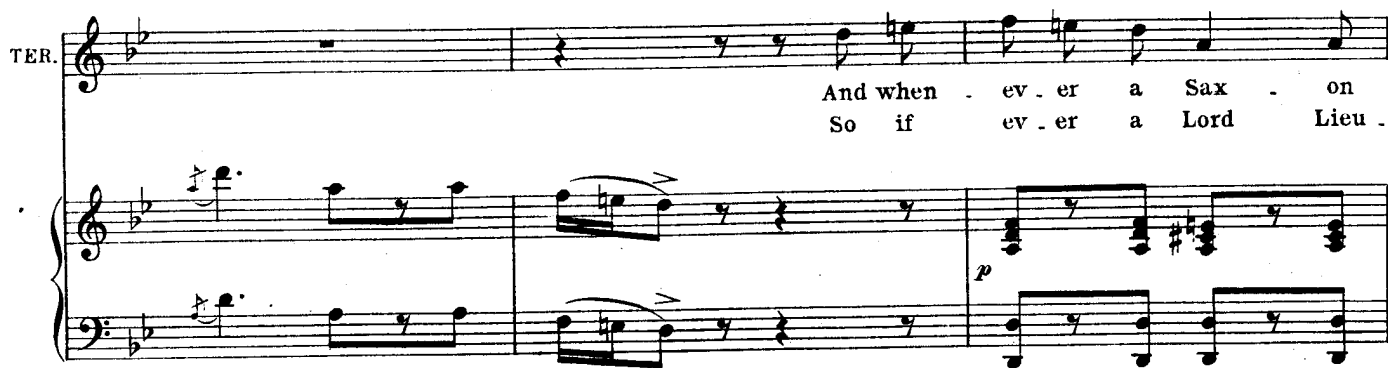
CHO.

True blue!  
 Rout out!

True blue!  
 Rout out!

TER.  *f*

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

TER.  *p*

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

TER. 

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

TER.  *mf*

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

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

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

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

CHO. Hoo -  
 Hoo -

colla voce *p* *f*

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

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

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

TER. do!  
do!

CHO. Hoo-roo! For Bri-an Bo-ru! And you! Hoo-roo! For  
Hoo-roo! For Bri-an Bo-ru! And you! Hoo-roo! For

*p cres.*

TER. Bowld re-bel O'  
Bowld re-bel O'

CHO. Bri-an Bo-ru! And you! Bowld re-bel O'  
Bri-an Bo-ru! And you! Bowld re-bel O'

*f*

TER. Bri-an!  
Bri-an!

CHO. Bri-an!  
Bri-an!

Bri-an!  
Bri-an!

1. 2. Now if

No 3.

SONG:- (Murphy) with CHORUS.

Arthur Sullivan.

Allegro con brio.

Piano.

MURPHY.

- 1. Of
- 2. Now

MUR.

Vice-roys tho' we've had A rather large as-sort-ment, There's  
 ev'-ry Ir-ish boy, And all Col-leens (or lass-es) Pro-

MUR.

nev-er been One half as keen As this one on De-port-ment, It  
 -fess-ors teach The Sax-on speech At e-lo-cu-tion class-es! And

MUR.

is the rul - ing fad That marks his con - sti - tu - tion! De -  
 all who don't em - ploy The pur - est En - glish ac - cent, Are

MUR.

- port - ment, and, you un - der - stand, The art of E - lo - cu - tion! And  
 as a rule To in - fant school In - con - ti - nent - ly back sent! And

MUR.

will a man stand tame - ly - by While Ir - ish jigs are put down, Be -  
 will a man be meek and - dumb, And see the Ir - ish na - tion Ad -

MUR.

- cause a Vice - roy thinks it low To kick your heels up so, and so?  
 - vance by ra - pid leaps and hops To be a race of Sax - on fops?

MUR.

Ire - land, kick your heels up - high, To - show you've put your  
Ire - land! that's what you'll be - come, Wid - all this - ed - u -

MUR.

foot down!  
- ca - tion!

CHORUS.

GIRLS.

MEN.

Ire - land, kick your heels up high, to - show you've put your  
Ire - land, that's what we'll be - come wid - all this - ed - u -

Ire - land, kick your heels up high, to - show you've put your  
Ire - land, that's what we'll be - come wid - all this - ed - u -

CHO.

1.

2.

MURPHY.

foot down! - ca - tion! And will a man stand  
foot down! - ca - tion!

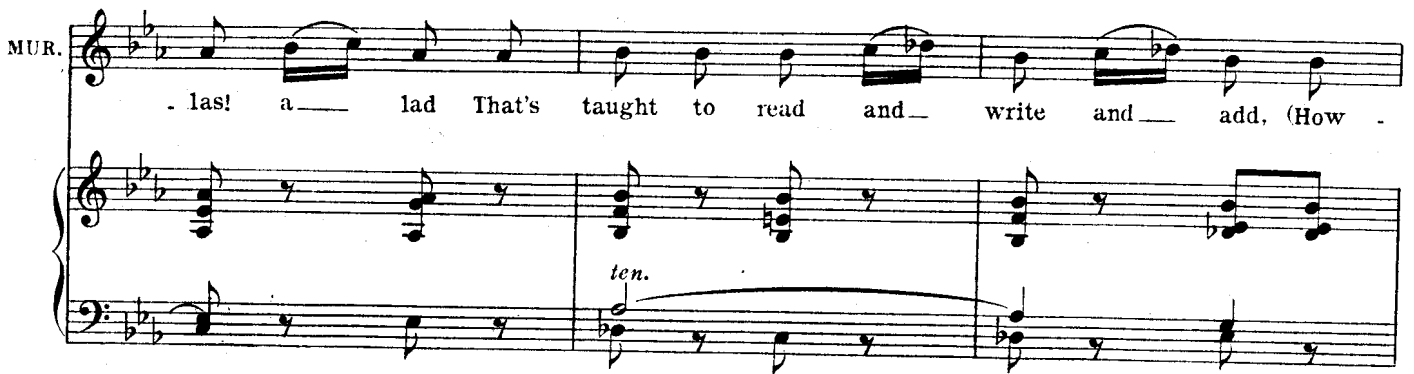
MUR.

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

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



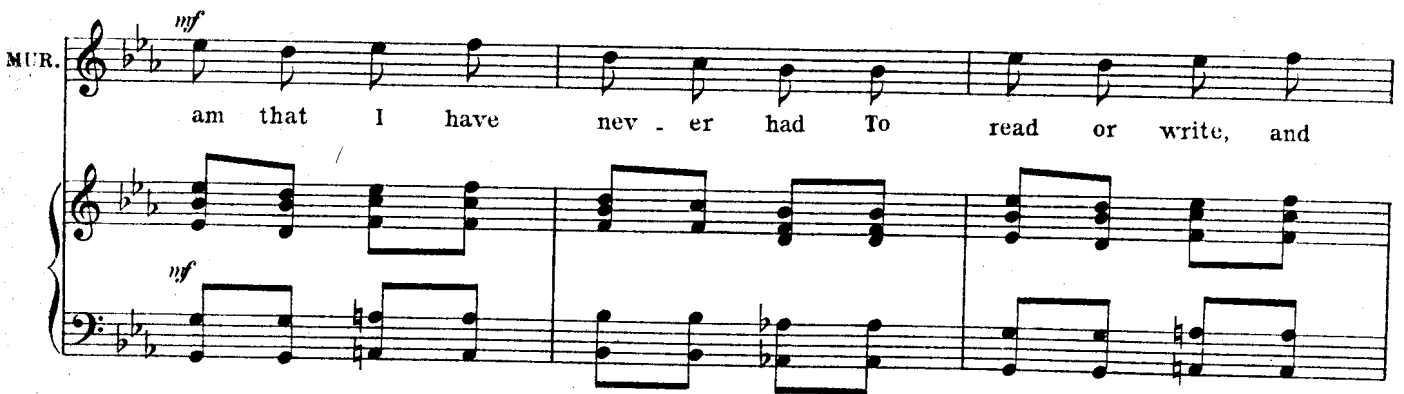
MUR. *ten.*  
- las! a lad That's taught to read and write and add, (How



MUR. *cres.*  
- ev - er poor - ly - born or - clad,) But be - in' blind my - self, it's - glad I



MUR. *mf*  
am that I have nev - er had To read or write, and





MUR. *now, be - dad, It's on - ly one thing I can add - Ire - land, hold your*

MUR. *Rights, - and - why? Your - Rights are - all that's left now!*

GIRLS.  
CHOR. *Ire - land, hold your Rights, and - why? Your Rights are - all that's left now!*

MEN.  
*Ire - land, hold your Rights, and why? Your Rights are all that's left now!*

Nº 4.

SONG. (Bunn) with Chorus.

Allegro vivace.

Arthur Sullivan.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign and a first ending bracket. Dynamics include *f* (forte) and *p* (piano). There are three repeat signs marked with a double bar line and a star symbol.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music continues from the introduction. Dynamics include *p* (piano). There are accents (>) and slurs over the notes.

BUNN.

BUN.

1. If you wish to ap-pear as an I-rish type, (Pre-

2. For the in-no-cent joys of a ball or wake You


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

BUN.

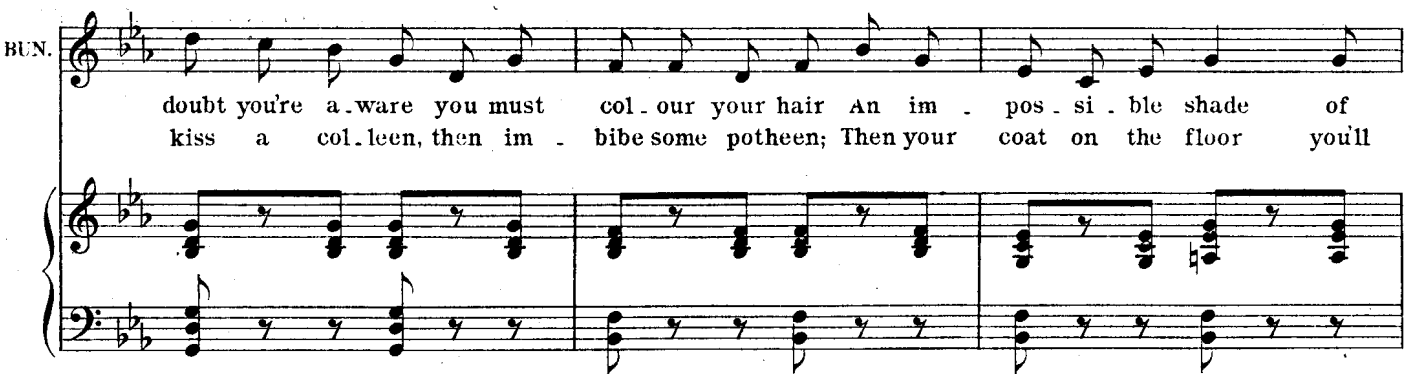
-sum-ing, that is, you are not one!) You'll— stick the stem of a

pro-ba-bly fos-ter a pas-sion, And for all— such things I can

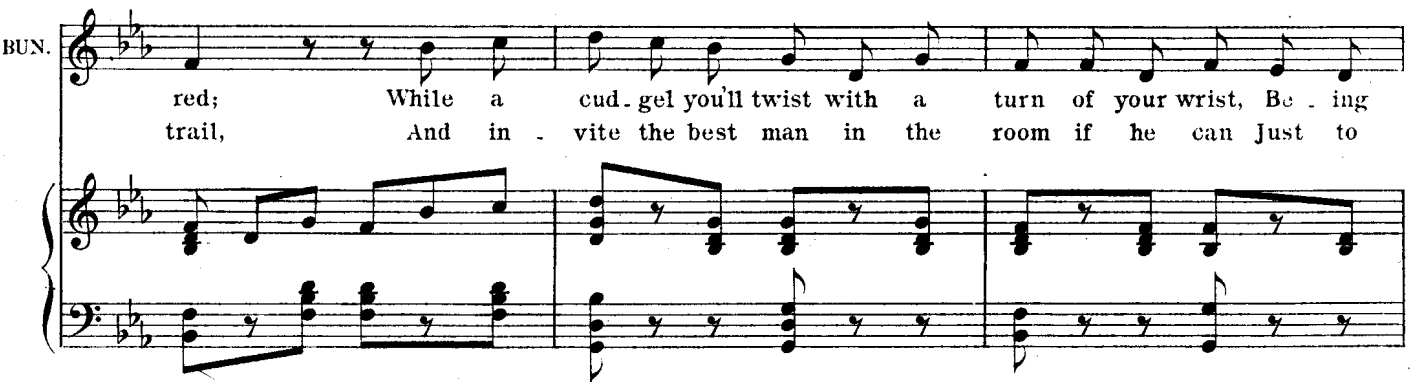
Musical notation for the second line of the song, including the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clef). The key signature has two flats. The lyrics are written below the vocal line.

BUN. 

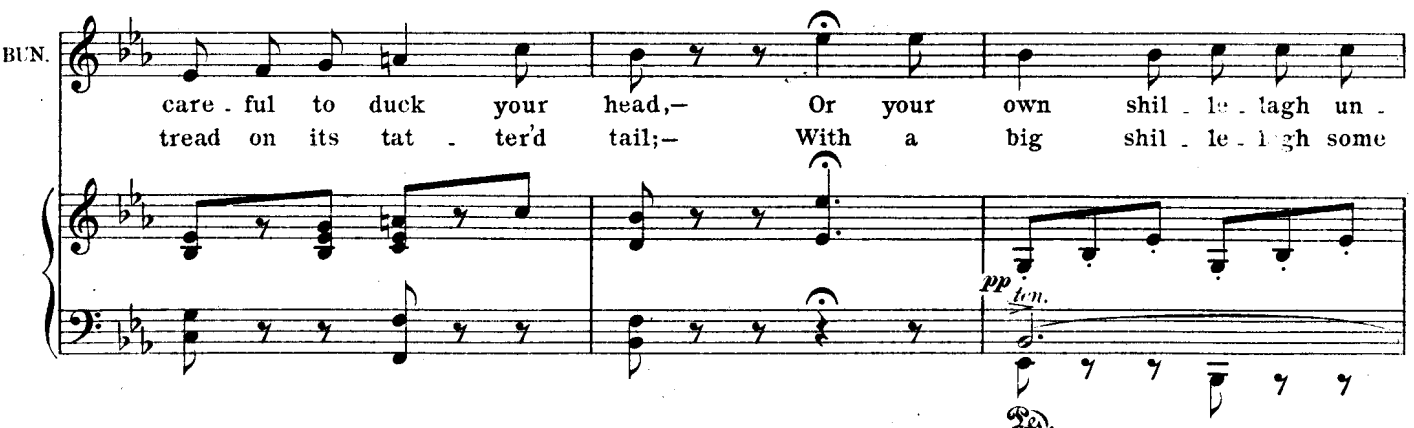
stum - py pipe In your hat - band, if you've got one. Then no  
un - der - take To teach the la - test fash - ion. First you

BUN. 

doubt you're a - ware you must col - our your hair An im - pos - si - ble shade of  
kiss a col - leen, then im - bibe some potheen; Then your coat on the floor you'll

BUN. 

red; While a cud - gel you'll twist with a turn of your wrist, Be - ing  
trail, And in - vite the best man in the room if he can just to

BUN. 

care - ful to duck your head, - Or your own shil - le - lugh un -  
tread on its tat - ter'd tail; - With a big shil - le - lugh some

*pp ten.*  
*Ed.*

BUN.

- hap - pi - ly may ac - ci - dent - al - ly knock you  
 truc - u - lent neigh - bour Will prob - ab - ly knock you

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "- hap - pi - ly may ac - ci - dent - al - ly knock you" and "truc - u - lent neigh - bour Will prob - ab - ly knock you". The piano accompaniment consists of a right hand with a simple melody and a left hand with a steady bass line. Dynamics include *pp* (pianissimo) and *ten.* (tension).

BUN.

down, With a fear - ful whack on the com - i - cal back of your  
 down, With a fear - ful whack on the typ - i - cal back of your

The second system continues the vocal line with lyrics: "down, With a fear - ful whack on the com - i - cal back of your" and "down, With a fear - ful whack on the typ - i - cal back of your". The piano accompaniment includes a *ten.* (tension) marking and a *Red.* (Reduction) marking.

BUN.

typ - i - cal I - rish crown! If you man - age in - stead of the  
 com - i - cal I - rish crown! At a ball or a wake it's your -

The third system features lyrics: "typ - i - cal I - rish crown! If you man - age in - stead of the" and "com - i - cal I - rish crown! At a ball or a wake it's your -". The piano accompaniment continues with a steady bass line.

BUN.

back of your head to be - la - bour the floor like  
 self that 'll take lit - tle no - tice of that at

The fourth system concludes with lyrics: "back of your head to be - la - bour the floor like" and "self that 'll take lit - tle no - tice of that at". The piano accompaniment maintains the same rhythmic pattern.

BUN. that, — And shout "Whir - roo," be - dad, you'll do! you're the  
all, It's used you'll get to the strict e - ti - quette of a

BUN. pop - u - lar type of Pat!  
typ - i - cal I - rish ball!

CHORUS.  
GIRLS. Or your own shil - le - lagh un -  
With a big shil - le - lagh some

MEN. Or your own shil - le - lagh un  
With a big shil - le - lagh some

CHO. - hap - pi - ly may ac - ci - dent - al - ly knock you,  
truc - u - lent neigh - bour will prob - ab - ly knock you

CHO. down, With a fright - ful whack on the com - i - cal back of your  
down, With a fear - ful whack on the typ - i - cal back of your

CHO. typ - i - cal I - rish crown, If you man - age in - stead of the  
 com - i - cal I - rish crown, At a ball or a wake it's your -

CHO. back of your head to be - la - bour the floor like  
 self that - 'll take lit - tle no - tice of that at

CHO. that, - And shout "Wair - roo," be - dad, you'll do! you're the  
 all! It's used you'll get to the strict e - ti - quette of a

CHO. 1. pop - u - lar type of Pat!  
 typ - i - cal I - rish ball!

Segue Dance.

Allegro molto.  
DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has a melodic line with eighth notes and some accents (>). The lower staff continues with a steady accompaniment of eighth notes.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a melodic line with eighth notes and accents. The lower staff has a consistent eighth-note accompaniment.

The fourth system includes a trill (*tr.*) in the upper staff and a forte (*f*) dynamic marking in the lower staff. The melodic line continues with eighth notes, and the accompaniment remains steady.

The fifth system continues the piece. The upper staff has a melodic line with eighth notes and accents. The lower staff has a consistent eighth-note accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with eighth notes and accents. The lower staff has a consistent eighth-note accompaniment.

Two systems of piano accompaniment in G minor, 4/4 time. The first system features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The second system includes trills in the treble and accents in both staves.

EXIT OF CHORUS.

Andante.

Three systems of piano accompaniment in G minor, 6/8 time. The music is marked "Andante" and "p". The first system has a simple bass line and chords. The second system features a more active treble line. The third system includes a "rall." marking and a fermata over the final chord.

Red.

\*



No 5.

TRIO:- (Molly, Terence and Murphy.)

Arthur Sullivan.

Allegretto moderato.

MOLLY.

Molly.

On the heights of Glan.taun there's no

10L.

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

10L.

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

MURPHY.

10L.

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

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

The musical score for MUR. consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "so tells the old coun - try le - gend, not I.) And if he be foo - lish, or". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

MOLLY.

The musical score for MUR. and MOLLY. features two vocal lines and piano accompaniment. MUR.'s line is in treble clef with lyrics: "bold, or un - wa - ry, He'll fol - low the sound of that mu - si - cal sigh! And". MOLLY's line is in treble clef with lyrics: "there in her Cav - ern of Dreams he'll lie dream - ing, A laugh on his lips while his". The piano accompaniment is in grand staff. The key signature has one sharp (F#).


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

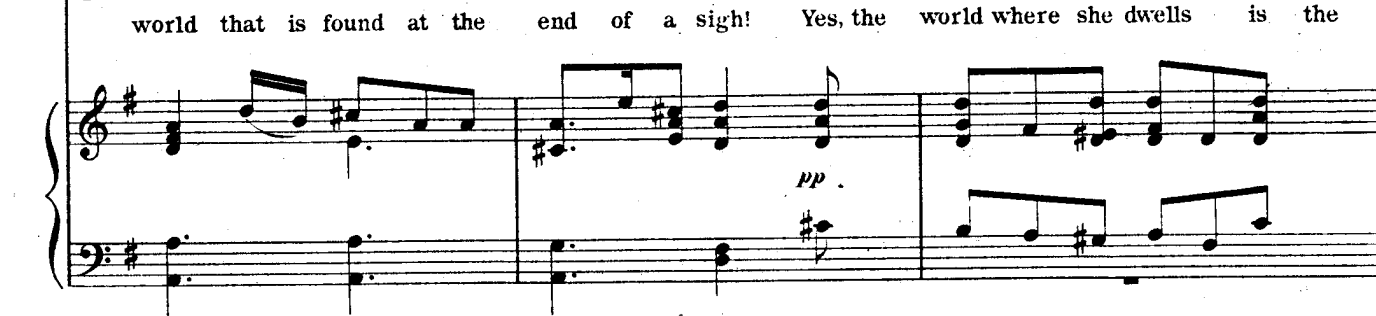
The musical score for MOL. consists of a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics: "there in her Cav - ern of Dreams he'll lie dream - ing, A laugh on his lips while his". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.


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


The musical score for MOL. features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics: "life rush - es by, - For the world where she dwells is the fair World of Seem - ing, The". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present.

TERENCE.

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



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



MOL.  *rall.* *p a tempo* The world where she dwells is a

TER.  *rall.* *p* sigh \_\_\_\_\_ The world where she dwells is a

MUR.  *p* The world where she dwells is a



*pp colla voce p a tempo*

MOL. fair world of seem - ing, The world that is found at the  
TER. world of seem - ing, The world that is found at the  
MUR. world of seem - ing, The world that is found at the

MOL. end of a sigh, The world that is found at the  
TER. end of a sigh, The world that is found at the  
MUR. end of a sigh, The world that is found at the

or  
MOL. end of a sigh *dim.*  
TER. end of a sigh *dim.*  
MUR. end of a sigh *dim.*

MOL. *pp* a sigh

TER. *pp* a sigh

MUR. *pp* a sigh

MOL. *dim.* *rall.*  
The world that is found at the

TER. *dim.* *rall.*  
The world that is found at the

MUR. *dim.* *rall.*  
The world that is found at the

MOL. end of a sigh!

TER. end of a sigh!

MUR. end of a sigh!

Nº 6.

QUARTET (Rosie, Susan, Terence & Bunn.)

Arthur Sullivan.

*Allegro vivace.*

Piano. *f*

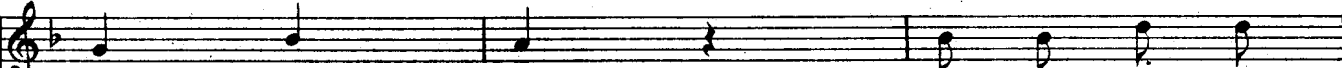
ROSIE.

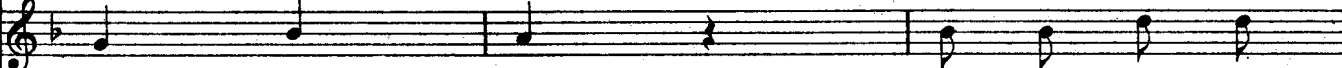
1. Two is com - pa - ny - three is none:      What's to be done?      From  
 2. One re - mains, and if that be true,      What shall we do?      From


TERENCE.


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


*p*


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

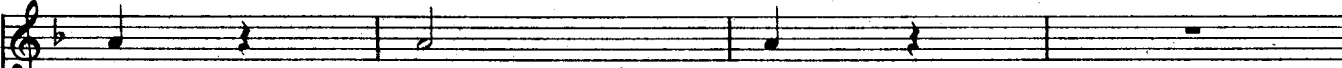
TER.    
 three take one— One from three are  
 three take two: One from three will

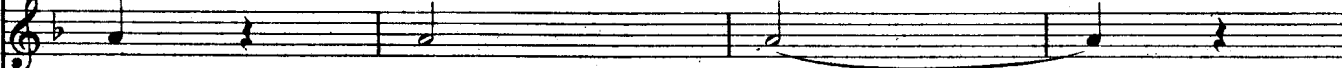



ROS.    
 two, I own: But that leaves one ap - ple  
 leave you one - So two from three ap - ples

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



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

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



**A**

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

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

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

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

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

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

1. 2.

*dim.*



**B** SUSAN. *p*

I've dis - cov - er'd a use - ful fact, Cer - tain to

SUS. act, You don't sub - tract!

SUS. Add one more to three you've bought, And

SUS. then di - vide - the re - main - der's nought! Ah!

ROSIE.

*f* *pp*

Red. \* Red. \*

ROS. *cresc. molto* *rall.* **C** *p a tempo*  
 Sim-ple e - qua - tion!

SUS. *p*  
 nought, nought. Sim-ple e - qua - tion!

TER. *p*  
 Sim-ple e - qua - tion!

BUN. *p*  
 Sim-ple e - qua - tion!

*rall.* *a tempo*  
*f pp*

ROS. Cal - cu - la - tion The fruit of its la - bour bears!

SUS. Cal - cu - la - tion The fruit of its la - bour bears!

TER. Cal - cu - la - tion The fruit of its la - bour bears!

BUN. Cal - cu - la - tion The fruit of its la - bour bears!

ROS. Three ap - ples glum— At once be - - come— Con -

SUS. Three ap - ples glum At once be - - come Con -

TER. Three ap - ples glum At once be - - come Con -

BUN. Three ap - ples glum At once be - - come Con -

ROS. - tent - ed, con - tent - ed— hap - py— pairs! At

SUS. - tent - ed, con - tent - ed— hap - py— pairs! At

TER. - tent - ed, con - tent - ed hap - py pairs! At

BUN. - tent - ed, con - tent - ed hap - py pairs! At

ROS. once be - - come Con - tent - - ed hap - - py,

SUS. once be - - come Con - tent - - ed hap - - py,

TER. once be - - come Con - tent - - ed hap - - py,

BUN. once be - - come Con - tent - - ed hap - - py,

ROS. *Animato* hap - - - - py pairs, hap - py pairs,

SUS. hap - - - - py pairs, ap - ples

TER. hap - - - - py pairs, hap - py pairs,

BUN. hap - - - - py pairs, ap - ples

*Animato*


ROS.  hap - py pairs, pairs, hap - py pairs, hap - py


SUS.  glum, ap - ples glum, ap - ples glum, ap - ples

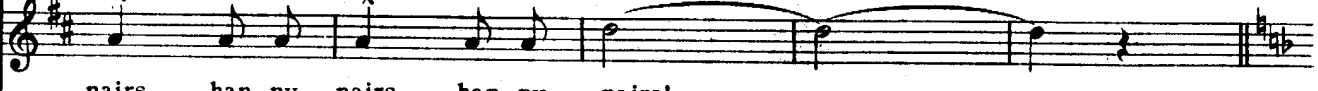
TER.  hap - py pairs, pairs, hap - py pairs, hap - py


BUN.  glum, ap - ples glum, ap - ples glum, ap - ples




ROS.  pairs, hap - py pairs, hap - py pairs! \_\_\_\_\_

SUS.  glum, ap - ples glum, ap - ples fair! \_\_\_\_\_

TER.  pairs, hap - py pairs, hap - py pairs! \_\_\_\_\_

BUN.  glum, ap - ples glum, ap - ples fair! \_\_\_\_\_



DANCE.

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef and contains a bass line with chords and single notes, including some accidentals like sharps and naturals.

The second system continues the 'DANCE' section with two staves. The upper staff features a melodic line with slurs and various note values. The lower staff provides harmonic support with chords and single notes.

The third system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. The word *Animato.* is written in the left margin of the upper staff.

The fourth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes.

The fifth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. The system concludes with a double bar line.

No. 7.

Entrance of Lord Lieutenant, Countess and Chaplain.

Arthur Sullivan.

Allegro maestoso.

Piano.

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

LORD LIEUTENANT.

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

LORD L.

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

The first system of the musical score for Lord L. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "un - der - stand I am the high - est in the land, - The". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

LORD L.

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

The second system of the musical score for Lord L. continues the vocal line and piano accompaniment. The vocal line lyrics are "Lord Lieu - ten - ant of Ire - - land.". The piano accompaniment continues with the same rhythmic pattern as the first system.

COUNTESS.

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

The musical score for the Countess consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "And I, his wife, of high de - gree, En - hance my hus - band's". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. A "Ped." marking is present in the bass staff, and a "ten:" marking is present in the bass staff.

CHAPLAIN.

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

The musical score for the Chaplain consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "dig - ni - tee! And I'm his pri - vate chap - lain, who To". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.



COUNTRESS. *mf*  
For

CHA. *mf*  
some ex - tent en - hance it too!

LORD LIEUTENANT. *mf*  
For

*Ped.*

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

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

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

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

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

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

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

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

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

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

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

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

COUN. Ire - land.

CHA. Ire - land.

LORD L. Ire - land.

*meno mosso.*

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

Arthur Sullivan.

Lord Lieutenant. *Allegretto à la Gavotte.*

Piano.

1. At an

*Red. \**

LORD L.

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

*p*

LORD L.

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

LORD L.

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

ROS.

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

COUN.

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

CHA.

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

LORD L.

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

*p*

LORD L.

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

LORD L.

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

ROS.

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

COUN.

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

CHA.

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

LORD L.

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

LORD  
L.

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

LORD  
L.

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

LORD  
L.

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

LORD  
L.

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

*colla voce* *pp*

1.

ROS. She al - ways moves as though her life

COUN. She al - ways moves as though her life

CHA. She al - ways moves as though her life

LORD L. et. et.



ROS. — were a min - u - et!

COUN. — were a min - u - et!

CHA. — were a min - u - et!

LORD L. So I



2.

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

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

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

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

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

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

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

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



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

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

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

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

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

pp  
Ped. \*

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

No. 9.

SONG.- (Countess.)

Edward German.

Allegro moderato.

Countess.

Piano.

Musical notation for the piano introduction, including treble and bass staves with notes, rests, and dynamic markings such as *mf* and *p*.

COU.

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

Vocal line and piano accompaniment for the first system of lyrics, including treble and bass staves with notes and chords.

COU.

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

Vocal line and piano accompaniment for the second system of lyrics, including treble and bass staves with notes and chords.

COU.

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

Vocal line and piano accompaniment for the third system of lyrics, including treble and bass staves with notes and chords.

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

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

*molto accel.*

*pp molto accel.*

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

*rall.* *p a tempo*

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

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

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

D.C.

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

Red. \*

COU. well!

mf ten: p

Red. \*

Nº 10.

SONG. (Rosie.)

Edward German.

Andante con moto.

Rosie.

Piano.

*p*

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

ROS.

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

*simile*

ROS.

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

*pp*

*pp*

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

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

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

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

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

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

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

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

*p*

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

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

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

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

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

Allegro molto.

ROS. *f* Not so, not

*f* *fp ten.*

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

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

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

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





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

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

ROS. doubt - ing heart, my

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

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

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

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

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

No 11.

QUINTET (Rosie, Susan, Molly, Terence & Bunn.)

Arthur Sullivan.

*Allegretto con leggerezza.*

*sempre stacc.*

Bunn.

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

Piano.

*sempre stacc.*

*Ad.*

*\* Ad.*

*\**

BUN.

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

BUN.

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

*sempre stacc.*

ROSIE.  
SUSAN.  
MOLLY.  
TERENCE.  
BUN.  
Clee - - - - na.

If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And  
If you and I Our - selves al - ly, And

ROS.  
SUS.  
MOL.  
TER.  
BUN.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*dim.* *p*

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

*pp* *Ped.*



No. 12.

Entrance of Soldiers.

Arthur Sullivan.

Alla Marcia.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piece. It features a prominent melodic line in the upper staff with slurs and ties. The lower staff continues with a rhythmic accompaniment. A forte (*f*) dynamic marking is present in the lower staff. The system concludes with a *Ped.* (pedal) marking.

The third system shows the continuation of the musical theme. The upper staff has a melodic line with some rests, and the lower staff has a consistent accompaniment. There are four asterisk (\*) markings below the lower staff, each followed by a *Ped.* (pedal) marking, indicating where to depress the pedal.

The fourth system continues the musical development. The upper staff features a melodic line with some chromatic movement. The lower staff has a steady accompaniment. There are two asterisk (\*) markings below the lower staff, each followed by a *Ped.* (pedal) marking.

The fifth and final system of music on this page. It concludes the piece with a final cadence in the upper staff and a sustained accompaniment in the lower staff. The system ends with a double bar line.

SOLDIERS.

CHO. Tenor. Bass.

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

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

SOL.

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

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

SOL.

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

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

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

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

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

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

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

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

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

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

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

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

GIR. dumb? Hark! ye red in .

dumb? Hark! ye red in .

*Red.* \*

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

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

*Red.* \*

SOLDIERS.

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

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

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics. The piano accompaniment is in 2/4 time, starting with a forte (*f*) dynamic and moving to piano (*p*) in the third measure. The key signature has two flats (B-flat and E-flat).

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

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

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

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

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

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

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- day, may - be, As it now is a quar - ter to sev - en, - Sir". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8. The piano part continues with a similar accompaniment style to the first system.

SOL. De - von! That we're

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "De - von! That we're". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8. The piano part includes a *cres:* marking and a *rit.* marking. At the end of the system, there are five *rit.* markings with asterisks: *rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \*.

GIR. Come the Sax on

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

*f*

*Red.* \* *Red.*

GIR. raid . ers! And when they come -

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

*f*

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

GIR. Shall we be dumb? Hark!

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

Red. \*

GIR. — ye red in .

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



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

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



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

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



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

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

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

The first system of the musical score features three staves. The top two staves are for the vocal parts: GIRL (GIR.) and SOLOIST (SOL.). The GIRL part has a melody starting on a half rest, followed by quarter notes G4, A4, Bb4, and A4. The SOLOIST part has a similar melody but includes a long note with a fermata over the word 'come'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, primarily in the bass clef.

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

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

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

The second system continues the musical score. The GIRL part has a melody with a crescendo marking (*cres:*) over the final note. The SOLOIST part has a melody with a long note and fermata over 'drum,' and another crescendo marking (*cres:*) over 'a - march - in''. The piano accompaniment continues with chords and bass notes, including a change in the right hand's chord structure in the final measure.

GIR. drown us, to drown

drown us, to drown

SOL. march in; From De

march in; From De

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

Detailed description: This system contains the first four staves of music. The first two staves are for the GIRL (GIR.), with lyrics 'drown us, to drown'. The next two staves are for the SOLOIST (SOL.), with lyrics 'march in; From De'. Below these are two staves of piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a series of six dynamic markings: 'Red.', '\*', 'Red.', '\*', 'Red.', '\*', 'Red.', and '\*'.

GIR. us - with a drum,

us - with a drum,

SOL. von have we come,

von have we come,

Red. \* Red. \*

Detailed description: This system contains the next four staves of music. The first two staves are for the GIRL (GIR.), with lyrics 'us - with a drum,'. The next two staves are for the SOLOIST (SOL.), with lyrics 'von have we come,'. Below these are two staves of piano accompaniment. The piano part continues with a similar rhythmic pattern. The system concludes with a series of four dynamic markings: 'Red.', '\*', 'Red.', and '\*'.

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

4  
2ed.

\*

No 13.

SONG.- Sergeant with Chorus.

Edward German.

*Allegro con spirito.*

Piano.

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

SERGEANT.

SER. Now, this \_\_\_\_\_ is the song of the De\_von-shire men \_\_\_\_\_

CHO.

Ped.

SER. \_\_\_\_\_ And the

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

*p* *mf*

\*

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

CHO. *TUTTI.* With a

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

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

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

CHO.

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

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

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

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

SERGEANT.

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

CHO. TUTTI. With a

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

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

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

*Ad.* \*

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

CHO.

*Ad.* \*

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

CHO.

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

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



SERGEANT.

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

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

*Red.* \*

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

CHO. *TUTTI.* With a

*mf* *Red.* \*

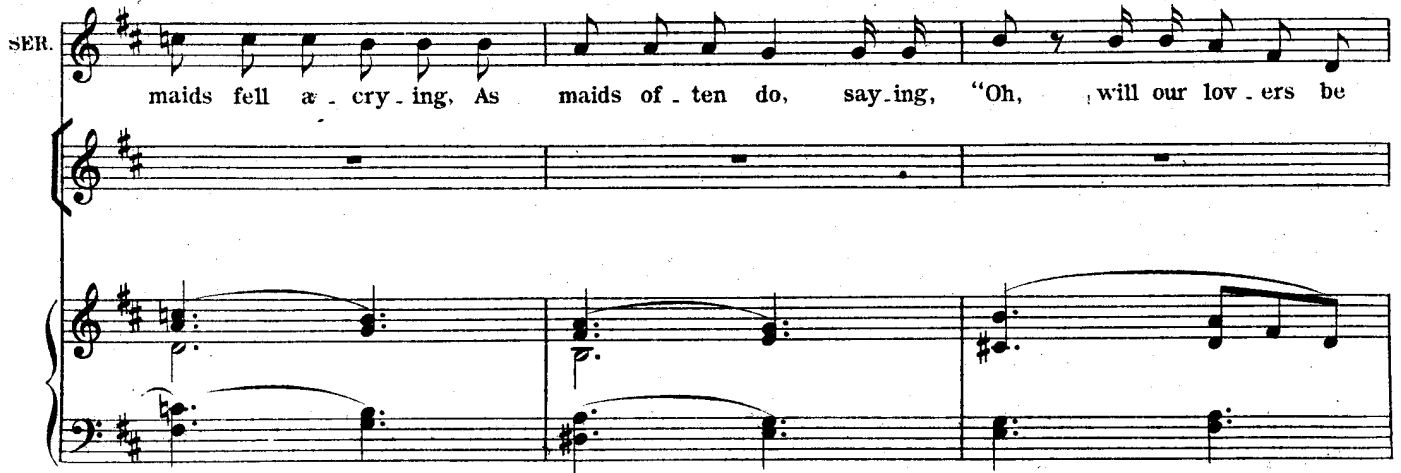
SER. Tho' they shout - ed "Hoo - ray" they had

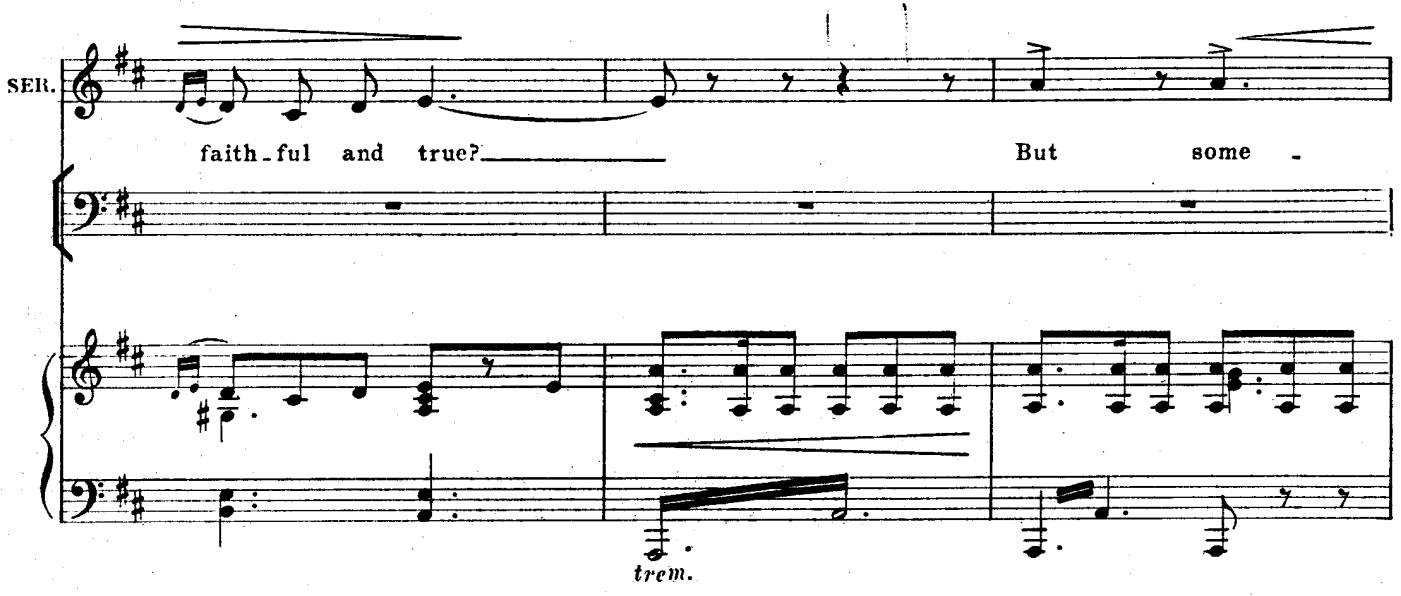
CHO. bim - ble and a bum - ble and the best of 'em!

SER. lumps in their throats — And the

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

*Red.* \*

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

SER.  faith - ful and true? But some -

trem.

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

*animato*

*mf animato*

*p*

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

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "— be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and". The piano accompaniment is in bass clef. A dynamic marking of *p* is placed above the vocal line and below the piano accompaniment.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and". The piano accompaniment is in bass clef.

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

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

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

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

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

SERGEANT.

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

TUTTI. With a

SERGEANT.

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

SER.

men for the war. ———

TUTTI.

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

*rit.* \* *pp*

SER.

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

*pp*

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

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

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

*pp* There'll be young Tom

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

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

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

SER. Ju - ve - nile Rudd!

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

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

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

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

young Tom Per - - - ry, young Tom

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

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

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

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

CHO. *lit\_tle E-be-ne-zer, and the rest of 'em! And a lit\_tle E-be-ne-zer, And the*

*p*

*pp*

*And a lit\_tle E-be-ne-zer, And the rest of 'em! And a*

SER. *rest of 'em! And the rest,— And the rest of 'em!*

CHO. *rest of 'em! And the rest,— And the rest of 'em!*

*ff*

*lit\_tle E-be-ne-zer, And the rest,— And the rest of 'em!*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



# Entrance of Bunn.

Edward German

*Allegro molto.*

Rosie.

It is past my comprehension! On the road from Carrig-Cleena Suddenly a man addressed me. Quite a

Piano. *ppp* *mysterioso*

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

ROS.

harmless, aged person, Who in answer to my questions, he was then escaping From the caves of Carrig-Cleena. From the

Told me the

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

ROS.

Fairy Cleena's clutches! meant I cannot tell you. This is he who now approaches!

What he he who now approaches!

CHORUS. *pp* *mysterioso*

This is he who now ap. proaches From the

*sf* *ppp*

\*

CHO.

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

KATHLEEN.

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

CHORUS. *ppp*

Speak!

Nº 14.

SONG. (Bunn) with Chorus.

Arthur Sullivan.

Allegro con brio.

Bunn.

Piano.

BUNN.

BUN.

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

BUN.

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

BUN.

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

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

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

BUN. *CHORUS.*  
 GIRLS: *- three! Now he's eigh - ty - three, eigh - ty - three, eigh - ty -  
- four! Now he's nine - ty - four, nine - ty - four, nine - ty -*  
 MEN: *Now he's eigh - ty - three, eigh - ty - three, eigh - ty -  
Now he's nine - ty - four, nine - ty - four, nine - ty -*

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

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

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

*Red.* \*

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

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

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

*cantabile*

1

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

2 MOLLY off stage.

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

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

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

MOL. - gus da - Dar - dine!

CHO. ah: ah:  
ah: ah:

**Allegro agitato.**

*p*

BUNN. MOLLY off.

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

*trem.*  
*pp*

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

Andantino.

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

*p*

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

MOL. Come, come a - way!"

CHORUS.  
*pp*  
'Tis Clee - na, The Fai - ry  
'Tis Glee - na, The Fai - ry

CHO. Molly.

Clee-na! Yes! 'tis I! 'Tis Clee-na!

Clee-na! 'Tis Clee-na!

On stage.

For my voice may lie In the west wind's sigh Like the

wail - - - ing note of the Ban - - - shee's

cry - - - Say - ing, "come, come, come a - way, - - - To the

Come!

Caves of Car - rig - Clee - na:" Da Lu - an! da

Da Lu - an! da

Ah!

*trem.*

*Ad.*

come!

Mort, Da Lu - an, da Mort An

Mort, Da Lu - an, da Mort An

Ah!

*Ad.*

gus da Dar - dine!

gus da Dar - dine!

Ah!

*Ad.*



No. 15.

FINALE.

Allegro molto.

Arthur Sullivan.

Piano.

BUNN.

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

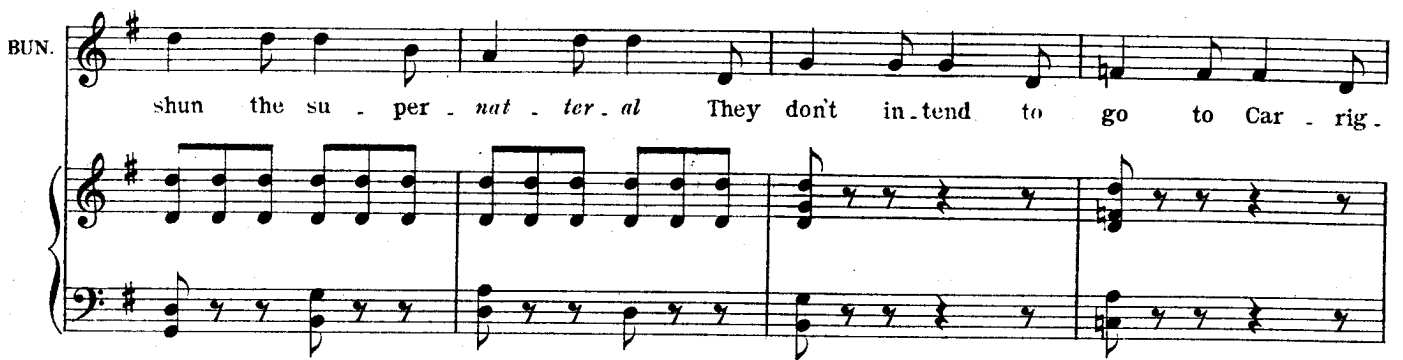
BUN.

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

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

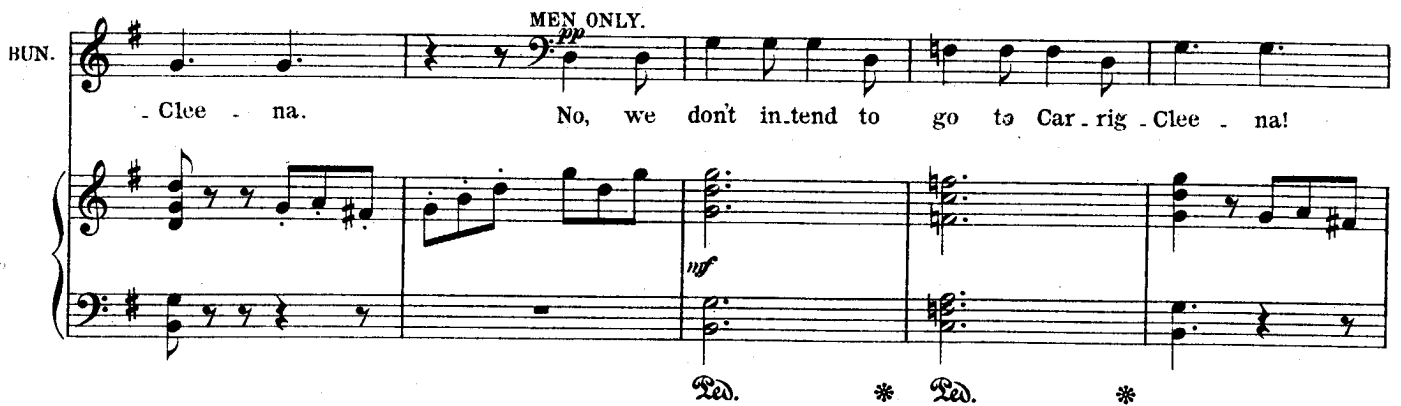


BUN. *shun the su - per - nat - ter - al They dont in - tend to go to Car - rig -*



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

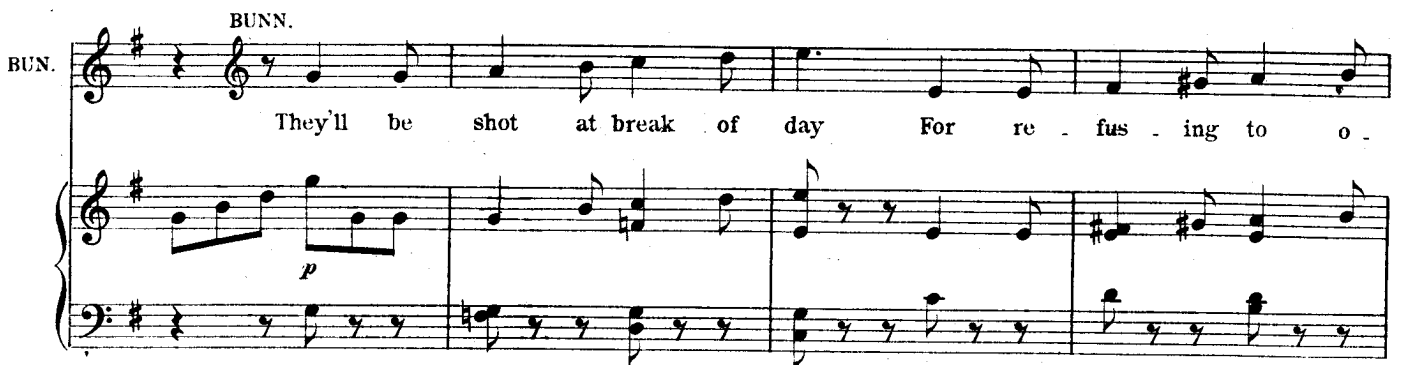
MEN ONLY.



*pp* *mf*

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

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



*p*

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

MEN. *p* We dont in\_tend to go to Car\_rig - Clee - na!

*mf*

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

TERENCE  
(to ROSIE.)  
Sweet -

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

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

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

TER. heart or head; And for

The first system of music consists of a vocal line (labeled 'TER.') and a piano accompaniment. The vocal line has lyrics 'heart or head; And for'. The piano accompaniment is in a key with one sharp (F#) and a 4/4 time signature. It features a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

TER. my sake Be not consumed with dread, With

The second system of music continues the vocal line with lyrics 'my sake Be not consumed with dread, With'. The piano accompaniment includes a 'Ped.' (pedal) marking and an asterisk (\*) below the staff.

TER. dread, For I'll be safe at

The third system of music continues the vocal line with lyrics 'dread, For I'll be safe at'. The piano accompaniment includes a 'dim. molto' (diminuendo molto) marking.

TER. Car - rig - Cle - na. For

GIRLS. For

SOLDIERS. For glo - ry's

The fourth system of music features a vocal line with lyrics 'Car - rig - Cle - na. For' and 'GIRLS. For'. Below the vocal line, there is a section for 'SOLDIERS. For glo - ry's'. The piano accompaniment includes a 'p' (piano) marking and 'Ped.' (pedal) markings with asterisks (\*) below the staff.

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

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

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

SOL. sake Though we have bled, And

The first system of the musical score features four vocal parts and a piano accompaniment. The vocal parts are ROSA (ROS.), TERESA (TER.), GIRL (GIR.), and SOLOIST (SOL.). The piano accompaniment is written for both hands. The lyrics are: ROSA: "Be, for my sake, By pru - dence led;"; TERESA: "Sweet - heart, be - take Thy - self to bed;"; GIRL: "good - ness' sake The dan - ger dread; Let"; SOLOIST: "sake Though we have bled, And". The piano accompaniment includes a dynamic marking of *mf* and features a mix of chords and melodic lines.

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

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

GIR. no thing shake What you have wise - ly

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

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

TER. bed; For quake shall I Till

ROS. head; And for my sake Be

GIR. said. His warn - ing take, By

SOL. lead, No power shall make Us go, shall make us

The first system of the musical score features four vocal parts (Tenor, Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: TER. bed; For quake shall I Till; ROS. head; And for my sake Be; GIR. said. His warn - ing take, By; SOL. lead, No power shall make Us go, shall make us. The piano part consists of chords and moving lines in both hands.

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

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

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

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

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: TER. you — have wise - ly fled, — have fled — The; ROS. not — con - sum'd — with dread, — with dread, — For; GIR. his — ad - vice — be led, — be led, — And; SOL. go, — as we — have said, have said. — We. The piano accompaniment continues with chords and moving lines in both hands.

TER. neigh - bour - hood of Car - rig - Clee -

ROS. I'll be safe at Car - rig - Clee -  
not go to Car - rig - Clee -

GIR. do not go To Car - rig - Clee -

SOL. will not go To Car - rig - Clee -

The first system of the musical score features four vocal staves (TER., ROS., GIR., SOL.) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: TER. neigh - bour - hood of Car - rig - Clee -; ROS. I'll be safe at Car - rig - Clee - not go to Car - rig - Clee -; GIR. do not go To Car - rig - Clee -; SOL. will not go To Car - rig - Clee -. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

TER. - na!

ROS. - na!

GIR. - na!

SOL. - na!

The second system of the musical score continues with the vocal parts and piano accompaniment. The lyrics for the vocal parts are: TER. - na!; ROS. - na!; GIR. - na!; SOL. - na!. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

*accl:*

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

RECIT. ROSIE. SUS. TERENCE.

Well? Farewell!

Your la-dy-ship? Your Pa-pa ap-proaches! Farewell!

TEN. SUSAN.

Part-ing is such sweet sor-row.— Pray, pray, sir, say good-bye un-til to-

ROSIE. SUSAN. TERENCE. SUSAN.

Farewell! Ah, I in-

-mor-row! Fare-well, Fare-well! Oh, pray be care-ful!



ROS.  
 . deed am full of care!

SERGEANT.  
 At.ten.tion!

*Allegro marziale.*

\* *Red.* \*

LORD LIEUTENANT.

Soldiers, the time has come  
 for your departure upon  
 a most important expe - di.tion,

Namely, the capture of  
 a noted rebel, whose  
 hiding place we think is Carrig.Clee.na.

Be . fore you leave upon your dangerous errand, her Ladyship  
 and I will both address you a few well chosen words of stirring na . ture, which

will, I have— no doubt, af . fect ——— . you deep . ly!

Allegro marziale e maestoso.

COUNTESS.

Sol - diers, pre-

COUN.

pare, To leave your bi - vou.acs; On com.fort.a - ble glare Of

COUN.

camp.fire turn your backs. Near is the hour Ap -

COUN.

- point . ed for pa.rade, - Sol - diers, I bid you take heart!

LORD Lt

Sound the trum - pet, roll the drums; Pre -

LORD L.

- pare to do or die! Dul - ce et de - cor - um est Pro

LORD L.

pa - tri - a mo - ri! Where - so - e'er the foe - man comes Be

LORD L.

there to bar the way! — North, or South, East, or West,

LORD L. COUNTESS.

Bri - tons, stand at bay! Vi - ve la guerre! Who'll  
Or  
Who'll

COU.

think of cry - ing "Pax"? The fa - vours of the fair A he - ro ne - ver lacks. In

think of cry - ing "Pax"? The fa - vours of the fair A he - ro ne - ver lacks. In

COU.

Beau - ty's - bower Shall Mars hang up his blade — Sol - diers, prepare to de.

COU. LORD Lt

- part! On - ly bra - vest

*mf*

*And.* \*

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

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

LORD L.  
 Shall a Bri - ton be a slave To an - y for - eign foe? —

LORD L.  
 While the flag of Bri - tain flies, Bri - tons an - swer "No!"

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

GIRLS.  
 CHORUS. Shall a Bri-ton be a slave To an-y for-eign foe?  
 MEN. SOLDIERS TACENT.  
 Shall a Bri-ton be a slave To an-y for-eign foe?

While the flag of Bri-tain flies Brit-tons an-swer "No!"  
 SOLDIERS MURMURING.  
 We don't intend to go to Carrig-

COUNTESS.  
 -Clee-na. A shout from all and each Should fol-low such a speech!

CHAP. COUNTESS.  
 But none is heard. En-thu-si-as-tic cheers Should fall up-on our ears!

LORD L!

But none oc - curred. The

SOLDIERS.

We dont in - tend to go to Car - rig - Clee - na!

*pp*

*Red.*

LORD L.

*animato*

bu - gle's joy - ful note May prove an an - ti - dote To such a scene!

*animato*

*f*

CHAP.

They do not move at all In

Bugle.

*p*

CHAP. LORD L! & COUNTESS.

an - swer to its call - What does it mean?

SOLDIERS

We. dont in - tend to go to Car - rig -

Allegro molto.

COUNTESS.

Now how is this, and

CHAP.

Now how is this, and

LORD L.

Now how is this, and

-Clee . na!

*dim:*

*pp*

COU. what is this? Their manner's most mys - te - rious; And

CHAP. what is this? Their manner's most mys - te - rious; And

LORD L. what is this? Their manner's most mys - te - rious; And

COU. why is this, and what's a . miss? I trust it's no . thing ser - ious!

CHAP. why is this, and what's a . miss? I trust it's no . thing ser - ious!

LORD L. why is this, and what's a . miss? I trust it's no . thing ser - ious!



I thought I heard them say, In a dis-re-spect-ful

I thought I heard them say, In a dis-re-spect-ful

I thought I heard them say, In a dis-re-spect-ful

way, That they don't intend to go to Car.rig - - Clee - na!

way, That they don't intend to go to Car.rig - - Clee - na!

way, That they don't intend to go to Car.rig - - Clee - na!

*ff*

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

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

*fff largamente*

Molto allegro a la Valse.

ROS. *p*  
 O Pa - pa! ———— Though, Pa - pa, ———— Their cour - age  
*Red. \* Red. \* Red. \**

ROS.  
 is — un - daunt - ed, Could you make them face a  
*Red. \* Red. \* Red. \* Red.*

ROS.  
 place — By Fai - ry Clee - na haunt - ed?  
*\* Red. \* Red. \* Red. \**

ROS. *pp*  
 She will keep them fast a - sleep Till  
*pp*

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

ROS. *cres:*  
 Old and bent, with great long beards as white as

ROS. *f.*  
 snow!

COU. *f.*  
 Hush, my child! Blush, my child, — A la - dy

CHA. *f.*  
 Hush, O child! Blush, O child, — A la - dy

LORD L. *f.*  
 Hush, my child! Blush, my child, — A la - dy

CHO. *f.*  
 Though their hearts are all

CHO. *f.*  
 Though our hearts are all

*f.*

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

ROS. *Could you make them*

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

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

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

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

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

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

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

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

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

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

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

ROS. - ed?

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

CHA. - tion;

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

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

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

Allegro moderato.

BUNN.

CHO. show! Ma - ny ma - ny years a -

show!

BUN. - go. Just how ma - ny I don't know, - I was an ig - no -

BUN. - ra - mus too. For I laughed at - fair - ies - just like you!

BUN. But as - I - fell un - der fai - ry tricks It's luck - y I'm - still a -

CHO. -live: For I was bewitched at twenty-six. And now I'm a hundred and five.

GIRLS. Now  
MEN. Now

CHO. — he's a hundred and five, a hundred and five, a hundred and five, a hundred and

— he's a hundred and five, a hundred and five, a hundred and five, a hundred and

*f*

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


BUNN.

five! Round and round the fairy ring. All that time I

five!

*p*

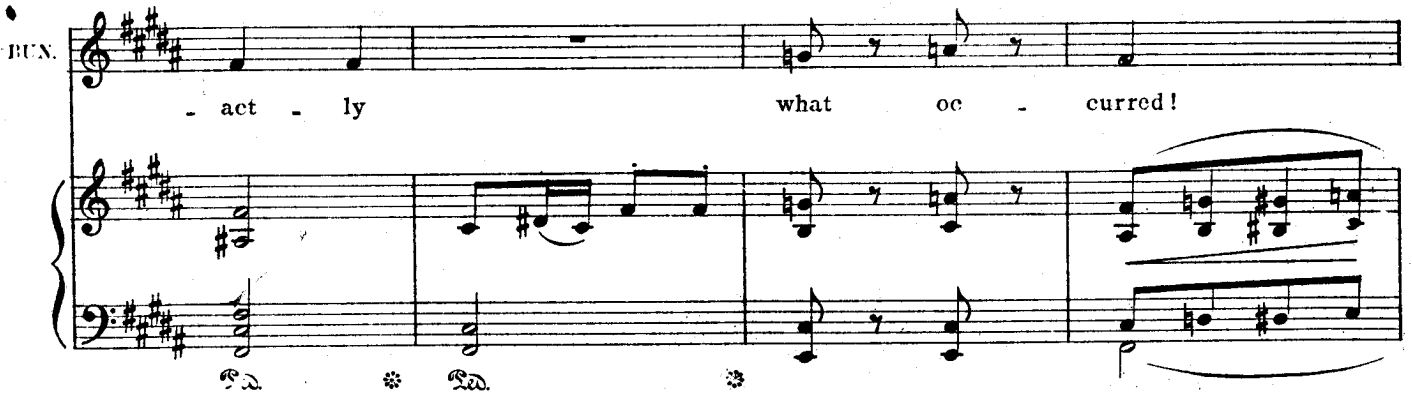
BUN. had to sing,                    Though you                    mayn't                    be -



BUN. - lieve                    a                    word,    That                    is ex -



BUN. - act - ly    what                    oc -                    curred!



BUNN & GIRLS.  
=  $\frac{3}{4}$  of preceding. (*mysterioso*)

BUN. Da Lu -





- an da Mort, da Lu - an, da Mort An - - - - - gus

*pp* Ah! Ah! Ah!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of notes with a melisma on 'An - - - - - gus'. The piano accompaniment provides a harmonic foundation with sustained chords and moving lines.

da Dar - dine!

**Allegro.**

CHAPLAIN.

Ah! Ah!

I do not think this dod - der - ing old

The second system begins with a vocal line for the Chaplain. The tempo is marked 'Allegro'. The piano accompaniment is more rhythmic and active than in the first system.

**Allegro**

The piano accompaniment for the second system continues with a steady, rhythmic accompaniment.

COUNTESS.

do - tard

Be - lieves what he has told us!

Doc - tor Fid - dle! I

The third system features a vocal line for the Countess. The piano accompaniment is characterized by a dense, rhythmic texture with many chords.

do not think that

a - ny one in Ire - land Would dare

to try to

The fourth system continues the vocal line and piano accompaniment from the third system.

LORD L!

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

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

ROSIE.

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

ROSIE. *Hark! Hark!*

MOLLY.

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

CHORUS. *Hush! Hush!*

CHORUS. *Hush! Hush!*

Andante espress.

ROSIE.

"Come a - way," sighs the Fai - ry Voice, "Come, to the caves of

*pp*

ROS. Car - rig - Clee - na! For there I make all ach - ing hearts re - joice, Come, come a -

ROS. GIRLS. *animato*  
- way!" "Come a - way," sighs the Fai - ry Voice, Come a - way! Come a - way!

CHORUS. MEN. *f*  
Come a -

*animato* *f*

CHO. the caves of Car - rig - Clee - na! "Come a - way" sighs the  
- way from the haunt - ed caves of Car - rig - Clee - na! Come a - way

*f*

CHO. Fai - ry Voice, "Come to the caves of Car - rig - Clee - na!"

— Come, come a - way from the caves of Car. rig - Clee - na!

*dim.*

The first system of music consists of three staves. The top staff is a vocal line for a 'Fairy Voice' in treble clef, with lyrics: "Come to the caves of Car - rig - Clee - na!". The middle staff is a vocal line in bass clef with lyrics: "Come, come a - way from the caves of Car. rig - Clee - na!". The bottom staff is a piano accompaniment in G major, with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *dim.* (diminuendo) is placed above the piano part towards the end of the system. The system concludes with a fermata over the final chord and a double bar line.

CHO. *dim.* (as they go off the stage.) *p*

Come, come a - way, come a - way, Come to the

Come, come a - way, come a - way, Come to the

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Come, come a - way, come a - way, Come to the". The middle staff is a vocal line in bass clef with lyrics: "Come, come a - way, come a - way, Come to the". The bottom staff is a piano accompaniment in G major, with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings include *dim.* (diminuendo) at the start, *p* (piano) in the middle, and *dim.* at the end. The system concludes with a fermata over the final chord and a double bar line.

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

caves of Car - rig - Clee - na!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "caves of Car - rig - Clee - na!". The middle staff is a vocal line in bass clef with lyrics: "caves of Car - rig - Clee - na!". The bottom staff is a piano accompaniment in G major, with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *tr* (triumphant) is placed above the piano part towards the end of the system. The system concludes with a fermata over the final chord and a double bar line.

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

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

ROS.  
- way!

COU.  
- way!

CHA.  
- way!

LORD  
L.  
- way!

CHO.  
way!

Not slower.

*Ad.*

\* *Ad.*

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